



F.A.M.E.

FASHION ART MUSEUM EXPERIENCE

Thirty-one students. Three colleges. Two collections. A one-of-a-kind experience.

Presented by the Museum of Art and Archaeology, Museum Associates and the Missouri Historic Costume and Textile Collection of the University of Missouri



November 8-10, 2019

Cover Images:

Upper: *Fugue*, Apparel Design by Amanda Lee and Molly Wainscott (2019)
Lower: Frederic Karoly (Hungarian, 1898–1987)
Concerto Grosso Fugue by Bloch–Interpretation, 1959
Acrylic on canvas
Gift of Mr. Morton D. May (65.332)



PLANT SCIENCES 3220 SPECIAL OCCASIONS FLORAL DESIGN
Lesleigh Cravens, Instructor, College of Agriculture, Food and Natural Resources
Course Project: Research the event's 17th century theme and create floral designs inspired by the period.

FLORAL DESIGNS by Lauren Eagon, Jasmine Tam, Caroline Robinson, and Xinyi Hu

For this project, we found much of our inspiration in 17th century paintings of floral still lifes. We loved the use of extravagant flowers and their abundant variety, as well as other natural elements - from fruit to wine to butterflies - that were very distinctive to floral paintings of the 17th century. When creating our floral designs, we tried to keep all of these aspects in mind. We incorporated the period's use of rich colors, extravagant flowers, and pieces of nature. We hope our designs showcase the elegant style and traditions of the 17th century.

FLORAL DESIGNS by Cindy Kaplan, Eliane Botts, and Emily Elmer

Inspiration for our three-pedestaled floral design stems heavily from the Dutch Golden Age of the 17th century. Materials can be found throughout the piece that replicate realistic still-life paintings created during this prosperous time for the Dutch. Gold accents can be seen leading the eye upward from gilded pedestal legs into dark greenery surrounding a vibrant, ornamental floral mass. Elegant Parrot Tulips and dramatic Larkspur, among others, play off the delicate nature of the vines reaching from beneath the table. Finally, as one last ode to the period, feathers explode skyward in a dramatic tale- told in a style that withstands the test of time.

FLORAL DESIGNS by Katelyn Reiss, Emily Koch, and Annika Meyer

Envisioning a 17th century art piece, we encompassed contrasting colors of moody red hues with pastel peaks. Using color and depth, these arrangements reflect the layers of clothing that represented wealth in that time period. Carefully crafted metal architecture inspired us to incorporate metallic gold containers as the foundation of the arrangements. Coming together, these arrangements depict color, depth and movement of the 17th century.

FLORAL DESIGNS by Abby Balota, Alex Boedeker, McKenna Treece, and Noelle Rhoades

Inspired by paintings and clothing of the 17th century, the extravagance of our floral design reflects the period's Baroque influence. We have chosen whimsical, colorful flowers accented with feathers and silk in a six-part design flanking the entrance to the Museum of Art and Archaeology.

TAM 4480 CREATIVITY AND PROBLEM SOLVING

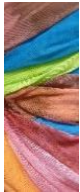
Dr. Jean Parsons, Professor, College of Human Environmental Sciences

Course Project: Integration of surface design into a three-dimensional garment form, both of which must be inspired by artworks in the Museum of Art and Archaeology.



Oscillation by Adriana Martin and Chance Zacheis

This dress was inspired by the “Persians” glass collection by the renowned artist Dale Chihuly. We were inspired by the movement of color in the glass, and how the structure intertwines and folds onto itself. We wanted to echo that sense of movement by creating curving lines in the structure of the pattern pieces and a digital print that represented the Chihuly glass details. Modeled by Emily Scott.



Fugue by Amanda Lee and Molly Wainscott

Fugue was inspired by “Concerto Grosso Fugue by Bloch-Interpretation” by Frederic Karoly. Karoly used “stain painting”, a process of pouring paints and letting paint and canvas create the artwork. His inspiration came from colors he visualized while listening to an Ernest Bloch musical composition. The 2D aspect of *Fugue* was inspired by the colors in the painting. 3D aspects were inspired by the idea of stain painting, letting the hand dyed mesh drape to create our design. Modeled by Amanda Pavetto.



Perspective of Blue by Allie Rhodes and Jenny Wu

Each detail of Edward Henry Potthast’s painting “The Alps” was brought to life in our garment design. The painting’s smooth blue tones and colors inspired our own color choices. The crisp shapes of the mountains are reflected in the geometric design of the bodice front. The small flowing stream led us to recreate a river-like accent flowing through the dress. Finally, we incorporated painting and embroidery to bring elements of the design and painting together.



Entrapment by Maddie Sinn and Tingting Zhu

This design was inspired by the entangled branches and neutral tones of the oil painting “Mink Trapper on Finley Creek” by Georges Schreiber. The painting elicits a looming feeling we recreated with folds and tucks. The head-to-toe drape of the dress generated the same daunting movement portrayed by the trees in the original painting. Multi-colored fabrics accent the back of the garment as a way to incorporate the painting’s brighter colors scattered around the knot of branches.



Jee-Uh-Met-Rik by Meghan Alexander and Stephanie Graviett

Our design was inspired by “Headcrest in the Form of an Antelope” from Mali. Drawn to the crest’s geometric patterns and the exoskeleton feeling they created, we used spiral boning on the bodice to form geometric shapes. Movement within the crest was replicated through stacked draping on the skirt.



The Archer's Ring by Hope Beykirch and Mary Hershberger

We drew inspiration from marbled thumb rings used in archery for the last 2,000 years on display in the Museum of Anthropology. We marbled a lightweight cotton fabric by hand-dyeing it with acrylic paint and marbling medium. We then used the stiffened fabric pieces to replicate armor. The garment’s color inspiration created a sense of movement throughout the design.

TAM 2580 DIGITAL TEXTILE AND APPAREL APPLICATIONS

Hali Ipaye, Graduate Instructor, College of Human Environmental Sciences

Course Project: Develop a digital print and corresponding engineered scarf print inspired by Museum of Art and Archaeology artworks and/or 17th-century ornamental prints utilizing digital print technology.



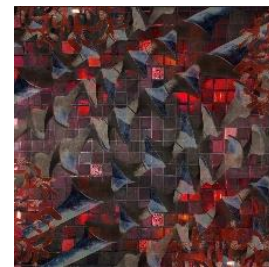
Mellow Yellow Summer
by Elexandria Brown



Woodland by
Sze Wai Suen



Evergarden by
Ruiyao Yuan



Red Solaris by
Allie Rhodes



Global Fashion Collective
by Tyler Reeder