



GUO PEI
COUTURE BEYOND

SEPT. 7, 2017 – MARCH 4, 2018

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 and online to prepare talented students for professional careers. SCAD offers degrees in more than 40 majors, as well as minors in more than 75 disciplines across its locations in Savannah and Atlanta, Georgia; in Hong Kong; in Lacoste, France; and online through SCAD eLearning.

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For more information, visit scad.edu.

Cover Image: **Guo Pei**, *An Amazing Journey in a Childhood Dream* collection, 2008. See pages 28-29 for image credits.

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SCAD
FASH

MUSEUM OF FASHION + FILM

ABOUT SCAD FASH

SCAD FASH Museum of Fashion + Film 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 informal — 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 more than 75 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 faculty 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: **Guo Pei**: Garments from the *Garden of Soul* collection, 2015. From left to right: Embroidered silk and Lurex coatdress with hand-painted motifs, embellished with sequins, Swarovski crystals, Swarovski beads and brass florets; Embroidered silk and Lurex bubble sleeve dress embellished with Swarovski crystals and Swarovski beads; Embroidered silk ballet dress with hand-painted motifs, embellished with sequins, Swarovski crystals, Swarovski beads and brass florets; Embroidered silk and Lurex corseted dress embellished with sequins, Swarovski crystals, Swarovski beads, brass trim and brass florets; and Embroidered silk and Lurex dress embellished with Swarovski crystals, Swarovski beads, brass feathers and brass florets



ABOUT THE DESIGNER

SCAD FASH Museum of Fashion + Film is honored to premiere the U.S. solo museum exhibition of acclaimed fashion designer Guo Pei, the first Chinese national designer invited to join the prestigious *Chambre Syndicale de la Haute Couture*. This landmark exhibition presents more than 40 of her grandest, most dramatic gowns from the past decade alongside a selection of her custom dresses and jackets. The exhibition includes looks complete with accordant footwear and accessories.

In her fantastical, unrestrained creations, Guo imbues contemporary high fashion with ancient tradition, invoking history and mythology through intricate craftsmanship, opulent embroidery and sumptuous detail. Featured prominently in the exhibition is the now-iconic imperial yellow cape worn by Rihanna to the Metropolitan Museum of Art's Costume Institute Gala in 2015 — a seminal moment that introduced Guo to America's fashion *cognoscenti*.

For more than 20 years, Guo, China's most renowned *couturière*, has dressed celebrities, distinguished ladies, royalty and political elite. Heralded as a modern messenger of the country's rich cultural heritage, Guo made her Paris Fashion Week debut in January 2016 to wide critical acclaim. She has also been named one of *Time Magazine's* "100 Most Influential People" and one of *The Business of Fashion's* 500 "People Shaping the Global Fashion Industry." Her work has been covered in major international news and fashion media outlets, including *Vogue*, *Women's Wear Daily*, *The Sunday Times*, *Harper's Bazaar*, *The New York Times*, *CNN* and *Forbes*.

A concise, complementary exhibition of Guo's designs will be on view Oct. 27, 2017, through March 4, 2018, at SCAD's Pei Ling Chan Gallery in Savannah, Georgia.

Left: Portrait of Guo Pei, courtesy of the designer



ABOUT THE CURRICULUM GUIDE

SCAD curriculum guides provide learning opportunities that fulfill the requirements of educational standards and are designed for use 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 cross-disciplinary links necessary for today's innovative careers.

Recognizing the guides' overall design excellence and ingenuity, the American Alliance of Museums' Museum Publications Design Competition twice awarded SCAD curriculum guides first place in the education category, in 2015 and 2016.

This Guo Pei guide follows her dedication to visionary fashion. Guo's early fascination with the richly appointed fashions of China's imperial past and her youthful persistence led to the international fashion success she has become today. Her reverence for China's artistic

legacy, coupled with her aspiration to bring that heritage into modernity, provides the basis for standards-based activities that explore connections to history, narrative and culture.

Funding for this program is provided by the Fulton County Board of Commissioners. SCAD also gives special thanks to the Coca-Cola Bottling Company United, Inc. for its generous support of SCAD's award-winning curriculum guides.



Left: Rihanna at the 2015 Metropolitan Museum of Art's Costume Institute Gala wearing "The Great Queen" from Guo Pei's *One Thousand and Two Nights* collection, 2010. See pages 28-29 for image credits.

Educational standards are listed on pages 20-22.

Highlighted glossary terms are found on page 23.

Additional learning resources are located in the Curriculum Connections section on pages 24-26.

Artist image credits are recorded on pages 28-29.

1 Transcend the ordinary

“I am like an author with my clothes; I like to tell a romantic story, a fairy tale.”

Guo Pei

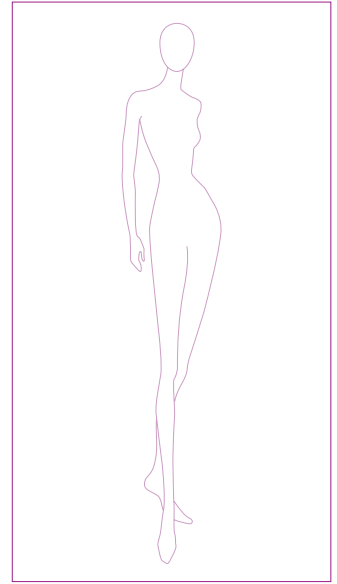
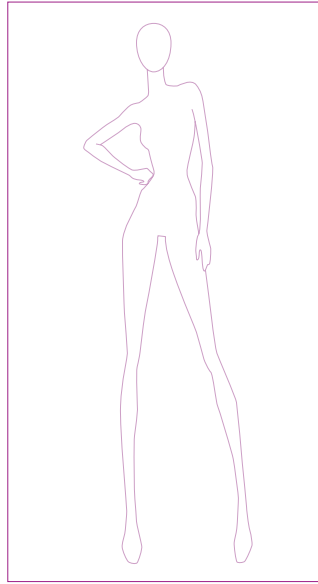
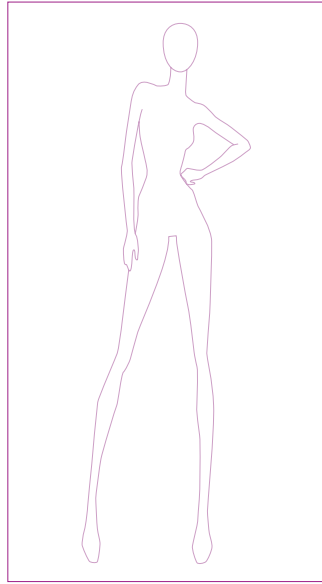
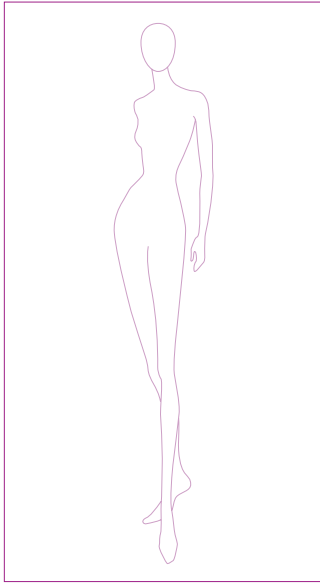


Silk mesh gown worn by famed supermodel Carmen Dell'Orefice in Guo Pei's *One Thousand and Two Nights* runway show. See pages 28-29 for image credits.

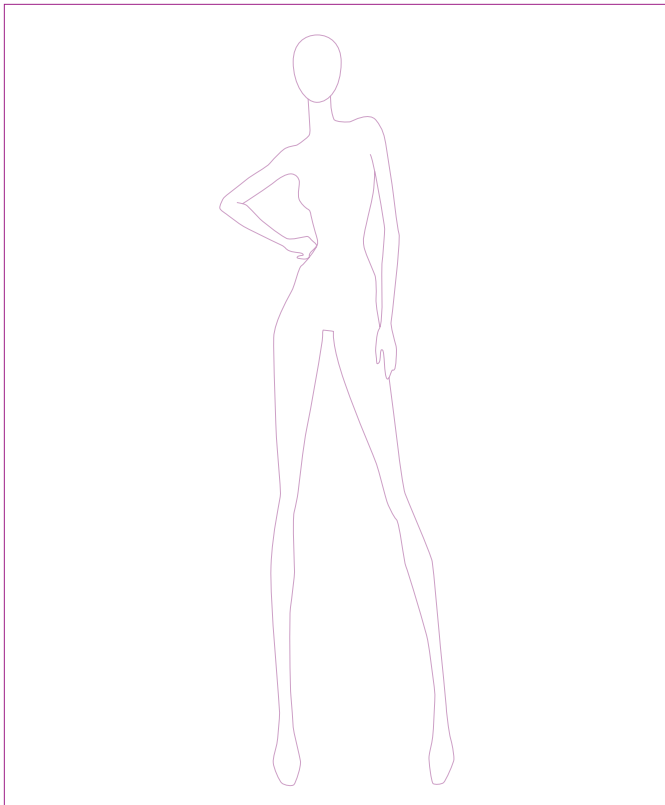
When Guo Pei was a child, she wore the neutral-colored, unadorned garments typically worn during China's **Cultural Revolution**. By contrast, her grandmother came of age when fashions were defined by the ornate styles of China's last imperial dynasty. At night, she enchanted Guo with stories of silken gowns brilliantly embroidered with dragons, lush flowers and fluttering butterflies indicating a past of fairy-tale proportions.

The influence of these stories is evident throughout Guo's work. Fashion and storytelling share a capacity for expressing role and character. In *Cinderella*, one of the earliest versions of which comes from 9th-century China, a fashion makeover reveals the heroine's intrinsic beauty and goodness. Her glittering ballroom entrance is a red-carpet moment of delight, wonder and enduring fascination. In the same way, Guo captivates us with collections that transcend the ordinary through fanciful creations that are steep in the fairy-tale images of her grandmother's narratives.

Taking inspiration from Guo's enchanting and ornate style, sketch over the models below to create designs for garments that transcend the ordinary.



What narrative do you want to convey? From your sketches above, create a custom design suitable for the red-carpet appearance of a favorite celebrity, a friend or yourself. Describe the design's features and the story it tells. Keep in mind that an effectively communicated description requires expressive, clear language and compose your work accordingly.



Client: _____

Features and related story: _____

2 Part 1: Elaborate on embellishment

“I visited Paris and fell in love with the elegance of an ancient cathedral. Accordingly, I narrated my impression through a collection.”

Guo Pei

Renowned architect Louis Sullivan wrote about the role of ornament in architecture, likening the basic form of a building and its ornamentation to a sturdily built body and the clothes that adorn it. He explains:

“We have in us romanticism, and feel a craving to express it ... We feel intuitively that our strong, athletic and simple forms will carry with natural ease the **raiment** of which we dream, and that our buildings thus clad in a garment of poetic imagery ... will appeal with redoubled power ...”

Sullivan's **criteria** for the relationship between a structure and its ornamentation are based on achieving unity of spirit. He wrote:

“... if we wish to ensure an actual, a poetic unity, the ornament should appear not as something receiving the spirit of the structure but as a thing expressing that spirit ...”

Examine the relationship between the structure and ornamentation of Guo Pei's garments. For instance, does the garment and its embellishments express a common spirit, attitude or mood? Do the details develop and communicate that spirit, and if so, how? Identify one work from the exhibition and write an analysis of it, referring to the criteria for ornamentation set by Louis Sullivan. Support your analysis with specific visual evidence gathered from the garment.

Garment description:

[illegible]

Right: **Guo Pei**, *Legend of the Dragon* collection, 2012. See pages 28-29 for image credits.



2 Part 2: Elaborate on embellishment

“Back then, embroidery was rare – especially on clothing. I remember seeing some embroidered pieces of cloth torn out of old clothes in a store in Beijing. Inspired by these elements, and the tales of lavishly embroidered gowns my grandmother told me about when I was a child, I began to incorporate the art into my creations.”

Guo Pei



Guo Pei: From left to right: Sketch by Guo Pei from the *Legend of the Dragon* collection, 2012; *Legend of the Dragon* collection, 2012; (detail) *Legend of the Dragon* collection, 2012. See pages 28-29 for image credits.

Guo Pei’s designs are distinguished by the attention she gives to their ornamentation. Her work includes gold and silver embroidery, sequins, beads, gems, crystals, pearls, furs and feathers. She combines these materials into intricately arranged designs.

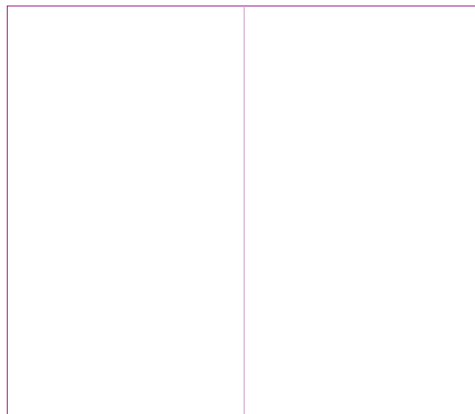
Although initially unacquainted with the hand-crafted standards of *haute couture* perfection, Guo instinctively met its stringent requirements through her personal reverence for detail. “The Great Queen,” which Rihanna wore to the 2015 Met Gala, is one of her most readily recognized creations. The 55 pounds of silk, lush fur and layers of meticulous embroidery took 20 months to complete. Explaining the source of her devotion to embellishment, Guo responded, “I want to express an infinite pursuit of beauty.”

Compare Guo’s design sketch above to its finished product. Her plans for ornamentation begin with the simple lines of a sketch, which she expands upon through the successive addition of details. Explore this process by following the examples on the facing page.

1. Reproduce this embellishment's intricate composition. Begin with its basic design element, a spiral, and build on repeating details by drawing in shapes to represent stitches and beads.



2. Experiment with repetition that relies on **bilateral symmetry**. Draw a simple, irregular shape on the left side of the drawing area. Next, on the opposite side, draw its mirror image. As before, fill in with layers of details, this time ensuring they are mirrored on both sides.



3. How does a designer strike a balance between structure and embellishment? Write your response on the lines below.

Guo Pei: From top to bottom: (detail) *An Amazing Journey in a Childhood Dream* collection, 2008; (detail) *Classic* collection, 2015. See pages 28-29 for image credits.

3 Cultivate cultural awareness

“All this is part of my culture. It’s in my blood. I want to bring our traditions into modernity.”

Guo Pei

In 1978, China’s Economic Reform movement began shifting to a market led in part by **autonomous** individuals. The **privatized** businesses that emerged were fueled by a demand for the distinctive. This period coincided with Guo Pei’s entry into the country’s first fashion design school. Her subsequent career as a designer for China’s rapidly growing apparel companies eventually allowed her to found Rose Studio, her own fashion house. Within each garment, she unites the history and elegance of Chinese culture with masterfully executed designs.



In her intricate embroidery, Guo utilizes varying forms of silk, from threads to fabric. Silk was first developed in China 6,000 years ago, and its demand fueled the creation of ancient trade routes, collectively called the Silk Road. This initiated an unprecedented cultural exchange of art, science and technology.

Traditional Chinese arts include symbols that denote rank and character, or serve as lucky **talismans**. The dragon at left is surrounded by swirling clouds, symbolizing peace and good fortune. In Chinese lore, dragons have a reputation for nobility of character, exhibiting wisdom, benevolence, heroism and perseverance. This five-clawed dragon is an emblem once reserved for use by the emperor alone.

Guo Pei, *Legend of the Dragon* collection, 2012.
See pages 28-29 for image credits.



The magnificent peaked shoulders on this cape resemble a parasol or canopy, the symbol of a Chinese monarch's sheltering protection of the realm.

Guo Pei: Clockwise from top: *One Thousand and Two Nights* collection, 2010; (detail) *Legend of the Dragon* collection, 2012; *Legend of the Dragon* collection, 2012. See pages 28-29 for image credits.



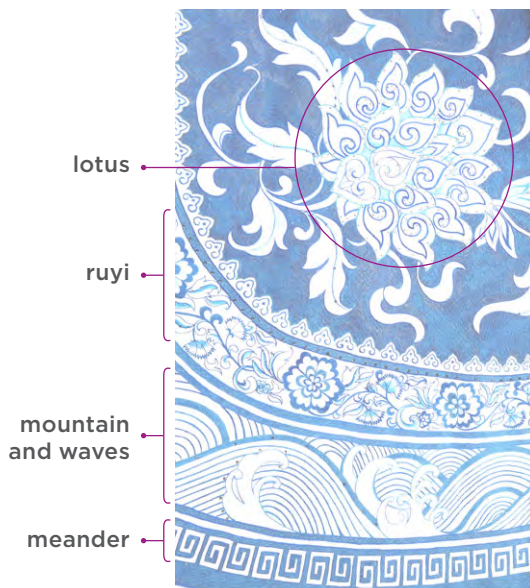
The feathery embellishments trailing the length of this gown depict those of the phoenix, or *fenghuang*, a mythical bird of great beauty and benevolence, and the exclusive emblem of China's empresses. Additionally, the delicate butterfly symbolizes young love.



“Blue and Porcelain” is one of the signature works to come out of Rose Studio. Popularly known as the Ming vase gown, this garment alludes to China’s historical distinction as a maker of fine porcelains, reaching a pinnacle of refinement during the **Ming Dynasty**. The closely guarded secret to their manufacture was kaolin, a local white clay fired at very high temperatures. Cobalt blue was the only pigment that retained its brilliant hue under the rigorous heat. The universal appeal of blue and white “china,” as it came to be known, endures to this day.

The Ming Dynasty also saw the folding fan’s popular ascent as a must-have accessory. Guo’s innovative design recalls the era through fan-like pleats and crescent-shaped contours.

The peony at the center of the gown’s **bodice** symbolizes richness and beauty, a fitting **allusion** for this ornately embroidered garment. When Guo first made her elaborately embellished gowns, traditional Chinese embroidery had rarely been practiced for a generation, and was nearly a lost art. Through diligent searches, she located and employed a small number of skilled craftspersons and trained others. Today, Guo employs 450 artisans. Their handcrafted accomplishments combine ancient traditions with new levels of precision made possible by modern tools and materials.



The gown’s train features lotus blossoms. Because it rises pristinely above muddy waters, the lotus denotes purity of mind and spirit. Its surrounding border is composed of small repeating triangular **motifs** called **ruyi**. These motifs represent the head of a **scepter**, which symbolizes the power to grant wishes.

Below the ruyi is a decorative, floral pattern, followed by a depiction of mountains and waves, a combination that symbolizes the whole world. This pattern was commonly used on the hems of royal court robes. The s-shaped border along the outer edges of the gown has a design that can be found in ancient civilizations around the world from the Aztec and Mayan cultures to the Egyptians and ancient Greeks. Widely recognized as the **meander** pattern, in China it is known as “cloud and thunder,” representing rain and abundance.

Guo Pei: Clockwise from top: *One Thousand and Two Nights* collection, 2010; (detail) *One Thousand and Two Nights* collection, 2010; (detail) *One Thousand and Two Nights* collection, 2010. See pages 28-29 for image credits.

“Blue and Porcelain” combines material and nonmaterial aspects of Chinese culture. Its colors, silken embroidery and fan-like structure recall China’s material culture — artifacts that are significant to its history. Its traditional patterns and motifs reflect aspects of nonmaterial culture — symbols whose associated meanings, like language, are understood among a population.

How is culture — shared material references and symbolic meanings — referenced in your clothing’s construction and design? Brainstorm examples with your friends and record three below.

Clothing: construction, design, fabric, symbols, patterns	Material or nonmaterial cultural references
denim blue jeans	Invented in 1873 as working-class wear, blue jeans have evolved in styles that vary from casual to formal attire. Their variety reflects American culture’s flexible social mobility.

Evaluate your examples. What common themes emerge? What do they reveal about contemporary culture? Brainstorm answers to these questions with your friends and record your ideas in the bulleted space below. When your discussion is complete, assess your ideas, underlining the stronger proposals. From these, compose a statement that describes contemporary fashion and its predominant cultural themes.

-
-
-
-

Statement:

4 Excel at accessorizing

“I believe that design can never be too far away from the past; designers should learn about the past to inform their own designs and become a part of history themselves.”

Guo Pei

Guo Pei's footwear designs are as imaginative as her garments, attracting attention for originality as well as **vertiginous** heights. Their unique style reflects **Manchu** traditions of China's **Qing Dynasty**, which ruled from the mid-17th to the early 20th centuries. To complete a look of distinction, Manchu women donned shoes with pedestal-like heels that ranged from 2 to 6 inches in height, placed in the center of the sole. This allowed for lengthier gowns, creating a **silhouette** of elegant proportions. Balancing upon these **chopines** required perfect posture and a **measured** gait that lent wearers poise.

In much the same way, today's shoes and accessories contribute to completing a fashion look. Accessories add dynamic points of interest that contribute to the effect of an **ensemble** by mixing line, form, color and texture in harmonious and contrasting ways.

What effects do Guo's accessories — jewelry, headdresses and shoes — add to her ensembles? Choose two examples from the exhibition and describe their visual contribution to the ensembles.



A group of Manchu women with typical headdresses and chopines pose at the London Mission, Beijing, China. Image courtesy of Library of Congress Prints and Photographs Division, Washington, D.C.



1.

2.

Guo Pei, *Legend of the Dragon* collection, 2012. See pages 28-29 for image credits.

Select one of Guo's garments and design the shoes, headdress and jewelry to accessorize it. Include notes on your choices of materials and techniques. Provide rationales for your design decisions by identifying the garment and describing how these accessories incorporate harmonizing and contrasting aspects that contribute to the whole ensemble.

Identify garment:

Accessories:



Description and rationales:

Accessories:



Description and rationales:

5 Consider creative process

“... the creation is enough.”

Guo Pei



Guo Pei, *Samsara* collection, 2006. See pages 28-29 for image credits.

Guo’s “Magnificent Gold,” shown at left, is a profound act of devotion — overlaid in 50,000 hours of handcrafted embroidery, intricately stitched with silken threads wrapped in gold. Recalling the breadth of her work, the scale of Guo’s visions is characterized by lyrical extremes that surpass wearable fashion. Guo calls it her “most meaningful garment.”

Many of Guo’s designs result from creative acts. Writer Arthur Koestler studied the nature of creativity in his 1964 book, *The Act of Creation*. In order to understand how a creative act comes into being, he explained, “... the creative act ... always operates on more than one plane. ... [it] involves several levels of **consciousness**.”

Consider the “planes” or “levels” — Guo’s Chinese identity, embroidery techniques, use of accessories and more — and how they merged to form “Magnificent Gold” and her other designs. Think of a meaningful act of creation you have accomplished like a painting, piece of writing, accessory, song or website. Write a brief description of this act and evaluate and record the “planes” or “levels” from your consciousness that converged to produce your creative act. Use the template on the next page as a basic guide. You can expand your outline in the Sketches and Notes section.

Brief description:

I. "Plane" 1:

A.

1)

2)

B.

1)

2)

II. "Plane" 2:

A.

1)

2)

B.

1)

2)

III. "Plane" 3:

A.

1)

2)

B.

1)

2)

IV. How the "planes" combined:

A.

1)

2)

B.

1)

2)

EDUCATIONAL STANDARDS

National Core Arts Standards — High School

Activity 1

Creating 2.1

Anchor: Organize and develop artistic ideas and work.

HSI: Engage in making a work of art or design without having a preconceived plan.

HSII: Through experimentation, practice and persistence, demonstrate acquisition of skills and knowledge in a chosen art form.

HSIII: Experiment, plan and make multiple works of art and design that explore a personally meaningful theme, idea or concept.

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.

HSII: Utilize inquiry methods of observation, research and experimentation to explore unfamiliar subjects through art-making.

Activity 2

Creating 1.1

Anchor: Generate and conceptualize artistic ideas and work.

HSI: Use multiple approaches to begin creative endeavors.

Responding 7.1

Anchor: Perceive and analyze artistic work.

HSII: Recognize and describe personal aesthetic and empathetic responses to the natural world and constructed environments.

Responding 8.1

Anchor: Interpret intent and meaning in artistic work.

HSI: Interpret an artwork or collection of works, supported by relevant and sufficient evidence found in the work and its various contexts.

Responding 9.1

Anchor: Apply criteria to evaluate artistic work.

HSI: Establish relevant criteria in order to evaluate a work of art or collection of works.

Connecting 10.1

Anchor: Synthesize and relate knowledge and personal experiences to make art.

HSII: Utilize inquiry methods of observation, research and experimentation to explore unfamiliar subjects through art-making.

Activity 3

- Presenting 6.1** **Anchor:** Convey meaning through the presentation of artistic work.
HSI: Analyze and describe the impact that an exhibition or collection has on personal awareness of social, cultural or political beliefs and understandings.
HSII: Make, explain and justify connections between artists or artwork and social, cultural and political history.
- Responding 8.1** **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:** Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.
HSI: Describe how knowledge of culture, traditions and history may influence personal responses to art.

Activity 4

- Creating 1.2** **Anchor:** Generate and conceptualize artistic ideas and work.
HSII: Choose from a range of materials and methods of traditional and contemporary artistic practices to plan works of art and design.
HSIII: Choose from a range of materials and methods of traditional and contemporary artistic practices, following or breaking established conventions, to plan the making of multiple works of art and design based on a theme, idea or concept.
- Creating 2.1** **Anchor:** Organize and develop artistic ideas and work.
HSI: Engage in making a work of art or design without having a preconceived plan.

Activity 5

- Responding 7.1** **Anchor:** Anchor: Perceive and analyze artistic work.
HSI: Hypothesize ways in which art influences perception and understanding of human experiences.
- Responding 7.2** **Anchor:** Perceive and analyze artistic work.
HSI: Analyze how one's understanding of the world is affected by experiencing visual imagery.
- Connecting 11.1** **Anchor:** Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.
HSIII: Appraise the impact of an artist or a group of artists on the beliefs, values and behaviors of a society.

College, Career and Civic Life Framework for Social Studies State Standards — High School

- D2.His.2.9-12** **Change, Continuity and Context:** Analyze change and continuity in historical eras.
- D2.His.4.9-12** **Perspectives:** Analyze complex and interacting factors that influenced the perspectives of people during different historical eras.
- D2.His.5.9-12** **Perspectives:** Analyze how historical contexts shaped and continue to shape people's perspectives.

College and Career Readiness Anchor Standards for Writing — High School

- CCRA.W.1** **Text Types and Purposes:** Write arguments to support claims in an analysis of substantive topics or texts using valid reasoning and relevant and sufficient evidence.
- CCRA.W.10** **Range of Writing:** Write routinely over extended time frames (time for research, reflection and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes and audiences.

GLOSSARY

allusion *n.* An implied or indirect reference

autonomous *adj.* Acting independently, not controlled by outside forces

bilateral symmetry *n.* The property of being divisible into mirror images along a midline

bodice *n.* The section of a woman's garment that covers the body from neck to waist

chopine *n.* A type of women's platform shoe of varying popularity across centuries and cultures, with origins that go back to ancient Egypt and Turkey during the Middle Ages and Venice during the Renaissance

cognoscenti *n.* A person with a superior knowledge of a particular field

consciousness *n.* Perceptions or levels of awareness existing within an individual's mind

couturière (KOO-too-ree-eh) *n.* A woman who designs for or owns an establishment that sells or makes custom handmade, high-quality clothing

criteria *n.* Guiding principles used to evaluate specific qualities of a work of art

Cultural Revolution The sociopolitical movement (c.1966-76) in the People's Republic of China initiated by Mao Tse-tung

ensemble *n.* Items, such as clothing and accessories, viewed as a whole rather than individually

haute couture (oat KOO-teur) *n.* A French legal term defining exclusive, handmade, high-quality clothing made by an approved fashion house; requirements for designation include a workshop in Paris, a minimum full-time staff of 15 and two fashion shows per year offering collections with at least 35 made-to-order garments

Manchu Relating to the indigenous people of Manchuria who conquered China in the 17th century and established the Qing Dynasty

meander *n.* A pattern of winding or intertwining lines

measured *adj.* Characterized by restrained, careful consideration

Ming Dynasty The imperial dynasty of China from 1368 to 1644 during which art, literature and trade flourished, the Forbidden City was constructed and the Great Wall was rebuilt to its present form

motif *n.* A decorative design or pattern

privatize *v.* To transfer a property or business from governmental to private control or ownership

Qing Dynasty The last imperial dynasty of China, ruling from 1644 until 1912, when the Republic of China was established

raiment *n.* Clothing, sometimes distinguished as finery

scepter *n.* A staff carried by a ruler as an emblem of authority

silhouette *n.* The overall shape of a garment, determined by variables such as the fit, fullness and length

successive *adj.* Following one another in a regular sequence

talisman *n.* Something thought to have magical or protective powers

vertiginous *adj.* Causing, or tending to cause, dizziness or vertigo

CURRICULUM CONNECTIONS

pp. 6-7 1. Transcend the ordinary

Additional Resources	<p>Article Tag along on an appointment at Rose Studio to order custom-made pieces from Guo Pei herself. www.newyorksocialdiary.com/across-the-nationacross-the-world/2013/shanghai-social-diary-7</p> <p>Article Cinderella's fairy-tale transformation endures as the prototype for fashion makeover stories. Read a version that dates from 9th century China. www.herschelian.wordpress.com/2013/01/20/a-magical-fish-and-golden-slippers-chinas-cinderella</p> <p>Interactive While stationed in Beijing with her husband, the U.S. Minister to China, Sarah Pike Congers was befriended by Empress Dowager Cixi. This digital flipbook, a compilation of Congers' letters and journal entries from 1898 to 1908, describes their remarkable friendship and details the fanciful fashions found before the Cultural Revolution. www.archive.org/details/lettersfromchina00cong</p> <p>Video Watch the fairy-tale inspired runway debut of Guo Pei's <i>One Thousand and Two Nights</i> spring-summer 2010 collection. www.youtube.com/watch?v=bWmXNIZ8iPY</p> <p>Video Guo shares the three objects that best represent her in a video interview. www.cnn.com/videos/fashion/2017/01/25/guo-pei-paris-couture-fashion.cnn/video/playlists/cnn-style-fashion-videos</p> <p>Websites Guo has studios in Beijing and Paris, each with its own website. www.guopei.cn and www.guo-pei.fr</p>
Citation	<p>p. 6 Ricalton, James. "A group of Manchu women with typical head-dress at the London Mission, Peking, China." c.1901. <i>Library of Congress</i>, www.loc.gov/pictures/item/2007677199. Accessed 24 Aug. 2017.</p>
Quote	<p>p. 6 Graham, Mark. "Dresses for excess — meet Guo Pei, China's couture queen." <i>Asia Times</i>, 28 Dec. 2016, www.atimes.com/article/dresses-excess-meet-guo-pei-chinas-couture-queen. Accessed 24 Aug. 2017.</p>

pp. 8-11 2. Elaborate on embellishment

Additional Resource	<p>Article This explanation of the complex standards for haute couture will have you using the term with confidence. www.huffingtonpost.com/entry/all-about-haute-couture_b_6746770.html</p> <p>Article Read about the legends and history surrounding the art of Chinese silk embroidery. www.artofsilk.com/blogs/news/6444794-history-of-chinese-silk-embroidery#.WZR79TOGOHs</p> <p>Video Watch this video short for an up-close appreciation of the detailed embellishments that are a hallmarks of Guo's style. www.instagram.com/p/BWDlj8HD_Ov/?taken-by=guopei</p> <p>Video Fashion designer Audra Danielle Noyes (B.F.A., fashion, 2010) shares her journey from SCAD Savannah to the debut of her first haute couture show in Paris. www.youtube.com/watch?v=OCSnoacYCwc</p> <p>Video Marvel at Louis Sullivan's Guaranty Building, an outstanding example of the architect's use of ornament. www.vimeo.com/10886870</p>
Citation	p. 8 Sullivan, Louis H. <i>Kindergarten Chats and Other Writings</i> . Wittenborn, Schultz, Inc., 1947
Quote	<p>p. 8 "Exclusive Interview with Guo Pei." <i>NAA Magazine</i>, 31 March 2017, www.naamagazine.com/lifestyle/fashion/exclusive-interview-with-guo-pei. Accessed 31 Aug. 2017.</p> <p>p. 10 "Guo Pei: a Chinese Couturière Takes on the World." <i>Inspirelle</i>, 12 Jan. 2017, www.inspirelle.com/guo-pei-chinese-couturiere-takes-world. Accessed 24 Aug. 2017.</p>

pp. 12-15 3. Cultivate cultural awareness

Additional Resources	<p>Article This expert guide details the colors, symbols and styles of Qing-Dynasty China. www.christies.com/features/Chinese-robles-collecting-guide-7813-1.aspx</p> <p>Article Discover the fascinating lore of Eastern dragons, whose attributes differ markedly from that of their Western counterparts. en.chinaculture.org/gb/en_chinaway/2004-02/25/content_45896.htm</p> <p>Article Learn about the history of porcelain production and development in China, beginning with the Shang Dynasty. www.travelchinaguide.com/intro/arts/porcelain.htm</p>
Quote	p. 12 Murphy, Anna. "Guo Pei: dressing China's super-rich (and Rihanna)." <i>The Times</i> , 30 July 2016, www.thetimes.co.uk/article/guo-pei-dressing-chinas-super-rich-and-rihanna-pb35k2rhn . Accessed 24 Aug. 2017.

pp. 16-17 4. Excel at accessorizing

**Additional
Resources**

Article Among the origins proposed for the invention of Qing Dynasty platform shoes, an ancient legend credits the wily war tactics of a Manchurian princess.
www.blog.chinadaily.com.cn/blog-1123562-37334.html

Article Discover the multicultural, centuries-old fashion history of chopines.
www.fashionencyclopedia.com/fashion_costume_culture/European-Culture-16th-Century/Chopines.html

Video The founder of Michael Grey Footwear, designer Michael Mack (B.F.A., industrial design, 2007) discusses his passion for the art of shoemaking. www.youtube.com/watch?v=ogenxV6ZuWA

Webpage Explore SCAD's portfolio pages to view student work from the accessories and jewelry degree programs. portfolios.scad.edu/search?q=&scad_major=609 and portfolios.scad.edu/search?scad_major=657

Quote

p. 16 Kroeter, Steve. "Telling a Story About Beauty: Guo Pei's Book List — A Conversation with Zara Arshad." *Designers & Books*, 11 Sept. 2012, www.designersandbooks.com/blog/telling-story-about-beauty-guo-pei-s-book-list-conversation-zara-arshad. Accessed 24 Aug. 2017.

pp. 18-19 5. Consider creative process

**Additional
Resources**

Article In this interview, Guo speaks about the origins of her debut collection.
www.fashionstudiomagazine.com/2012/11/guo-pei-exclusive-interview.html

Video Guo speaks earnestly about her design and career philosophies. www.youtube.com/watch?v=im3ywkH9XDs

Citations

p. 18 Popova, Maria. "How Creativity in Humor, Art, and Science Works: Arthur Koestler's Theory of Bisociation." *Brain Pickings*, 20 May 2013, www.brainpickings.org/2013/05/20/arthur-koestler-creativity-bisociation. Accessed 26 Aug. 2017.

Quote

p. 18 Verner, Amy. "Spring 2017 Couture: Guo Pei." *Vogue*, 25 Jan. 2017, www.vogue.com/fashion-shows/spring-2017-couture/guo-pei. Accessed 31 Aug. 2017.

Right: **Guo Pei**, *An Amazing Journey in a Childhood Dream* collection, 2008. See pages 28-29 for image credits.



IMAGE CREDITS

All images courtesy of the designer, Beijing and Paris.

	Page	Designer	Materials	Year	Collection
	Cover	Guo Pei	Silk jacket embroidered with silk- and silver-spun thread, and embellished with crystals, gems and silk-covered beads; embroidered pleated and tiered silk dress embellished with crystals, gems and beads	2008	<i>An Amazing Journey in a Childhood Dream</i>
	4	Guo Pei	Cloak embroidered with metal thread and silk- and 24-karat gold-spun thread, and adorned with silk bows and fox fur	2010	<i>One Thousand and Two Nights</i>
	6	Guo Pei	Silk mesh gown embroidered with silk-, 24-karat gold- and silver-spun thread, and embellished with crystals, gems, beads, sequins and pearls; embroidered silk cape trimmed in fox fur; brass crown embellished with gems, Swarovski crystals, diamantes and pearls	2010	<i>One Thousand and Two Nights</i>
	9	Guo Pei	Silk gown embroidered with silk- and 24-karat gold-spun thread, and adorned with feathers, diamantes, Swarovski crystals and sequins	2012	<i>Legend of the Dragon</i>
	10	Guo Pei	Silk jacquard gown embroidered with silk- and 24-karat gold-spun thread and metal wire, and embellished with beads, Swarovski crystals, Swarovski gems and pearls	2012	<i>Legend of the Dragon</i>
	11	Guo Pei	Silk jacket embroidered with silk- and silver-spun thread, and embellished with crystals, gems and silk-covered beads; embroidered pleated and tiered silk dress embellished with crystals, gems and beads	2008	<i>An Amazing Journey in a Childhood Dream</i>
	11	Guo Pei	Embroidered silk jacquard coat embellished with crystals and beads	2015	<i>Classic</i>
	12	Guo Pei	Silk jumpsuit embroidered with silk- and 24-karat gold-spun thread, and embellished with sequins, Swarovski crystals and Swarovski beads	2012	<i>Legend of the Dragon</i>

Page	Designer	Materials	Year	Collection
13	Guo Pei	Silk mesh gown embroidered with silk-, 24-karat gold- and silver-spun thread, and embellished with crystals, gems, beads, sequins and pearls; embroidered silk cape trimmed in fox fur; brass crown embellished with gems, Swarovski crystals, diamantes and pearls	2010	<i>One Thousand and Two Nights</i>
13	Guo Pei	Embroidered silk mesh gown embellished with sequins, Swarovski crystals, Swarovski beads and silk roses; embroidered shoulder piece embellished with painted feathers, brass accents, Swarovski crystals and diamantes	2012	<i>Legend of the Dragon</i>
14	Guo Pei	Embroidered silk gown with hand-painted motifs, embellished with Swarovski crystals; porcelain headpiece ornamented with crystals and silk tassels	2010	<i>One Thousand and Two Nights</i>
16	Guo Pei	Wood, paint, leather and beads	2012	<i>Legend of the Dragon</i>
18	Guo Pei	Gown embroidered with wire and silk-, 24-karat gold- and silver-spun thread, and embellished with Swarovski-sequin accessories	2006	<i>Samsara</i>
27	Guo Pei	Silk jacket embroidered with silk- and silver-spun thread, and embellished with crystals, gems and silk-covered beads; embroidered pleated and tiered silk dress embellished with crystals, gems and beads	2008	<i>An Amazing Journey in a Childhood Dream</i>
34	Guo Pei	Wood, paint, leather and beads	2012	<i>Legend of the Dragon</i>
36	Guo Pei	Silk mesh gown embroidered with silk- and silver-spun thread, and embellished with beads, Swarovski crystals, custom-made paillettes and metal accents	2016	<i>Encounter</i>

RELATED SCAD DEGREE PROGRAMS

Fashion

Guided by professors with extensive industry experience, SCAD students explore fashion from the conceptual to the commercial and merge technical dexterity with personal vision to develop original fashion collections. Studio courses culminate in the creation of garments and complete collections that serve as important career-making evidence in graduates' portfolios. The university's advanced technology prepares students to accomplish compelling digital fashion designs, and students benefit from the opportunity to pursue CFDA+ and Adobe certifications.

At the university's annual SCADstyle event, global influencers such as Joseph Altuzarra and Billy Reid conduct classes, give lectures and offer individual critiques of student work. Each May, SCAD FASHWKND redefines the runway through the annual SCAD Savannah Runway Show and the SCAD Atlanta Fashion Showcase—among the most anticipated and celebrated student fashion shows in the world—and honors icons including Manolo Blahnik, Tom Ford and Carolina Herrera. The SCAD Hong Kong Fashion Showcase coincides with Hong Kong Fashion Week each January, featuring student work in Asia's World City.

Through these events and programs, the roster of visiting VIPs is a who's who of the fashion elite: Betsey Johnson, Calvin Klein, David LaChapelle, Karl Lagerfeld, Derek Lam, Miuccia Prada, Adam Selman, Alexander Wang and Vivienne Westwood are only a few of the legends and luminaries who have visited SCAD to extend their valuable insights to students who are forging their own career paths.

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Luxury and Fashion Management

The luxury market serves as a proving ground for today's most fearless designers and creative professionals, who pioneer new techniques and practices in branding, customer engagement and supply chain management. SCAD students enter this \$3 trillion international industry through four avenues: luxury fashion, luxury hospitality, luxury tech and luxury travel. Within those four areas, students explore the vanguard of new markets in retail, boating, aviation, fragrance, automotive, consumer electronics, artificial intelligence and more.

SCAD offers the world's first M.A. and M.F.A. degrees in the specialized field of luxury and fashion management. These dynamic graduate programs—ranked No. 1 in the world for “Best Learning Experience” and “Best Long-term Value” by *The Business of Fashion* in 2015—reflect the vigor of an expansive and evolving luxury marketplace. Through SCAD eLearning, the university provides working professionals with the opportunity to pursue an M.A. degree completely online while remaining active in the profession.

Guided by full-time professors from a variety of luxury backgrounds, from Chalhoub Group to Henri Bendel, Rick Owens to *Vs. Magazine*, luxury and fashion management students examine global finance, explore decision-making strategies, devise multimedia marketing plans and study the life cycle of products. They study and seek inspiration in fabulous SCAD learning environments around the world, from Savannah's Morris Hall, to the SCAD FASH Museum of Fashion + Film in Atlanta and at SCAD Hong Kong.

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Fashion Marketing and Management

At the intersection of design and commerce, fashion marketing and management professionals play an integral role in telling the creative story of fashion. The SCAD program prepares students to become strategic, imaginative leaders ready to develop new world-class business models that define the industry's biggest names and brands.

SCAD students benefit from a comprehensive curriculum in trend forecasting, product development, material sourcing, visual merchandising, retailing and advertising. Each student works closely with full-time, connected professors to build a career-oriented portfolio that opens doors. The department emphasizes professional practice, and students intern at prestigious companies and fashion houses such as Anthropologie, Carolina Herrera, Kate Spade, Michael Kors, Neiman Marcus, Nordstrom, Prabal Gurung and Proenza Schouler.

SCAD affords students at all locations the ability to partner with their peers to solve real-world design problems through the Collaborative Learning Center. Recent partners include L'Oréal, the most valuable beauty brand in the world. Fashion marketing and management students worked exclusively with the company's Urban Decay line to research and develop signature service concepts, create an exclusive product and evolve the consumer experience in its free-standing stores. Opportunities like these await at each of the university's global locations, where recent partners include BASF East Asia Limited, Diana Vreeland Parfums, Ernst Benz, Kohl's, Michael Grey Footwear and Silver Promotion Service.

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Accessory Design

Accessory designers conceptualize and create an eclectic range of covetable items—from shoes and handbags to heirloom leather goods—that punctuate personal style and narrate the wearer's story.

At the undergraduate and graduate levels, SCAD students stride to the forefront of this competitive sector of fashion. They engage in every facet of accessory design and learn the manifold processes to produce distinctive collections. From sewing technology to computer-aided design, students master high-end tools and hone their personal aesthetic. While sharpening design and patternmaking techniques, they experiment and become proficient with industrial sewing machines, men's and women's shoe lasts, skiving machines and CAD software. These resources and many more are found in Eckburg Hall, where students fuel their imaginations with collaborations across the School of Fashion and beyond, and in SCADlab, a one-of-a-kind digital fabrication lab where designs and 3-D prototypes are brought to life.

Studio courses culminate in the development and execution of finished, tangible products—a hallmark of the SCAD program—that enable students, quarter by quarter, to build impressive portfolios that help to secure internships and jobs at Alexander Wang, Coach, Derek Lam, Kate Spade, Proenza Schouler, Reebok, The Row and Vince Camuto, to name a few.

Undergraduate students learn to fabricate designs from unified concepts, practice in 2-D and 3-D formats, and present well-defined bodies of work that demonstrate expertise and vision. Graduate students engage in comprehensive research and analysis of visual culture and trends that inform the development of robust collections.

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Fibers

SCAD fibers graduates work in demanding and inventive roles, developing thermal blanket textiles for NASA, automotive interior surface fabrics for Chrysler, innovative athletics materials for Nike, and medical textile therapies for health care innovator L&R USA, as well as many fashion houses and retailers. These professionals are masters of both art and science who combine studio artistry with historic processes and emergent technologies to shape our sensory experiences of the material world.

Within the largest fibers program in the U.S., SCAD students learn to knit, weave, and design by hand and by digital means, exploring the intricacies of kinetic textiles, surface design, woven structures, digital dobby weaving, fine art and studio production. Recent guests include alumna Maura Ambrose, founder of Folk Fibers; Rebecca Burgess, founder of Fibershed; alumnus Chuck Chewing, director of interior design at Studio Rubelli; studio artist Liz Collins; Matilda McQuaid, deputy curatorial director at Cooper Hewitt; Rowland Ricketts of Ricketts Indigo; and Arantza Vilas of Pinaki Studios.

Students consistently earn major awards in professional competitions sponsored by Cotton Incorporated, designext, International Textile Market Association, the NICHE Awards and others. Attracted to the university's wealth of creative talent, leading fabric distributor Fabricut tapped SCAD students to research and develop original textiles and wall coverings for potential production and sale by the company's Stroheim line, and to be featured in *Traditional Home* magazine. In another recent collaboration, fibers students created a dorm-bedding collection in a partnership with Dormify and CHF Industries.

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Jewelry

SCAD jewelry students learn to shape works of art with an eye for the finest detail—items for wearing and exhibition, for the market and gallery. Jewelers explore adornment and identity with classical and unconventional materials and techniques. The university's jewelry curriculum focuses on conceptual thinking, refined craftsmanship and the use of sophisticated technology, allowing students to master every element of this contemporary, international field.

SCAD offers the largest degree-granting jewelry program in the U.S. Professional experience and participation in major industry events are integral components of the department. Sponsored projects with leading brands—Fossil, The Limited, McGee Group, Michael Kors Watches and many others—place students within authentic environments to learn best practices firsthand. As they collaborate to solve design challenges, students navigate client expectations, budgets and deadlines.

Visitors also regularly come to SCAD to mentor students and offer one-on-one critiques. Recent guests include Francesca Amfitheatrof, Gijs Bakker, Eddie Borgo, Gail M. Brown, Kacper Dolatowski, Iris Eichenberg, Jennifer Fisher, Donald Friedlich, Andres Gonzalez, Barbara Heinrich, Chi Galatea Huynh, Charon Kransen, Tim McCreight, Ted Noten, Biba Schutz, Danielle and Jodie Snyder, Maria Then, Omar Torres and Leonard Urso.

Along the way, students are guided by faculty who are acclaimed, award-winning artists bringing decades of industry insight into the classroom. SCAD jewelry professors exhibit at high-profile shows, galleries and museums across the country, and many are members of highly respected jewelry organizations including the Art Jewelry Forum, Klimt02 and the Society of North American Goldsmiths.

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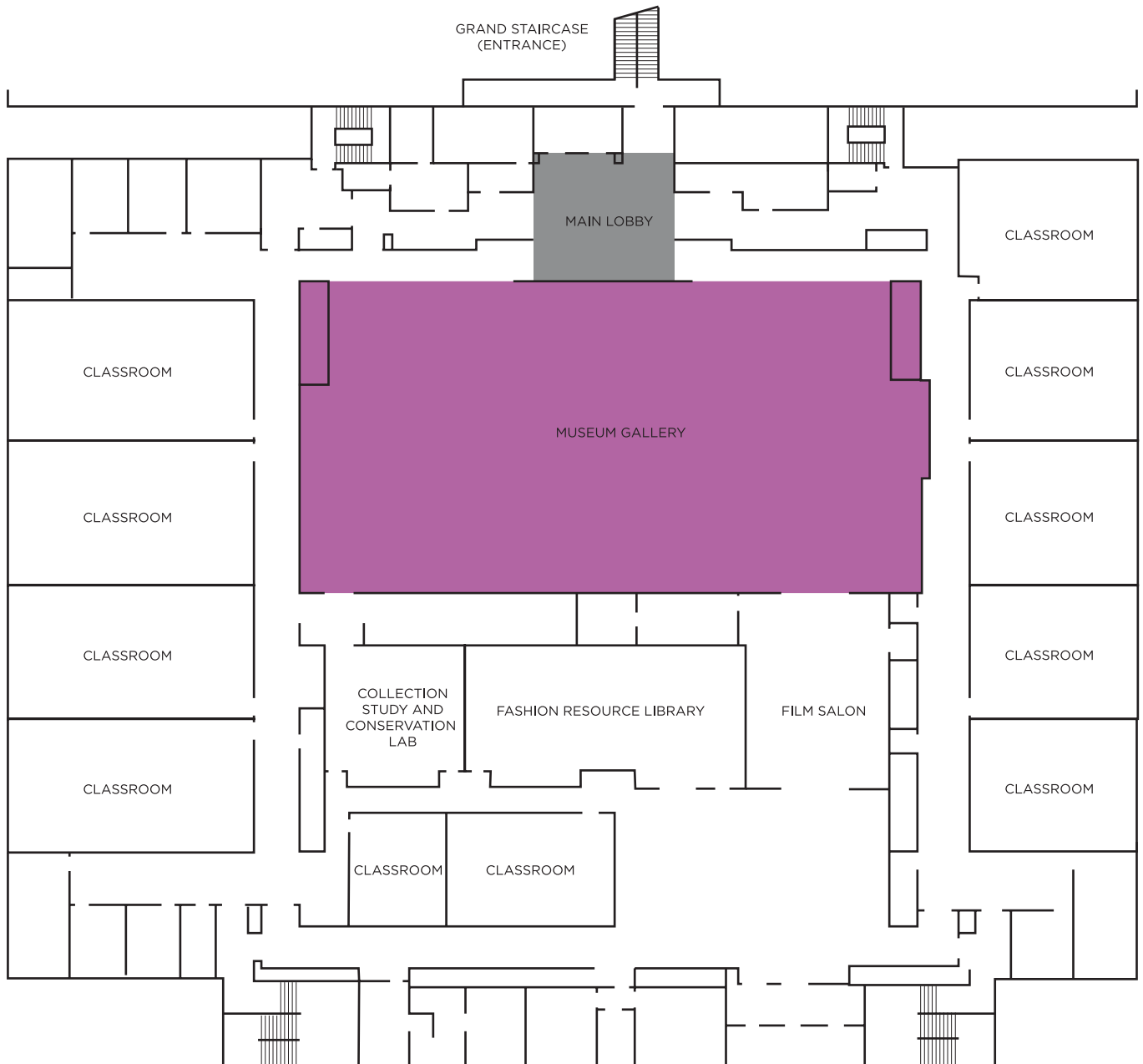
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Museum Map



CURRENT AND UPCOMING EXHIBITIONS

S A Landscape of Events • Mario Navarro

April 25, 2017 – Sept. 24, 2017

S Oliver Laric • Oliver Laric

June 15, 2017 – Sept. 24, 2017

S Notes on Sculpture • Cory Imig

July 11, 2017 – Oct. 15, 2017

S Other Situations • Liliana Porter

Aug. 17, 2017 – Jan. 7, 2018

S Temporal • Miya Ando

Aug. 17, 2017 – Jan. 14, 2018

S Lines of Influence • Jacob Lawrence

Sept. 7, 2017 – Feb. 4, 2018

S Persisting Monuments • Cynthia Gutierrez

Sept. 7, 2017 – Feb. 4, 2018

S Felix Gonzalez-Torres • Felix Gonzales-Torres

Oct. 5, 2017 – Jan. 14, 2018

S Collective Intelligence • Agnieszka Kurant

Oct. 12, 2017 – Jan. 14, 2018

S SCAD deFINE ART 2018

Feb. 20, 2018 – Feb. 23, 2018



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