

2012

## From Runway to Museum: Creating Successful Exhibitions Showing the Interrelationship between Fashion and Art

Erica Kroening  
*Minnesota State University, Mankato*

Follow this and additional works at: <https://cornerstone.lib.mnsu.edu/jur>



Part of the [Fashion Design Commons](#)

### Recommended Citation

Kroening, Erica (2012) "From Runway to Museum: Creating Successful Exhibitions Showing the Interrelationship between Fashion and Art," *Journal of Undergraduate Research at Minnesota State University, Mankato*: Vol. 12, Article 5.

DOI: <https://doi.org/10.56816/2378-6949.1013>

Available at: <https://cornerstone.lib.mnsu.edu/jur/vol12/iss1/5>

This Article is brought to you for free and open access by the Journals at Cornerstone: A Collection of Scholarly and Creative Works for Minnesota State University, Mankato. It has been accepted for inclusion in Journal of Undergraduate Research at Minnesota State University, Mankato by an authorized editor of Cornerstone: A Collection of Scholarly and Creative Works for Minnesota State University, Mankato.

From Runway to Museum:  
Creating Successful Exhibitions Showing the Interrelationship between Fashion and Art

Erica Kroening

Undergraduate Research Symposium

Curt Germundson, Faculty Mentor

April 2012

Abstract:

Historically, high-end fashion has been reduced to ideas of materialism and functionality in the eyes of the average person. What has commonly been overlooked on the runways of New York, Paris, and Milan was the idea of fashion as an object of art. Some designers, artists, and art historians have always given fashion the warranted classification as art, but this concept is not yet accepted by the regular museum visitor.

This paper focuses on three high-end fashion exhibitions that show when a designer's inspiration and vision is successfully translated into a museum setting, it encourages the visitor to see the interrelationship between fashion and art. These are the exhibitions I visited for my research: "Scaasi: American Couturier" at the Museum of Fine Arts in Boston, "Roberto Capucci: Art into Fashion" at the Philadelphia Museum of Art in Philadelphia, and "Alexander McQueen: Savage Beauty" at The Metropolitan Museum of Art in New York City.

These exhibitions deal with designer-artists who transcend the conventional line between fashion and art. Exhibiting high-end fashion is a relatively contemporary phenomenon, and there are challenges involved with translating the designer's pieces. After thorough research, I have concluded that displaying these high-end fashion pieces in the confines of a museum is difficult, for they rely so heavily on movement, contours of the body, and the designer's inspiration from the workroom to the runway. It is a challenge that when overcome by remaining true to the context of the designer's vision, from the initial design to the runway show, encourages the museum visitor to expand his/her definition of art to include fashion.

## From Runway to Museum: Creating Successful Exhibitions Showing the Interrelationship between Fashion and Art

Historically, high-end fashion has been reduced to ideas of materialism and functionality in the eyes of the everyday person. What was overlooked on the runways of New York, Paris, and Milan was the idea of dress as an object of art. Some designers, artists, and art historians have always given fashion the warranted classification as art, but this concept is not yet accepted by the common art viewer. To establish high-end fashion as a legitimate art object, it needs to be presented to the viewer as art. This can be achieved by displaying deserving pieces in a museum setting. Increasingly, high-end fashion designers like Chanel, Cristobal Balenciaga, Yves Saint Laurent, and Alexander McQueen are being featured in art museums and galleries all across the world. These exhibitions deal with designer-artists who transcend the conventional line between fashion and art. Because exhibiting fashion and costume is a relatively contemporary phenomenon, there are challenges involved with translating the designer's inspirations and designs from the mind, workroom, and runway to the museum. It is an issue that some museum curators are able to overcome and others not. The success of the exhibition's layout, translation of designer's inspiration and vision, and properly displayed works will encourage the museum visitor to expand his definition of art to include fashion.

As Fiona Anderson, a freelance curator and lecturer on fashion, points out, there are “...multi-layered, complex meanings associated with contemporary fashion...”<sup>1</sup> Many arguments about fashion are related to what the fashion says about culture, current economical, societal, and political problems, what statements it makes about women, identity, individuality, technology, nature, and more. There are several incidences that show there is a relationship between art and contemporary fashion: the use of artworks in patterns/textiles, designers’ responses to art movements, designer-artist collaborations, and fashion photography. High-end fashion exists as a form of art because it is a visual medium and an artistic statement with a point of view that involves creativity, requires immense skill, is forward thinking, and is aesthetically pleasing. So whether fashion is acting as a status symbol or a cultural statement, it is always a work of art and can be conveyed as such, even to a skeptic, through an effective museum exhibition design. This paper focuses on three case studies to compare and contrast the different approaches of exhibition design and how the approaches allow the viewer to see the designs as works of art: “Scaasi: American Couturier,” “Roberto Capucci: Art into Fashion,” and “Alexander McQueen: Savage Beauty.”

Arnold Scaasi is an American couturier who has acquired many notable accomplishments. One being the exhibit, “Scaasi: American Couturier,” at the Museum of Fine Arts in Boston, Massachusetts, curated by Pamela Parmal. The exhibit succeeded in honoring Scaasi’s work and the women who have worn his work, but the exhibit failed at convincing its viewers that high-end fashion is worthy of being deemed as art.

---

<sup>1</sup> Fiona Anderson. “Museums as Fashion Media,” in *Fashion Cultures: Theories, Explanations and Analysis*, ed. Stella Bruzzi and Pamela Church Gibson (London: Routledge, 2000), 387.

The purpose of this exhibit was to legitimize Scaasi's career as a fashion designer through exploring the work he made for his clients. The exhibit characterized Scaasi's work as a representation of his clients' glamorous and wealthy lifestyles, such as Barbara Streisand, which unfortunately shifted the focus from the dress and designer to its owner. Even though the goal was not to convince the viewer that his ensembles were works of art, the exhibit should have still been able to indistinctly hint at the idea through proper methods of displaying the pieces. However, the theme itself discouraged the viewer from seeing the pieces as anything but an expensive garment worn by the rich and famous.

The layout and aesthetic treatments of the exhibition space were substandard. The layout and mannequin arrangement provided no encouragement for an engaged and interactive viewing and the aesthetic treatments did not adequately reflect the spirit of the theme. The exhibit was located in one small gallery in the museum and contained only twenty-eight of the one hundred acquired designs. From the outside of the gallery, the viewer could look through the glass doors of the exhibit into the gallery and see the entirety of the show in one glance (Fig. 1). This gave the exhibit a very underwhelming introduction. Not only did this unfiltered introduction flood the viewer with an abundance of information before he entered the gallery, but it also suggested that all of these pieces were of equal significance. The ensembles were grouped according to the famous women who owned them. The exhibit featured designs that were made for the following clients: Arlene Francis, Joetta Norban, Barbara Streisand, and Gayfryd Steinberg. This classification was suitable for the theme but the physical way the mannequins were grouped and positioned throughout the gallery left a lot to be desired (Fig. 2). Every piece was given the exact same consideration and displayed in the same manner. If the exhibit had been in a larger gallery, the pieces could have been adequately displayed, each having their own space, showing the

viewer that each piece deserves its own attention and praise. It was clear by the chronological organization of clients that viewer traffic pattern was accounted for, but a larger gallery would have allowed a more elaborate, spread out exhibit design, rather than a single loop pattern. A more elaborate pattern would have stressed the importance of each client and each ensemble. An exhibition design that did not allow the viewer to see every piece at any moment would have motivated him to investigate the pieces further instead of encouraging a glance and then a loop around the room. In addition to the problem with the layout, the exhibit also failed at creating an aesthetically pleasing graphic treatment. The walls were painted dark red and incorporated circles that varied in color and size. It seemed that this was an attempt to evoke Scaasi's preference of graphic and bold pattern choices but it lacked sophistication and only added to the clutter that was generated by the density of the pieces.

The theme of this exhibit spoke almost entirely to the moneymaking industry of high-end fashion. Although the history of fashion and knowledge of the business is an important context that allows the viewer fully to understand a piece of clothing, it was detrimental to the fashion as art argument. Christopher Muther, a Lifestyle and Arts reporter of the *Boston Globe*, summed up the show by stating, "Scaasi's work... is a thrilling look into a universe of wealth, charm, and celebrity."<sup>2</sup> This exhibit put too much emphasis on which famous women owned the designs and implied that it was the only element of these dresses that made them significant. Scaasi's craftsmanship, innovative cuts, choice of fabric and materials, and extremely creative

---

<sup>2</sup> Christopher Muther, "Couturier to stars Arnold Scaasi's designs are on exhibit at the Museum of Fine Arts," *The Boston Globe*, September 30, 2010, [http://www.boston.com/lifestyle/fashion/articles/2010/09/30/couturier\\_to\\_stars\\_arnold\\_scaasis\\_designs\\_are\\_on\\_exhibit\\_at\\_the\\_museum\\_of\\_fine\\_arts/](http://www.boston.com/lifestyle/fashion/articles/2010/09/30/couturier_to_stars_arnold_scaasis_designs_are_on_exhibit_at_the_museum_of_fine_arts/).

dressmaking process are legitimizing in their own right and could be conveyed to the viewer with an improved exhibition design.

Roberto Capucci is an Italian designer who, through many years of designing exquisite made-to-order ensembles, retired from the fashion world in 1980, making the sacrifice of commercial success for artistic expression. Two years later he began to create annual collections and presented them as art exhibitions in a different city each year and in 1995, Capucci was asked to show work at the Venice Biennial. The exhibit, “Roberto Capucci: Art into Fashion” at the Philadelphia Museum of Art in Philadelphia, Pennsylvania, was not an annual collection of Capucci’s but rather, it was a retrospective, the first in the United States, of the designer’s work that aimed to explore the idea of fashion as art by showcasing his creations that blur the line between fashion and sculpture.

The entrance to the Capucci exhibit was quite striking. The viewer entered into a somewhat large and open space devoted to a wall that depicted a brief chronological history of the designer and his accomplishments. Like the timeline, the collection, comprised of eighty-three pieces, was organized chronologically; an appropriate grouping for a retrospective like Capucci’s that framed his progression from wearable designs to sculptures throughout his career. As the viewer moved on, he was introduced to a dress that stood apart from the others. This 1952 dress was situated on a platform and no other pieces surrounded it. This ensured that the viewer would not be distracted by other pieces in close proximity. The dress was placed far enough away from the wall so the viewer was able to maneuver around and see the dress from all angles. The solitary treatment of this dress was a clever design that allowed the viewer to see the work as an object of art and set the tone for the rest of the show, unlike the Scaasi exhibit. Furthermore,



the treatment of the dress served as an announcement of the designer's arrival in the couturier world and signified that it was a substantial piece, suggesting that each piece in the remainder of the show deserves its own recognition and appreciation.

Near this arresting introduction was a lengthy video that was projected on a wall. The video summarized Capucci's history and allowed the viewer to see the dresses in motion. This was important because, although this was an object-based approach to exhibiting, which is addressed further on, it was the only point in the show where the pieces were shown in movement.

The remainder of the show had the pieces either appropriately displayed alone, showcasing their unique and innovative design, or appropriately grouped by theme, displaying their association with each other. In terms of displaying fashion the way it was worn on the body, the exhibit did an excellent job at showing the ensembles as objects of art. This was done through a pure and objective approach, separating the pieces from their context and displaying all of them on the same black dress forms (Fig. 3). The use of dress forms instead of mannequins was a unique and suitable approach to displaying the dress. The dress forms did not include heads, arms, or legs so they did not distract the viewer from seeing the dress as a still object. Also, the exhibition layout featured a clean, black background that created a sophisticated atmosphere. The simple black dress form and background created a visually striking contrast with the bold colors and complex shapes of the designs. This made it easy to appreciate the aesthetic value of each piece (Fig. 3).

The most exciting part of the exhibit was its noteworthy layout. The space needed to be large enough to accommodate more than eighty pieces. It was staged in one gallery, but

temporary walls provided a clear organizational design and an exciting path for visitors that encouraged an analytical exploration of the works (Fig. 4). Much of these successes can be attributed to Enrico Minio, Italian curator and director of the Fondazione Robert Capucci, an organization that promotes Capucci's collections. Because this foundation hosts annual installations, the foundation is well aware of what it seeks to portray and how it can be done.

The exhibit was able to push past certain challenges and create a fascinating environment while remaining true to an object-based design and excluding technological or cutting-edge design techniques. An object-based approach is essentially separating the history and context from the dress in order to focus on its aesthetic qualities and generating opinions towards that piece that are uninfluenced by its context. This approach works for Capucci's designs because he designed without narrative and translated his inspirations, such as nature, into sculptural forms that are appreciated more for their shape, color, and texture, rather than their context. A pure, objective way of exhibiting fashion is a great method to display and think about certain pieces, like those of Capucci. But if a designer, like Alexander McQueen, creates designs to work with a runway show, or any other aspect of the high-end fashion process, the challenge arises to make sure the works are not reduced to pieces of clothing that have no context. In a case like this, the designs should not be divorced from the vision, design, runway show, or the way they behave on the body.

Alexander McQueen was a British designer whose greatest achievement came roughly one year after his suicide in February 2010, when the Metropolitan Museum of Art and Costume Institute's curator, Andrew Bolton, and the Met's curator in charge, Harold Koda, honored the

designer by presenting a retrospective exhibition, titled “Alexander McQueen: Savage Beauty,” of his life’s work.

The exhibit was accompanied by four extremely beneficial supplementary materials: an audio tour, narrated by Bolton, a guided tour on select days, a comprehensive catalogue, and a website accessible to anyone. The show included approximately one hundred ensembles and seventy accessories that, according to Chief Executive Offices of Alexander McQueen, Jonathan Akeroyd, showcased “his ingenious fashions as works of art.”<sup>3</sup> The exhibit included designs from his 1992 postgraduate collection at central Saint Martins to his final runway presentation, which took place after his death. The show was organized by six themes and disseminated among ten connecting rooms and halls: “The Romantic Mind,” “Romantic Gothic” with the “Cabinet of Curiosities,” “Romantic Nationalism,” “Romantic Exoticism,” “Romantic Primitivism,” and “Romantic Naturalism.” The pieces were organized by an analytical grouping rather than a chronological one, so each room represented distinctive thematic explorations that respectively occurred at many different points throughout McQueen’s career; consequently, some rooms included pieces from several different collections. McQueen’s work is quite unlike Scaasi’s and Capucci’s and therefore does not fit with an object-based approach of display but rather a context driven one. The McQueen show was unquestionably the most successful exhibition of the three case studies.

What was so special about this exhibit was how it questioned traditional methods of displaying fashion as well as pushed the boundaries and broke through the challenges that have loomed in museums for as long as fashion has been displayed. The exhibit brought in the viewer

---

<sup>3</sup> Andrew Bolton et al., *Alexander McQueen: Savage Beauty*, (New York: Metropolitan Museum of Art, 2011), 7.

with changing scenes in each gallery through the different surface treatments, music, lighting, mannequins, and modes of display, which managed to relate the works to each other, but also put each specific piece in context. Undoubtedly, the successful translation of McQueen's aesthetic, vision, and actual runway performances can be attributed to Sam Gainsbury and Joseph Bennett. Gainsbury and Bennett served as the production designers for more than half of McQueen's fashion shows, working with McQueen to design a runway production, even before he possessed a complete collection.

Before the visitor entered the first gallery he walked into an introductory niche and was faced with two mannequins that, according to Bolton, represent the themes and ideas McQueen revisited the most throughout his career: polarized opposites – life and death, lightness and darkness, predator and prey, man and machine.<sup>4</sup>

One of the many successes of this exhibit that was missing in the Scaasi and Capucci exhibit was the translation of McQueen's ideas and works into the character of the galleries. "Romantic Gothic" was a dark space comprised mostly aged mirrors that evoke McQueen's interest in the dark side of the nineteenth century (Fig. 5). This gallery also occupied a casket that spotlighted McQueen's unofficially named posthumous collection, *Angels and Demons*, and exemplified his engagement with art history by showing pieces that incorporated prints featuring Flemish paintings (Fig. 6).

Bolton explains, "[t]he 'Cabinet of Curiosities' refers to the eighteenth-century and nineteenth-century practice of collecting objects from natural history as a way of viewing the

---

<sup>4</sup> Andrew Bolton, "Alexander McQueen: Savage Beauty," *The Metropolitan Museum of Art*, accessed May 4, 2011, <http://blog.metmuseum.org/alexandermcqueen/>.

world.”<sup>5</sup> Not only was the idea borrowed from this practice, but so was the method of displaying objects. The room’s walls were filled with several nooks that showcased each piece separately (Fig. 7). This room was pivotal in the exhibition’s successful rendering of McQueen’s visions, designs, and runway shows. Throughout the “Cabinet of Curiosities” were videos, complete with sound, of ten of McQueen’s greatest runway shows (Fig. 7). The inclusion of the videos allowed the visitor to see McQueen’s runway shows as avant-garde installations and performance art pieces and reminded him that the fashion runway concept, generally thought of as a repugnant device to show seasonal trends for the purposes of advertising and merchandising, is connected to art. Accompanying the videos were name cards along a railing that explained how these runway shows are works of art themselves. This gallery was also essential because it successfully exhibited the fashions in a way that conveyed the movement they would have when worn by the human body. Without this element, the viewer would not have been able to easily appreciate the materials used and how those materials behaved in their original context and therefore, would not wholly understand it as a work of art.

“Romantic Nationalism” was spread between three rooms. The last room of the theme was dedicated to the legendary finale of McQueen’s fall/winter 2006 collection, *Windows of Culloden*. The finale was a hologram that used the technique known as “Pepper's Ghost” of Kate Moss who, after emerging from a single hovering bright light, was floating among hundreds of layers of silk organza. This, not unlike the videos seen in the “Cabinet of Curiosities,” let the viewer experience the emotionally filled, visually exciting experience of a McQueen performance art runway show that would otherwise be lost in an exhibition. To be clear, this was not a video presentation of the hologram being shown at the *Widows of Culloden* runway show;

---

<sup>5</sup> Ibid.

this was an actual miniature version of the Kate Moss hologram that was structured in a wooden enclosure, complete with viewing slots on three sides, to protect it from harm (Fig. 8). The original hologram was larger than life so it appeared to the unknowing audience as if Moss was actually inside the glass pyramid in the runway show (Fig. 9). The exhibit went above and beyond and included an arresting additional section past the hologram that featured an adaptation of the dress. This feature was undeniably included so the viewer could not only experience the performance art but also see the artistry of the dress worn by Moss that was impeccably envisioned and fastened by McQueen.

Following “Romantic Nationalism” was “Romantic Exoticism.” This theme was contained in a single hall and one room. This section, like the others, did not disappoint in captivating and surprising the viewer with its advanced and extraordinary exhibition design. After entering the hall, the music changed to a fanciful, chimed melody. Pieces were positioned in elevated niches on either side of the hall. Each mannequin was separated and enclosed with a three-way mirror and placed on a 360-degree turntable (Fig. 10). The mirrors allowed the viewer to see the piece from multiple advantage points and the turntable provided even more viewing opportunity and alluded to the movement made on the runway. This was a fundamental part in the exhibition design that allowed the viewer to access the works and gave him a chance to investigate the craftsmanship and aesthetic quality of the piece. This aspect would have added an exciting element to the Scaasi and Capucci exhibits.

After the hall was a room that featured three pieces from the spring/summer 2001 *Voss* collection set in an illuminated glass case. After a couple of minutes of seeing the dresses in the case, the lights in the case went out to reveal the glass as a two-way mirror and permitted the viewer to see himself in the reflection. Then, projected on the back wall of the case, a video

presentation started. The video was of another glass case (so it was a box within a box) with dingy walls that began to fall apart. The walls fell and crashed down to reveal a nude obese woman lounging in a chair, wearing a mask and a breathing tube, and surrounded by moths. The video matches the music that changed from the chime music in the hall to a deep breathing and steady heartbeat. This video was a taping of an actual runway show performance. Bolton explains that McQueen was making a political statement about the conventional ideals of beauty by first forcing the audience to look at themselves in the two way mirror and then by forcing them to focus on a nude obese woman and hundreds of moths (an insect deemed ugly by most).<sup>6</sup> The matching of the sound to this video and the way the video was presented to look as if it were really happening inside the box, along with the incorporation of the two way mirror and the lighting tricks, was a successful attempt to relocate the museum visitor to the 2001 runway show and allow him to experience the spectacle McQueen had put on. This was essentially a reminder that McQueen's work and his runway performances are in fact works of art. This was a thrilling experience for the viewer that forced the idea of fashion as art.

The final theme was "Romantic Naturalism" and was situated in a make shift hall that led to the last room. The hall featured six designs, three on either side, placed in a separate glass cabinets that featured wood trim and ball and claw feet (Fig. 11). The choice to place the designs in those fixtures compelled the viewer to see the ensembles as objects of art. Placing them into "frames" permitted the viewer to momentarily disregard other connotations and focus on the elements of art. The six pieces exhibited here were carefully chosen for this examination. Some of the materials used in these dresses include pheasant feathers, hand-painted leather, silk applique, resin antlers, lace, rhinestones, and silk and fresh flowers that allowed the viewer to

---

<sup>6</sup> Ibid.

recognize the connection between fashion and art by studying the line, shape, form, space, texture, value, and color.

The last room, still associated with the “Romantic Naturalism” theme, was dedicated to seven pieces from McQueen’s spring/summer 2010 collection, *Plato’s Atlantis*. The surfaces were made up of sleek, white acrylic tiles to give the idea of a laboratory and incorporated a backdrop video, a film directed by Nick Knight, of a combination of natural, biological, and technological elements that served as the backdrop for the beginning of the runway show (Fig. 12).<sup>7</sup> The mannequins in this room were the first of their kind to appear in the show (Fig. 13). The mannequins looked to be made of mercury that evoked thoughts of nature and technology and were reminiscent of the hair the models wore in the runway show. Consistent with Bolton’s personal judgments, these pieces summarized the major contrasting themes McQueen surveyed throughout his career, the oppositions of man/machine and nature/technology, and thus served as an appropriate ending to the show.<sup>8</sup> This collection was not only an appropriate ending because it summed up McQueen’s work and illustrated how far he had stretched his inspirations, designs, and skill level, but it was also his last fully realized collection.

According to Noel Palomo-Lovinski, author of *The World’s Most Influential Fashion Designers*, McQueen effortlessly melded fashion, art, and concept with impeccable visions and craftsmanship and took fashion forward, beyond a measure of clothing, into a considerably

---

<sup>7</sup> Ibid.

<sup>8</sup> Ibid.



greater realm.<sup>9</sup> Due to the success of the Capucci and McQueen exhibits, the visitors left with the knowledge that fashion is about more than just consumerism and status symbols – it is something that is envisioned, designed, created, and displayed by an artist, a concept that did not translate in the Scaasi exhibit. “Roberto Capucci: Art Into Fashion” took the pieces from their context to show the viewer how pure it can exist as art while “Alexander McQueen: Savage Beauty” remained true to the context of the designer’s vision, from the initial design to the runway show, and encouraged the museum visitor to expand his definition of art to include fashion. There is no doubt that success of these two shows, and others like it, will change the way people think of fashion.

---

<sup>9</sup> Noel Palomo-Lovinski, *The World's Most Influential Fashion Designers*, (London: A & C Black, 2010), 174.

Appendix



Figure 1

View of “Arnold Scaasi: American Couturier” entrance



Figure 2

View of mannequin arrangement and aesthetic gallery treatments in “Arnold Scaasi: American Couturier”



Figure 3

View of object-based approach of displaying objects in “Roberto Capucci: Art Into Fashion”

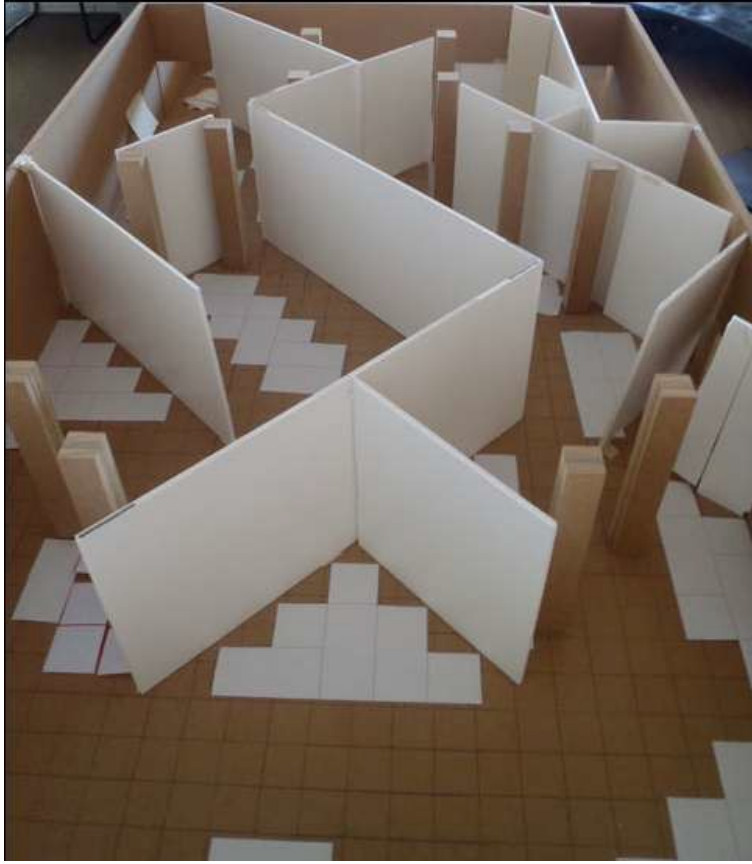


Figure 4

½ inch model of gallery space for “Roberto Capucci: Art Into Fashion,” made to help determine visitor traffic flow



Figure 5

Gallery view of “Romantic Gothic” gallery in “Alexander McQueen: Savage Beauty”



Figure 6

View of casket in “Romantic Gothic” in “Alexander McQueen: Savage Beauty”



Figure 7

View of "Cabinet of Curiosities" room in "Alexander McQueen: Savage Beauty"





Figure 8

View of Kate Moss hologram in “Alexander McQueen: Savage Beauty”



Figure 9

Shot from McQueen's runway show of his fall/winter 2006 collection, *Widows of Culloden*



Figure 10

View of “Romantic Exoticism” gallery in “Alexander McQueen: Savage Beauty”



Figure 11

View of the “Romantic Naturalism” hallway in “Alexander McQueen: Savage Beauty”



Figure 12

View of “Romantic Naturalism” gallery in “Alexander McQueen: Savage Beauty”



Figure 13

Shot of model from McQueen's runway show of his spring/summer 2010 collection, *Plato's Atlantis*

## Bibliography

- Anderson, Fiona. "Museums as Fashion Media." In *Fashion Cultures: Theories, Explorations, and Analysis*, edited by Stella Bruzzi and Pamela Church Gibson 371-389. London: Routledge, 2000.
- Berlinger, Max. "See inside Alexander McQueen: Savage Beauty." *British Vogue*. August 9, 2011. <http://www.vogue.co.uk/news/2011/05/31/see-inside-alexander-mcqueen-savage-beauty>.
- Bolton, Andrew. "Alexander McQueen: Savage Beauty." *The Metropolitan Museum of Art*. Accessed May 4, 2011. <http://blog.metmuseum.org/alexandermcqueen/>.
- Bolton, Andrew, Alexander McQueen, Susannah Frankel, Tim Blanks, and Sølve Sundsbø. *Alexander McQueen: Savage Beauty*. New York: Metropolitan Museum of Art, 2011.
- Blum, Dilys, and Roberto Capucci. *Roberto Capucci: Art into Fashion*. Philadelphia, PA: Philadelphia Museum of Art, 2011.
- Breward, Christopher. *Fashion*. Oxford: Oxford Univ. Press, 2003.
- Celant, Germano, and Luigi Settembrini. *Looking at Fashion*. Milano: Skira Editore, 1996.
- Davies, Hywel. *British Fashion Designers*. London: Laurence King Publishing, 2009.
- Designer DNA: Alexander McQueen*. Directed by Elizabeth Uss. Videofashion! Network, Fashion News World, Inc., 2010. DVD.
- "Farfetch.com: Alexander McQueen Exhibit Breaks Viewing Records." *PR Newswire*. May 27, 2011. <http://www.prnewswire.com/news-releases/farfetchcom-alexander-mcqueen-exhibit-breaks-viewing-records-122709223.html>.
- Frankel, Susannah. *Visionaries: Interviews with Fashion Designers*. London: V&A Publications, 2001.
- Knox, Kristin, and Alexander McQueen. *Alexander McQueen: Genius of a Generation*. London: Black, 2010.
- Miglietti, Francesca Alfano. *Fashion Statements: Interviews with Fashion Designers*. Milan: Skira, 2006.
- Muther, Christopher. "Couturier to stars Arnold Scaasi's designs are on exhibit at the Museum of Fine Arts." *The Boston Globe*. September 30, 2010. [http://www.boston.com/lifestyle/fashion/articles/2010/09/30/couturier\\_to\\_stars\\_arnold\\_scaasis\\_designs\\_are\\_on\\_exhibit\\_at\\_the\\_museum\\_of\\_fine\\_arts/](http://www.boston.com/lifestyle/fashion/articles/2010/09/30/couturier_to_stars_arnold_scaasis_designs_are_on_exhibit_at_the_museum_of_fine_arts/).

Palomo-Lovinski, Noel. *The World's Most Influential Fashion Designers*. London: A & C Black, 2010.

Parmal, Pamela, Arnold Scaasi, and William DeGregorio. *Scaasi: American Couturier*. Boston: Museum of Fine Arts Boston, 2010.

Polan, Brenda, and Roger Tredre. *The Great Fashion Designers*. English ed. Oxford: Berg Publishers, 2009.

Scardi, Gabi, and Lucy Orta. *Aware: Art Fashion Identity*. Bologna, Italy: Damiani, 2011.

Welters, Linda, and Abby Lillethun. *The Fashion Reader*. English ed. Oxford: Berg, 2011.

Werle, Simone. *50 Fashion Designers You Should Know*. New York: Prestel, 2010.

Wilcox, Claire. *Radical Fashion*. London: V & A Publications, 2001.



### Student Biography:

Erica Kroening, originally from central Wisconsin, graduated summa cum laude from Minnesota State University, Mankato in Spring 2012 with a Bachelor of Arts degree in Art History. She also double-minored in Studio Art and Nonprofit Leadership. During her time at MSU, Erica was awarded the Effie Conkling Scholarship and served as a Student Representative for the Dean of the College of Arts and Humanities Advisory Board. Erica was a member of the Art History Round Table and served first as the Secretary and then as the President. She was also a member of the local AIGA chapter and MSU's Student Art League. Through SAL, Erica organized the annual silent art auction fundraiser, Bella Notte, for the 2012 year. Erica also volunteered at several art galleries in the area: The Soap Factory in Minneapolis, The Twin Rivers Center for the Arts in Mankato, and was an intern at The 410 Project in Mankato. Through several art history classes that explore design and museum issues, such as History and Theory of Design, Realism to Postmodernism, and the Museum Studies course, she became interested in researching fashion and methods of object display in museums. It was from these classes that the research idea for this paper developed. This paper was awarded research and travel grants through the URC and Art Department at MSU and was presented at three undergraduate research conferences: the National Conference of Undergraduate Research at Weber State University in Ogden, UT, the Undergraduate Research Symposium at MSU, and the MN Conference of Undergraduate Scholarly and Creative Activity at MSU. Erica is currently interning at Altered Esthetics, a gallery in the Northeast Arts District in Minneapolis, and at the Walker Art Center. She will eventually work for a Masters in Art History.

### Faculty Mentor Biography:

Curt Germundson is an associate professor in the Art Department at Minnesota State University, Mankato, where he has taught Art History courses since 2001. He received his BA in 1988 from the University of California at Berkeley and his Ph.D. from the University of Iowa in 2001. Dr. Germundson has published articles on the German collage artist Kurt Schwitters and is particularly interested in the way Schwitters uses the idea of the "Cathedral" in his work in order to create a synthesis of "private" and "public."