

# KALEIDOSCOPE KATRANTZOU

MARY KATRANTZOU  
10 YEARS IN FASHION

APRIL 9-SEPT. 22, 2019





Signs and symbols informed Katrantzou's Fall/Winter 2014 collection.

## ABOUT THE EXHIBITION

SCAD FASH Museum of Fashion + Film presents *KALEIDOSCOPE KATRANTZOU: Mary Katrantzou, 10 Years in Fashion*, an exhibition celebrating the 10th anniversary of the coveted designer's eponymous label. Katrantzou is acclaimed for her bold colors, textures and prints, which she expertly wields into kaleidoscopic, sculptural creations. Known for her limitless imagination, she draws from enchanting, unexpected sources: Fabergé eggs, Bauhaus posters, postage stamps, perfume bottles and typewriters have all found their way into her collections. *KALEIDOSCOPE KATRANTZOU*, a retrospective of the designer's work from the past decade, features iconic looks that reveal her innovative approach combining fashion, art and technology.

## ABOUT THE ARTIST

Born in Athens, Greece, and based in London, Katrantzou took the fashion world by storm in 2008 with her now-legendary debut collection of trompe l'oeil prints, quickly becoming an industry favorite. Over the past 10 years, Katrantzou has surprised and stunned critics each season. Tapped for prestigious partnerships with cult brands including Longchamp, Moncler and Adidas Originals, she has also collaborated with artist-provocateur Pablo Bronstein, designed costumes for the New York City Ballet and Paris Opera, and exhibited her work at the Metropolitan Museum of Art. In December 2018, she was invited to design Beyoncé's look for the Global Citizen Festival, a majestic ensemble of floral patchwork based on the contours of the African continent, printed on a sequin base and hand-embroidered



with Swarovski crystals. Katrantzou's garments are highly sought after by fashionistas, collectors and celebrities alike, and have been worn by Michelle Obama, Cate Blanchett, Lupita Nyong'o and Naomi Campbell, among many others.

*KALEIDOSCOPE KATRANTZOU: Mary Katrantzou, 10 Years in Fashion* is curated by Alexandra Sachs, SCAD FASH executive director, and Rafael Gomes, director of fashion exhibitions. This exhibition was presented as part of SCADstyle, held April 9-11 at university locations in Atlanta and Savannah, Georgia, and Hong Kong.



Katrantzou's Fall/Winter 2018 collection mingles contrasting influences, from the Victorian to the **Bauhaus**.

# ABOUT SCAD AND SCAD FASH

Offering more degree programs and specializations than any other art and design university in the United States, SCAD is uniquely qualified to prepare talented students for creative professions.

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 location at 1600 Peachtree St. NW, SCAD FASH 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 all over the world, SCAD FASH is an integral part of the SCAD educational experience.

# ABOUT SCAD CURRICULUM GUIDES

SCAD curriculum guides enhance understanding of art and design through investigations that reveal relevant personal, historical and cultural connections while promoting the cross-disciplinary links necessary for today's innovative careers. Designed for use within the museum's exhibition spaces and in classrooms, the guides provide learning opportunities that fulfill the requirements of national education standards.

Recognizing the guides' overall design excellence and ingenuity, the Southeastern Museums Conference as well as the American Alliance of Museum's Museum

Publications Design Competition have awarded SCAD curriculum guides first- and second-place prizes, a medal and honorable mentions for three consecutive years.

This Mary Katrantzou guide for high school students explores the artist's unique visual language of contrast and concord. Through activities investigating and applying Katrantzou's process of finding harmony in diverse themes, this guide promotes experimentation, practice and persistence.

---

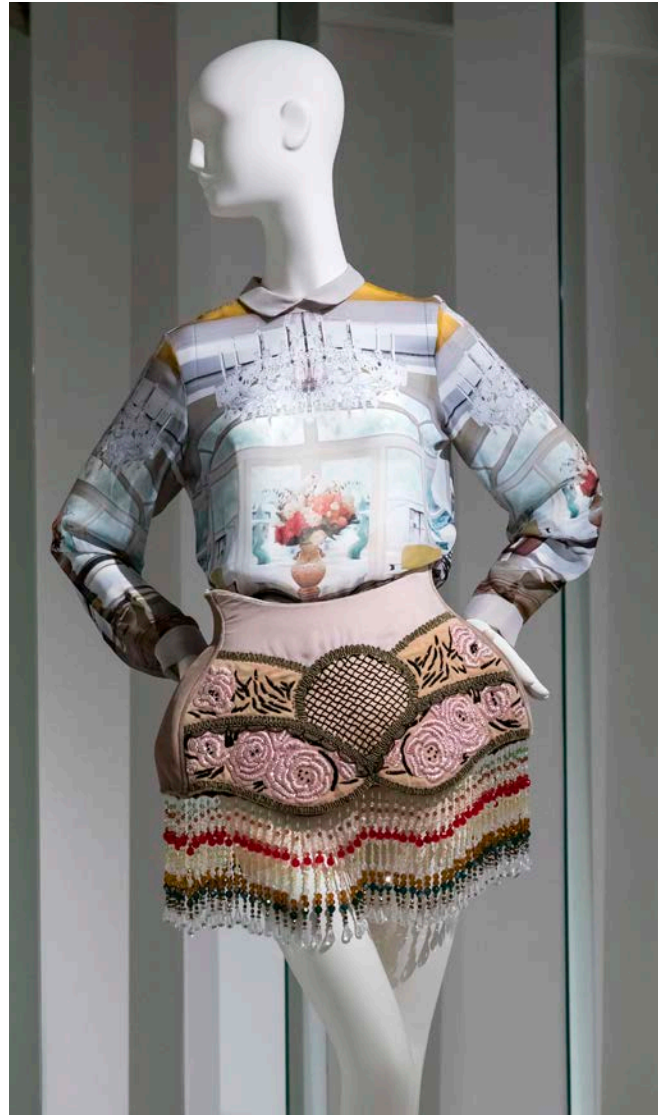
**Highlighted** glossary terms are located at the end of this guide, together with educational standards, additional learning resources, image credits and citations.

1.

“I LIKE FINDING HARMONY IN ELEMENTS THAT DON’T  
INHERENTLY FIT TOGETHER...”<sup>1</sup>

Mary Katrantzou

Mary Katrantzou has a talent for bringing improbable combinations into an elegant balance, creating bold, innovative fashions with enduring appeal. Her collections have featured prints that intermingle themes — sound waves and blown glass, **Surrealism** and interior design, cowboys and princesses. From such diverse sources, Katrantzou creates the collages that evolve into her signature prints.

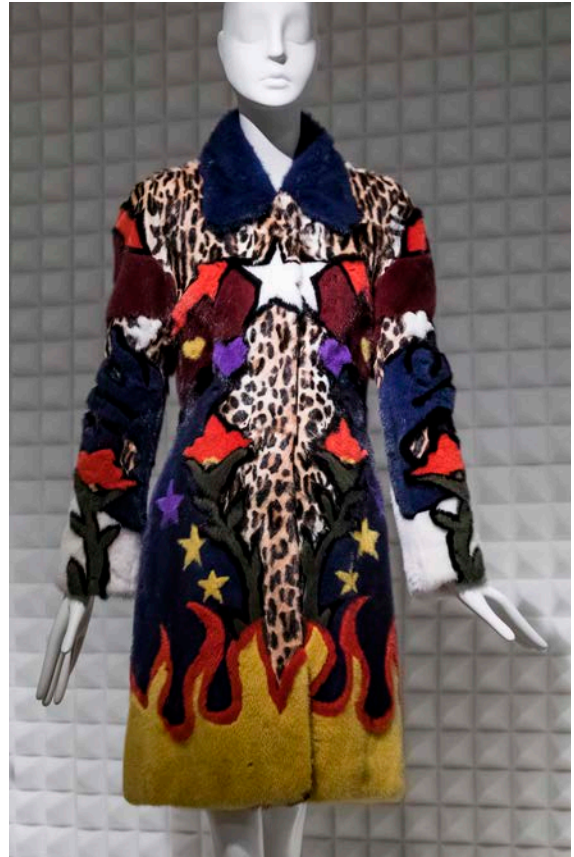


From left to right and on the facing page are examples from collections with combined inspirations: soundwaves and blown glass, Surrealism and interior design, cowboys and princesses.

“MY MOM ALWAYS HAD LOTS OF MAGAZINES AROUND THE HOUSE ... I REMEMBER TEARING OUT DIFFERENT SHEETS AND CREATING WORLDS OF MY OWN, MAKING SMALL COLLAGES.”<sup>2</sup> Mary Katrantzou

Follow these steps to create a collage based on Katrantzou’s approach. First, select two topics that appeal equally to you yet do not inherently match, such as botanical prints and muscle cars, or playground equipment and calligraphy. Next, collect images related to both topics. Finally, find harmony. Create a collage that uses elements taken from each group of images.

Describe how you created harmony from contrasting elements. Use terminology from the **elements of design** and **principles of organization** listed in the back of this guide. Make notes here and respond in full, separately.



Notes:

---

---

---

---

---

Together with peers, examine and discuss Katrantzou’s work. Look for evidence of, and harmony in, the elements of design together with the principles of organization. How has striving to find harmony among **disparate** themes affected your response to Katrantzou’s work? How has it affected your response to art-making and fashion in general? Make notes here and respond in full, separately.

Notes:

---

---

---

---

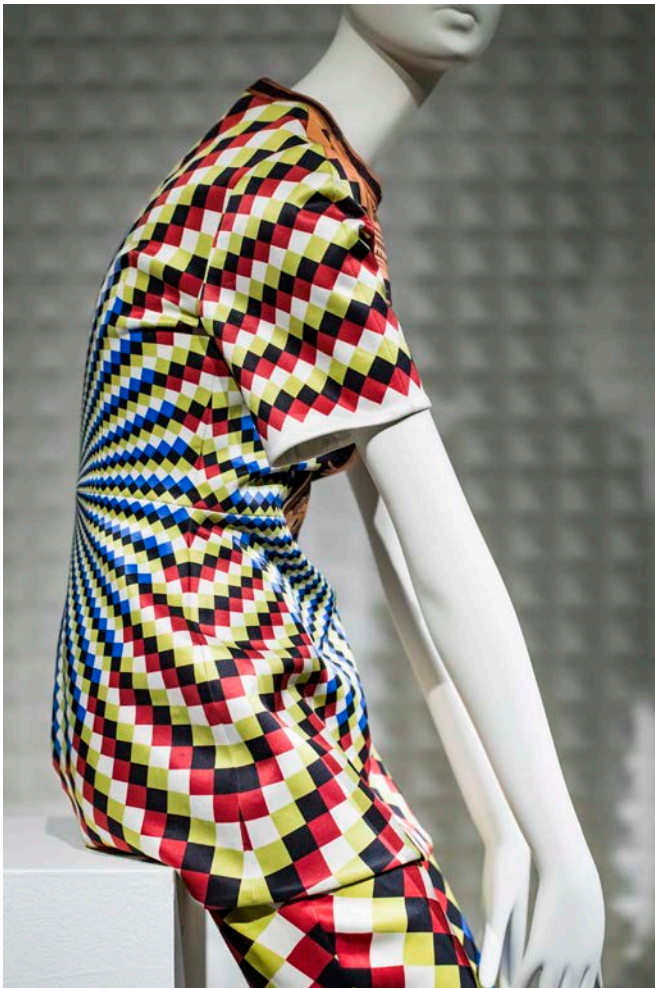
---

## 2.

“YOU ARE LOOKING IN DEPTH INTO A **DISCIPLINE OF DESIGN ... THEN MAKING IT REALLY BEAUTIFUL FOR A WOMAN TO WEAR.**”<sup>3</sup>

Mary Katrantzou

Katrantzou’s fashion career began with an impressive, enthusiastically received first collection, featuring basic **shift** dresses stunningly accented with bold prints. Through her interdependent approach to **silhouette** and pattern, subsequent collections grew increasingly tailored and sculpturally complex. Katrantzou composes her designs digitally, assembling a collage that she then works onto a 2-D **dress pattern**. This is printed onto fabric for further alterations to the garment’s physical silhouette, which in turn results in further adjustments to the print.



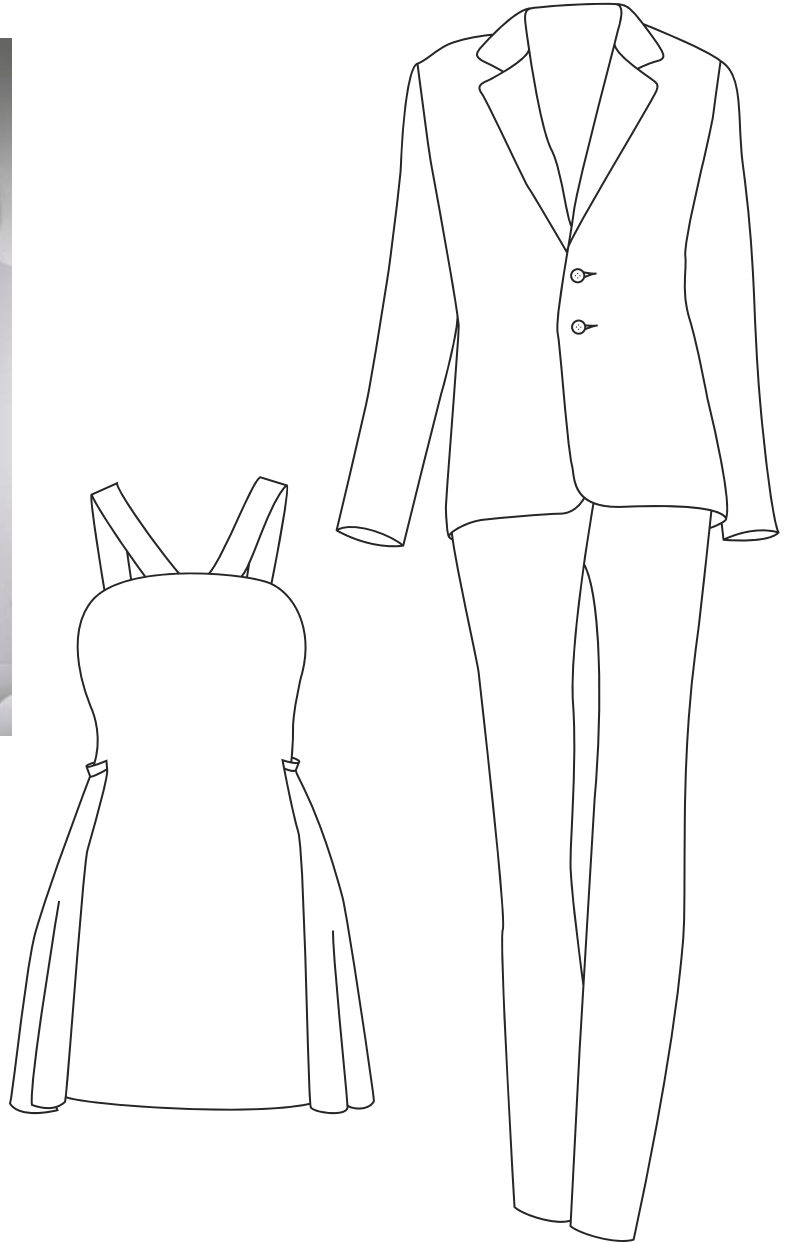
“WHEN THE PRINT CHANGES THROUGHOUT THE PROCESS, THE SILHOUETTE HAS TO CHANGE AND VICE VERSA ... IT’S QUITE A GRADUAL PROCESS, AND THEY BOTH INFLUENCE EACH OTHER.”<sup>4</sup>

Mary Katrantzou

Adapt the collage you created in Activity 1 to fit a Katrantzou silhouette. Begin with an examination of how her prints repeat and vary across the body, and look for approaches you can apply. For instance, consider modifying your collage to mirror across a central axis that runs the length of the body. Refine your adaptation further by altering colors or narrowing elements of the pattern at points such as the shoulders, waistline and hips.

The patterns on these pages, from left to right, were inspired by **Minoan** art, timepieces and nature.





When you are satisfied with your work, discuss it with peers, receive their feedback and collect notes to guide a new, more developed and refined iteration. Below, record notes for improving on your design.

**Notes:**

---

---

---

---

---

3.

“I THINK THERE IS A CULTIVATED WIT IN MY WORK ... YOU ARE BUYING INTO A NARRATIVE IN A WAY. THE WOMAN I DRESS OBVIOUSLY LIKES THE STORYTELLING SIDE OF IT AND I THINK SHE IS A CONFIDENT WOMAN.”<sup>5</sup> Mary Katrantzou

Katrantzou’s designs are recognizable. They have a characteristic *joie de vivre*, an artfully composed exuberance. Like many designers, she attracts a particular type of client. The same holds true for all fashion houses and popular brands. For this reason, designers often envision their audience, the loyal followers **perennially** attracted to their work. Katrantzou often describes her clients as confident and interesting — people as colorful, daring and unique as her designs.



Imagine the kind of person Katrantzou has described. What is their background and personality? How do they stand, move and gesture? Where do they live, what do they like to do, with whom do they hang out? Make a list of these and other character-revealing traits. Share them with a friend, ask for feedback and revise. Based on your notes, write a **vignette** of the character you have envisioned, on an occasion when they are wearing a Katrantzou design. Include action — a conflict, event or exchange that gives your character an opportunity to convincingly reveal their unique self.

**Notes:**

---

---

---

---

---



Left: Classic 1940's films from *Fantasia* to the film noir genre inspired the collection at left.

Above: Detail of a digitally printed and embellished dress.



Katrantzou's *Ordinary Objects* collection is a homage to the everyday as well as color and imagination.



Katrantzou's complex arrangements of sequins and crystals create the interstellar look of her *Cosmology* collection.

## EDUCATIONAL STANDARDS

### NATIONAL CORE ARTS STANDARDS — HIGH SCHOOL

- Creating 1.2** **Anchor:** Generate and conceptualize artistic ideas and work.  
**HSI:** Shape an artistic investigation of an aspect of present-day life using a contemporary practice of art or design.  
**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.  
**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.

### COMMON CORE ENGLISH LANGUAGE ARTS STANDARDS — HIGH SCHOOL

- CCSS.ELA-LITERACY.W.9-12.3** Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details and well-structured event sequences.



## C U R R I C U L U M   C O N N E C T I O N S

Browse through all of Katrantzou's collections from this web page.

[marykatrantzou.com/collections](http://marykatrantzou.com/collections)

In this interview, Katrantzou speaks candidly about her growth as an artist, her self-doubts and allowing her ideas to build.

[the-talks.com/interview/mary-katrantzou](http://the-talks.com/interview/mary-katrantzou)

See all the looks in this video of Katrantzou's 10-year anniversary runway show.

[vimeo.com/290537677](http://vimeo.com/290537677)

Above: Intricate beadwork depicts a scene from the animated classic *Fantasia*.

Right: From Katrantzou's first groundbreaking digitally printed collection, on the left, to her celebratory 10th anniversary interpretation on the right.



# IMAGE CREDITS

Page	Collection	Description
Inside Covers	<i>Symbolism</i> , F/W '14	Recta Dress (lace gown): woven with graphic motifs, wool detail and pleated hem
		Stepa Dress: silk with front panel of embroidered graphic motifs
		Clocktopia Minidress: Embroidered wool embellished with sequins, beads, Swarovski gems and metallic thread
		Poppycon Lace Ensemble: Woven skirt and top with graphic motifs embroidered with beads, sequins, Swarovski crystals, Swarovski gems and metallic thread
2-3	<i>Interior Lives</i> , F/W '18	Bayer Dress: pieced velvet burnout, velvet and embroidered panels embellished with beads and sequins
		Caruso Coat Ensemble: wool dress with woven skirt panel ornamented with pearls, metal spikes and plastic-trimmed metal chains
4-5	<i>Blown Glass</i> , S/S '10	Dress of digitally printed synthetics
	<i>Rooms</i> , S/S '11	Ensemble of digitally printed silk blouse and lampshade-shaped embroidered velvet skirt with beaded fringe
	<i>Rodeo and Juliet</i> , F/W '16	Lockhart Coat (Western Flames): dyed and printed fox fur
6-7	<i>Minoan</i> , S/S '17	Detail: Maia Top (Thoukis Medallion) and Thoukis Trousers: pantsuit of digitally printed synthetics
	<i>Symbolism</i> , F/W '14	Clocktopia Minidress: Embroidered wool embellished with sequins, beads, Swarovski gems and metallic thread
	<i>Flower Fields</i> , S/S '12	Pantsuit of digitally printed synthetics
8-9	<i>A Fantasia</i> , F/W '17	Scarlett Coat (Starlight), Storm Skirt (Prince of Wales Yellow), Fur Collar and Lapel (Light Pink), Chiffon blouse: digitally printed houndstooth skirt, and wool coat with fox-fur collar embellished with beads, mirror florettes, feathers and metallic thread
		Stella Dress (Soundwaves Burgundy): velvet cutout on silk chiffon embellished with beads and fringe
		Daydream Dress (Pink Centaur): dégradé tulle embellished with sequins and beads
	<i>Objets d'Art</i> , F/W '11	Daybreak Dress (Sahara Desert): digitally printed synthetics with embroidery, sequins, bead fringe and Swarovski elements on inset velvet collar
10-11	<i>Ordinary Objects</i> , F/W '12	Detail: Dress of digitally printed velvet with Swarovski gems, sequined rosettes, beads and pearls
		Dress of digitally printed silk embellished with rubber pencils, beads and plastic ruffles
	<i>Cosmology</i> , S/S '16	Dress of digitally printed silk with Swarovski crystals, Swarovski elements, pearls, diamanté and plastic bubbles
		Milana Dress: digitally printed with embroidery, Swarovski crystals and sequins
12-13	<i>A Fantasia</i> , F/W '17	Prism Minidress: embroidered with sequins, Swarovski crystals and metal chains
	<i>Woman in a Bottle</i> , F/W '09	Azalea Minidress: embroidered with sequins, Swarovski crystals and metal chains
	<i>Collections (10th Anniversary Show)</i> , S/S 19	Milana Dress: digitally printed with embroidery, Swarovski crystals and sequins
12-13	<i>Collections (10th Anniversary Show)</i> , S/S 19	Detail: Daybreak Dress (Sahara Desert): digitally printed synthetics with embroidery, sequins, bead fringe and Swarovski elements on inset velvet collar
		Black Shalimar Dress: digitally printed synthetics
		Shalamore Dress: digitally printed Swarovski mesh



# G L O S S A R Y

## Elements of design

**color** A visual response to varying wavelengths of light.

**illusion of depth** The apparent distance from an object's front to back, or the illusion of near to far.

**illusion of motion** In a still image or series of images, a sense of time passing and figures or objects moving.

**line** A point moving across a plane or through a space.

**shape** An area defined by actual or implied boundaries.

**texture** The surface character of a material.

**value** The effects of light falling on a subject; the degree of lightness or darkness.

## Principles of organization

**balance** The distribution of visual weight in a composition.

**economy** A restrained use of the elements of design.

**emphasis** The creation of a focal point within a composition.

**movement** The organization of a composition that leads the eye of the viewer across the work.

**proportion** Relationships of size between parts of a single object or design.

**rhythm** A methodical variation of strong and weak features, marked by regular recurrence of various elements.

**scale** Relationships of size between objects.

**unity** A sense of wholeness.

**variety** A combination of elements that form complex relationships, creating visual interest.

**Bauhaus** *n.* A design movement of the early 20th century that strove to reunite art and functional design.

**discipline** *n.* A particular field of specialized knowledge.

**disparate** *adj.* Fundamentally different, without basis for comparison.

**dress pattern** *n.* A set of templates representing sections of a dress, to be traced, cut out and sewn together.

**film noir** *n.* (French: dark film) Descriptive of Hollywood movies from the 1940s and 50s, often detective stories featuring unsentimental characters and seductive, elegant women.

**inherently** *adv.* In a basic or natural way.

**iteration** *n.* A new version; the repetition of a process.

**joie de vivre** *n.* Delight in being alive; from French, meaning "joy of life."

**Minoan** *adj.* Related to the prehistoric civilization of Crete, known for its sophisticated arts.

**perennially** *adj.* Continuing for a long time.

**shift** *n.* A simple, unfitted dress that hangs from the shoulders.

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

**Surrealism** *n.* An art movement of the early 20th century producing dreamlike and visionary imagery of incompatible elements, free of rationality.

**vignette** *n.* A literary sketch; a revealing and expressive brief episode.

# CITATIONS

- <sup>1</sup> Conlon, S. (2018). Mary Katrantzou: 'I'm one of those designers who only ever wears black.' Retrieved March 25, 2019, from [theguardian.com/fashion/2018/sep/16/mary-katrantzou-designer-who-only-ever-wears-black](http://theguardian.com/fashion/2018/sep/16/mary-katrantzou-designer-who-only-ever-wears-black)
- <sup>2</sup> Chandris, E. (2017). A Conversation With Mary Katrantzou. Retrieved March 25, 2019, from [huffpost.com/entry/a-conversation-with-mary-katrantzou\\_b\\_58b9f6dfe4b05cf0f400bdae](http://huffpost.com/entry/a-conversation-with-mary-katrantzou_b_58b9f6dfe4b05cf0f400bdae)
- <sup>3</sup> Menkes, S. (2012). During London Week, Mary Katrantzou Talks About Prints. Retrieved March 25, 2019, from [nytimes.com/2012/02/21/fashion/during-london-week-mary-katrantzou-talks-about-prints.html](http://nytimes.com/2012/02/21/fashion/during-london-week-mary-katrantzou-talks-about-prints.html)
- <sup>4</sup> Bololia, K. (2013). The 6 Million Dollar Story • Mary Katrantzou: An unexpected interview while sneaking into her atelier. Retrieved March 25, 2019, from [the6milliondollarstory.com/mary-katrantzou-an-unexpected-interview-while-sneaking-into-her-atelier](http://the6milliondollarstory.com/mary-katrantzou-an-unexpected-interview-while-sneaking-into-her-atelier)
- <sup>5</sup> Ibid. 2.

# RELATED PROGRAMS

SCAD prepares talented students for creative professions through engaged teaching and learning in a positively oriented university environment. SCAD offers more than 40 degree programs, including:

ACCESSORY DESIGN

ADVERTISING

ART HISTORY

BUSINESS OF BEAUTY AND FRAGRANCE

CREATIVE BUSINESS LEADERSHIP

FASHION

FASHION MARKETING AND  
MANAGEMENT

FIBERS

GRAPHIC DESIGN

ILLUSTRATION

INTERIOR DESIGN

JEWELRY

LUXURY AND FASHION MANAGEMENT

PHOTOGRAPHY

PRODUCTION DESIGN

SOCIAL STRATEGY AND MANAGEMENT

WRITING

Launch your creative career. Visit [scad.edu/programs](http://scad.edu/programs).



Signs and symbols informed Katrantzou's Fall/Winter 2014 collection.

## **SCAD: The University for Creative Careers**

The Savannah College of Art and Design is a private, nonprofit, accredited university, offering more than 100 academic degree programs in more than 40 majors across its locations in Atlanta and Savannah, Georgia; Hong Kong; Lacoste, France; and online via SCAD eLearning.

For more information, visit [scad.edu](http://scad.edu).

Cover image: Photo by Stephanie Galea courtesy of Mary Katrantzou



1600 Peachtree St. NW  
Atlanta, Georgia  
404.253.3132  
[scadfash.org](http://scadfash.org)