

Fashion²⁴

epidemiology



May 3
**CAPSTONE
FASHION
SHOW**

Fashion²⁴

Dear Students, Families, Faculty, Friends,
and our SAIC and Fashion Communities,

Welcome to *Fashion 2024: EPHEMERA*.

The capstone runway show is once more taking over the historic Ballroom at the School of the Art Institute. Our heartfelt thanks go to the many individuals and teams at the School without whom this presentation would not be possible, and to the partners that lend their expertise for tonight's presentation. A special acknowledgement goes to faculty members Anke Loh and Pam Vanderlinde, who have led the collection development in the Advanced Fashion Studio in the past year, and to the guest artists and designers who further enhanced the senior curriculum: Maria Beniaris, Mariana Espinosa, Johnny Diamandis, Jen Plumridge, Gerry Quinton, and Don Yoshida.

Last fall we welcomed into our studios fashion illustrator Guiller Huerta, who gave workshops on the potential of exploring AI in illustration, and couturier Jerome Dillinger, who presented items of exquisite tactile craftsmanship, shaping and embellishing couture garments exclusively done by hand. Central to fashion is exploring and innovating through technology and materiality, and their potential to capture the feeling of the time. The collections you will see tonight present a rich tapestry of themes revolving around the transformative nature of materials and narratives, water, explorations of deliberately repurposed materiality, and resilience and adaptation in the face of external pressures. Each collection takes you on its passage. Congratulations to the fashion capstone class of 2024!

A warm welcome to our guests: enjoy tonight's runway presentation!

Katrin Schnabl

Sage-Endowed Chair and Professor,
Department of Fashion Design

Advanced Fashion

Capstone Studio

Our students transcend the traditional boundaries of fashion to examine clothing as it relates to lifestyle, performance, display, costume, and art. The undergraduate fashion core curriculum pathway consists of a sequence of design and construction courses, which provide a firm foundation in drawing, draping, patternmaking, and garment construction. These classes prepare for a co-taught immersion studio offered every spring semester, where students create garments from their original concept to fully executed silhouettes at each of the respective study levels, integrating and expanding their learning manifold.

These scaffolded courses build up through the sophomore and junior to senior level, or the Advanced Fashion Capstone Studio.

Here, senior students achieve a high level of professionalism through the design and development of collections that emphasize and reflect their personal identity and fashion direction. Students are encouraged to develop their design concepts through experimentation with material and shape. The spring semester culminates with a collection presentation that conveys each student's personal vision through their thesis collections.

FACULTY

Anke Loh

Pamela Vanderlinde

Kylee Alexander

Student Show Coordinator

23/24 VISITING LECTURERS

Jen Plumridge

Gerry Quinton

Guiller Huerta

Jerome Dillinger

Don Yoshida

Johnny Diamandis

Maria Beniaris

Mariana Espinosa

SPECIAL SUPPORT

Buxton Midyette and

Paige Geist from Supima
Design Competition

Driehaus Design Initiative

SAIC Fashion Council

SENIOR PHOTOSHOOT

James Prinz

Photographer

Henry Prinz

Photographer assistant

Futurama Beauty

Hair and Makeup artists

Models by One

Management

Bella Miller,

Caje Covaire

Selfcast Model

Clair Sala

Location

SAIC Ballroom,

Outside of SAIC

Special thanks to

the Fashion Admin

team for coordinating

the location

Tristan Riggs



Tristan Riggs

A Sinking Ship, The Grand Applause

A narrative collection and fashion odyssey blending the aesthetics of the circus and the sea, the story and garments birthed from the personalities of four characters. Each material and its function is carefully and purposefully thought out to drive the storyline while remaining in the world of fashion. Considering materials uncommonly seen in fashion gives them dual purpose: one side fashion, and the other function. The newfangled use of shipyard materials like rope, boat cleats, and discarded ocean fishing nets and buoys, sourced from small marine handcrafters and an ocean cleanup organization, are showcased in each garment through a theatrical lens. This collection caps my time at the School of the Art Institute of Chicago, acting as the final (sailors) knot to my body of work, sustainably sourcing textiles by repurposing materials used in my previous garments and collections in reimagined ways, maximizing the lifespan of materials. With its innovative perspective of where fashion and costume meet, this collection becomes an entertaining symbol of my art-to-wear design philosophy. The garish literalism of the coral engulfing the ship outlines where fashion is costume. Amidst the external fascination, the details in each garment like the screws, elephant head, and hand knotting exhibit the importance of nonabstract details when shaping the personality of each garment or, in the case of *A Sinking Ship, The Grand Applause*, a concept.

*Ship hat in collaboration with Sophie Peters
Copper jewelry and brass buttons by Addison Cohen
Drag Performance by Finn*



Mireya Barrientes

Mireya Barrientes

Intium

"Memories are immortal, they are deathless and precise. They have the power of giving you joy and perspective in hard times. Or, they can strangle you. Define you in a way that is based more in other people's tucked-up perceptions than truth."—Viola Davis

Intium is inspired by the weight of experiences and how they are passed down throughout lineage in the form of memories. This collection is heavily inspired by the women in my family, from my mother to my grandmother and her sisters, and touches upon their relationship with generational trauma and how they have endured. Throughout the collection, the way the materials interact is important, represented by the various and often uncontrollable emotions from those who have been a part of any turbulent relationship along with their strength to persevere. My collection's overarching goal is to represent and shed light on the stories of those with this shared history through my own personal narrative and to push against the stigma associated with vocalizing these issues. The collection works with facets of imagery including lace, the goldfinch, and chaotic storms that serve as the representation of fragmented memories, hope, and struggle within the garments. These symbols are incorporated through application of found lace, along with digital scanning and image manipulation of the actual lace from my family's archives, fraying and layering of light natural materials, as well as dying to represent the finch; and silhouette when it comes to the weight I wanted a garment to hold for the tempest.

To Quincy Anderson



To Quincy Anderson

Inner Desire

In the collection *Inner Desire*, I explore the interplay between darkness and light; elegance and sultriness. Showing how we prepare to go out into the world, that clothing is our barrier and its use as a form of protection. The layering of different outfits represents the duality of one's personality and how different personas we portray help us to navigate social settings. What we wear represents our subtle yearning to stand out and be noticed, yet with the desire to shield, but only just enough.

The decision of what one wears is sometimes a subconscious choice that serves as a way to create a persona to both hide and extend one's inner self, evoking a sense of emergence and means of self expression. The dark fabric contrasts with the light, representing the duality we create with our attire. The darkness symbolizes the protective barrier we create with our attire, while also reflecting the personas we project onto the world. Conversely, the bright hues signify a desire to stand out and make a statement against the darker colors representing the desire to shield oneself. This juxtaposition reflects the inner conflict between revealing and concealment, with the colors of the silks subtly shifting as one moves—a visual manifestation of the confidence gained from an outfit.



Alisia Medina

Alisia Medina

enamorate miya

Le dedico esta colección a mi mamá y mis hermanas por todo el amor que me han dado, lo llevo conmigo y me inspira

This collection of memories is inspired by a moment I had with my mom two years ago. My dad was sick in Mexico and I slept next to her like I used to when I was younger. We spent the night talking. She held me throughout the night, as she told me not to be afraid to fall in love and to dance. "Enamorate miya," she said.

I remember thinking I wish I had a way to explain how much I love you.

The collection is about the love I have for my family, for girlhood, my culture, and our story. It's about growing up with a big family in a small house. As it is an honor to be born into culture and love and these experiences are a part of our immigration story.

Each piece will follow a different sleeping arrangement I had growing up.

Piece 1: Nene: as a child I used to sleep with my bisaabuela, Nene

Piece 2: Jani y Mane: I have vivid memories of building forts with my two older sisters

Piece 3: Jani: My oldest sister was always pulling pranks on us, this piece honors "la mano"

Piece 4: all of us: when my dad used to go on work trips we would all sleep with my mom and she would call us her angels

Piece 5: Mari: honoring the conversation with my mother that inspired this collection

Piece 6: Wrapped up in memories of love: closing piece reflecting on all of the experiences that I hold close to my heart

A fashion photograph of a woman with dark hair, wearing a white, fringed, and distressed dress. She is posing in a crouching position against a dark background. The dress features a high neckline, thin straps, and a heavily fringed hem. The fabric is torn and frayed, particularly around the waist and knee areas, creating a dramatic, edgy look. The lighting is dramatic, highlighting the texture of the dress and the contours of her body.

Dasia
Yoo

Dasia Yoo

Kintsugi

All things broken can be repaired.

This work is inspired by Kintsugi and its philosophies. It embodies the beauty of human flaws, trauma, healing, and resilience.

Kintsugi, also known as “golden joinery,” is the Japanese art of repairing broken pottery with urushi lacquer dusted or mixed with powdered gold, silver, or platinum. Kintsugi embraces imperfection, transforming brokenness into beauty by mending.

Healing trauma is a never-ending cycle, but is necessary for the growth and development of oneself. It is vital to remember how we arrived at the present but to avoid getting stuck in the past. Throughout the production of this collection, I stumbled upon numerous obstacles and worked through several things that needed to be corrected. However, instead of restarting or giving up, I developed new ways of thinking and making. I did many things for the first time, such as machine knitting, metalworking, screen printing, and embroidery. The process was complex and disruptive but natural and organic. I aimed to convey this contrast with the fiber materials and surface treatments, with an emphasis on sustainability.

I learned that it is essential to take pride in the imperfect.



Shuwen
Yang

Shuwen Yang

Portrait Under Stress

When external pressures force us to endure, the inner pain is often overlooked, silently fermenting, accumulating, then manifesting abstract emotional changes within the vessel of the human body.

This project explores the evolution of these internal agonies. Starting from silent suffering, they gradually ferment, sometimes permeating in tranquility, sometimes erupting in madness. This collection traces the origins of these emotions, how they break or immerse the human psyche under the oppression of pressure. It's an exploration of the inner world, a portrait of those struggling under pressure.

In the process of creating this collection, drawing from subjective perceptions gained from years of observation of those around me and my own experiences, I endeavor to capture abstract imagery and materialize it in the form of garments. It's not just about abstract shapes; I also aim to convey a sense of constraint and tension to the wearer through alterations in the garment's structure, or visual veiling and envelopment. It's not solely about visual presentation, but also about incorporating an experiential sense of interaction.

Gracie Norine Gelinas



Gracie Norine Gelinis

dilute

*In the cradle of being, we're born immersed,
A dance of life in liquid realms.
From the womb's embrace to the ocean's vast expanse,
Our bodies, vessels of water, are in cosmic balance.
Each cell a droplet, flowing with the tide.*

The centerpiece of my senior capsule collection revolves around a figure who was once immersed in the deepest realms of darkness, much like the ocean's floor. Yet, she relies on her faith in eternal tenderness and human connection to resurface, to be buoyed back into the radiant light of what she truly knows and loves. Shedding tears of joy, effortlessly flowing like a serene river. Love isn't as crystal clear as my youthful fantasies... It's a delicate dance between affliction and exhilaration. Its allure remains unparalleled. In the embrace of a loved one, my heart becomes a fluid, untamed stream—raw, natural, and pure, mirroring the essence of water. Through my collection, I often use raw organic materials to resemble this purity. Her young soul can often feel submerged from the past, battling consistent turbulent waves. Yet, there are moments when she gracefully floats beneath cascading waterfalls of abundant bliss. The fluidity of her love assumes various forms.

Each stitch, each embellishment, carries the weight of my own narrative, creating parallels between the fabric of my creations and the tapestry of my life. My creations are more than just aesthetic pursuits; they embody truth, love, affliction, affection, vulnerability, and sensitivity. I wanted to highlight the parallels between our physical and emotional balance through different watery motifs. Textural touch becomes a language, speaking volumes about the depth of human experience. I invite the audience into an intimate exploration of the soul, a journey through the intricate layers of emotions and self-discovery. I aspire to create a deep connection with my audience, fostering a shared experience that transcends the visual and reaches into the realms of the heart and mind. Through my dewy creations, I invite you to join me on a journey where the threads of truth and vulnerability weave a tapestry that resonates with the universal language of the human experience.

Sound by cyrus



Lily Lee

Lily Lee

Leftover Garden

*"There was a garden that was forgotten.
The flora grew furiously,
twisting and morphing into majestic forms."*

This collection is grown from things left behind. Scraps of fabric, discarded thread, clothes past their use. It is a garden that I tended to gingerly, imbuing into it a spirit of my own personal growth. Sustainable in its material and a method of sustaining myself, a therapeutic practice in the embellishment and creation of the textiles. A chance to reflect on the bits and pieces of myself I've been ashamed of or memories I tried to shatter. But what is trash compared to treasure in the varying eyes of each passerby. All that has been neglected can blossom beautifully again.

Welcome to my garden.

Azul Jade Gutierrez



Azul Jade Gutierrez

Clean Is Dirty / Dirty Is Clean

What is clean in terms of look is dirty in terms of literal dirt. What is dirty to the eye is clean to the earth. As an artist and designer, opposition is a common theme in my work, where perfection is always the goal, but never truly gained. The same can be spoken for in a literal sense within this collection.

Pure white as an idea of cleanliness is an illusion. For something to be pure white, it has to come from the dirtiest of materials.

This defines the interplay between the visual aesthetics associated with the two words, clean and dirty. Juxtaposition between fabric and silhouette acts as a guide to a larger conversation about textile waste, sustainability, and longevity. The idea of cleanliness and newness is what we've been conditioned to see in the fashion community. Drawing inspiration from the innate beauty found in both man-made and natural elements, each garment serves as a visual dialogue between synthetic sleekness and organic ruggedness. Rust dye and mud painting techniques are employed to infuse natural fabrics with rich, earthy hues, symbolizing the beauty found in decay and imperfection.

Additionally, this collection incorporates shirts upcycled from abandoned dry cleaning and repurposed white plastic draperies, transforming them into new, avant-garde pieces that challenge traditional notions of luxury and value. By breathing new life into discarded textiles, through this collection I explore and challenge the concept of sustainability and longevity in fashion, highlighting the potential for beauty in what is often overlooked or discarded while fostering a deeper conversation about sustainability and our relationship with the environment.

Maxine Audrey

Maxine Audrey

Mad Max

My work testifies that African Americans are not just participants but leaders in shaping cultural norms. We innovate, inspire, and set trends. My designs incorporate the craftsmanship of quilting, puffer techniques, screen printing, and textile design with a vivid palette of AfriCOBRA-like colors. These techniques embody a harmonious fusion of tradition and innovation and each creation is an expression of my vision as a designer and a reflection of my identity.

A significant influence in my work has been the punk culture that resonated with me since my youth. Since my time here at SAIC, I've found myself deeply contemplating the idea that hip hop is punk. This realization ignited a fresh wave of inspiration within my fashion designs. This influence has also driven me to craft a distinctive punk identity through my designs.

For my spring semester senior showcase, I am excited to present a collection that embodies a bold dialogue between conventional institutions, such as high schools and universities, and their imposed rules and uniforms. All of the plaids that you see in the collection are custom designed by me to fit my vibrant color palette; these unique plaids are called 'MAX PLAID.' This collection is more than just an act of rebellion, it's a creation of my own school of thought in fashion. By embracing the elements of these uniforms, I simultaneously challenge and deconstruct the norms, pushing boundaries of what is traditionally accepted or dismissed in fashion. This collection is not just about breaking rules; it's about rewriting them in the language of punk-inspired, avant-garde streetwear design.

Jewelry/Accessories in collaboration with Natalie Costello



Model: Bella Miller. Photo: James Prinz

Alexandra Seward

Alexandra Seward

You're Invited... With Love, Alex

Humanity has spent thousands of years inventing and reinventing systems to pass paper back and forth. We exchange information, send cards to loved ones on birthdays and holidays, express our deepest affections in love letters, and extend invitations to celebrate our milestones. In this collection, I aim to merge fabric and paper visually. Natural dyes, combine with embroidery, cording, patchwork appliqué, and intentionally raw edges to evoke a celebration of stationery and the delight of opening a package.

Dongyun Liu



Dongyun Liu

OutLander

As an artist deeply inspired by the interplay between urban landscapes and natural environments, Dongyun Liu strives to capture the harmonious coexistence of these two worlds in her work. Born and raised in Inner Mongolia, she was immersed in the vast beauty of the grasslands, instilling a profound appreciation for nature. Later, her experiences living in cities like Chicago further fueled her fascination with the juxtaposition of urban architecture and the organic forms of the natural world. Drawing from her multicultural background and diverse influences, Dongyun creates art that reflects the dynamic relationship between humanity and its surroundings. Her work evokes contemplation of the balance between urban development and environmental preservation, ultimately advocating for a more sustainable and harmonious future.

OutLander—A Spiritual Sanctuary Hidden Within the City

The *OutLander* urban-nature fusion collection explores the symbiotic relationship between the urban landscape and the natural world. Each piece captures the dynamic interplay between manmade structures and organic elements, inviting viewers to contemplate the harmony and tension between these contrasting forces. Through a blend of abstract forms, vibrant colors, and intricate textures, the artwork conveys a sense of unity and interconnectedness, illustrating the beauty and complexity of urban-nature fusion.

**"OutLander" is a term that doesn't have a direct translation in English, but it could be a creative name representing concepts like "beyond the city" or something related to the relationship between urban and natural environments. It could be translated as "outsider," "beyond," "foreigner," or "out of town" depending on the specific context or meaning intended.*



Model: Bella Miller & Clair Sala, Photo: James Prinz

Jules Gourley

Jules Gourley

genesis

This collection continues themes of metamorphosis with an intrinsic reflection before leaving higher education. A reflection on opening one's self to vulnerability, the process of shedding heavy layers and grappling with the remnants of isolation. Brutalist sensibilities inform the rigid, architectural qualities of outerwear, contrasted with anatomically informed under layers. The collection opens with a look engulfed by a behemoth coat, crafted from 23-ounce selvedge denim. The massive coat encapsulates a tissue-weight rib knit dress, one with a surface manipulation to represent the spinal column and ribs—a consistent motif across the collection.

The second look is highlighted by a hydra coat, a recycled cashmere garment with a spare set of sleeves at the posterior waist, as structures that signal an ancestral remnant of evolution akin to a snake's vestigial hind legs. A skeletal cotton/metal/linen knit dress lies underneath. The third look is the tipping point of the collection, with that previous rib knit dress transformed into a cascading top that spills out of a shrinking, cropped jacket. This is paired with a denim skirt that has been mutated from a previous look's jeans.

The final two looks are true moments of self-actualization. The penultimate one is made of a cotton/metal twill knit that invites attention with its luster. It is complemented by spiked, transparent leather shoulders, transparent lamb leather opera gloves evoking shed skin, and a cinched leather corset with torsion seams. The final look returns to the beginning dress's rib knit fabric in a black variant; with an overlaying, splayed transparent leather skirt, a transparent leather crown, and choker. The splayed skirt mimics the alleged "blood eagle" ritual, splitting the victim's ribs from the spine and pulling the lungs out to resemble wings.

Leather continues to be a through line in my work, and returns in new and familiar articles in this collection. It embodies a fascination with flesh that can transform another's flesh: protruding crowns, constricting corsets, shedding gloves, skeletal scaffolds.

The collection's sterling silver jewelry resulted from a special collaboration with the Swedish-based artisan Marcus Sandberg. He used the collection's motifs and garment patterns to create handmade, unique pieces. Every material used has been responsibly sourced, ensuring the producer has employed ethical and sustainable practices. Anything used to produce this collection can be traced back to the exact mill or tannery, providing the greatest amount of transparency possible.



Adrienne
Powell

Adrienne Powell

The Trunk in the Ocean

Time

Treasure

Eternal

The Trunk in the Ocean is the result of what happens when a girl in the mid-20th century finds a trunk of perfectly preserved clothes in the ocean from a century prior.

Fashion 2024 Production Credits

Katrin Schnabl
*Sage Endowed Chair,
Department of Fashion Design*

Anke Loh
Senior Faculty

Pamela Vanderline
Senior Faculty

Reynaldo Martinez,
*Founder/CEO, Done by Design
Fashion 2024 Producer*

Kylee Alexander
Fashion Show Coordinator

Amber Da
Senior Administrative Director

Richard Gessert (BAAH 2022)
Administrative Assistant

Dolly Robertson (BFA 1983)
*Instructional Facility Assistant Director,
Fashion Design Facilities*

Triston Antoine
*Instructional Facility Supervisor,
Fashion Design Facilities*

James Prinz and Fashion Photography
course led by faculty Don Yoshida
and Mayumi Lake
Photography

Carlos Medina
*Done by Design
Live Streaming Producer*

Done by Design
Video Documentation

Creating Special Events
Creative Build-out and AV

Sound Impressions
DJ

Paul Mitchell The School
Hair and Makeup

Bob Faust
Graphic Design

MODELS / AGENCIES

10 MGMT

Anna Zeng

Antonella

Julia Scott

Stephanie Jones

BMG GLOBAL

Phoebe Klein

Jelisaveta Randelovic

LILY'S TALENT

Britney Wittes

Allysa Perez

ONE MANAGEMENT

Alina Podar

Eric Ntrawka

Logan Reilly

Hayden Jorgenson

Robert Reed

Caje Covaire

Taylor Caffee

Sawyer Stone

Hailey Wilkins

Tess Peterson

THE ROCK AGENCY

Autumn Gunderson

Savannah Smith

Faith Griffin

Yan Liu

INDEPENDENTLY

CAST MODELS

Angela Galotta

Victoria Pyrih

Finn

Houston Fraley

Kennedy Wilcox

Clair Sala

Caden Ezra Wiener

Emelytca Garcia

Michelle Flores

About the Fashion Department at SAIC

FASHION AT SAIC

In its 90th year, SAIC's Department of Fashion Design has evolved into a unique place to train the next generation of designers, artists, and thinkers. Our mission is to explore the urgent issues of today with our students and develop their voices to participate in global discourse. Our interdisciplinary approach to fashion is grounded in teaching technical, digital, artisanal, and visceral ways of making, pairing artistic exploration with concept development and skill-building.

SAIC FASHION UNDERGRADUATE CURRICULUM

The Department of Fashion Design offers a rich variety of courses taught by faculty who are engaged in the field. Collectively, these fashion electives deal with the body, are negotiated on the body, and inform bodies. Students learn and work with innovative practitioners to push their conceptual thinking and nurture technical skills. Each course explores unique processes, techniques, forms, and concepts as well as cutting-edge technologies. The interdisciplinary nature of the art school allows for courses to be taken individually, or aligned into a personal pathway, and serves as a melting pot of disciplines and experiences. Students bring in their own pursuits and leave with a toolbox of new techniques and modes of thought.

In the fashion design and construction pathway, courses are taken in a scaffolded sequence of technical instruction providing a firm foundation in drawing, draping, patternmaking, and garment construction, paired with conceptual design courses to develop research and design strategies. Students can select the co-taught design and construction spring semester in their sophomore and junior year to intensify the integrated collection development.

In addition, courses in illustration, accessories, knitwear, embellishment, or performance-oriented design provide our students the opportunity to augment their studies, as well as specialize by building a self-directed sequence of topical and project-based courses. Through these broad explorations, students transcend the traditional boundaries of fashion to examine clothing as it relates to identity, lifestyle, performance, display, costume, and art. An advanced senior studio provides a year-long experience of completing a capstone body of work, such as their thesis collection.

FACULTY

Sandra Adams
Kylee Alexander (BFA 2012)
Caroline Bellios (BFA 2003)
Bambi Breakstone
Gillion Carrara
Nick Cave
Jackey Cave
Saumitra Chandratreya (MDF 2016)
Isaac Couch (MDF 2021)
Johnny Diamandis
Jasper Drummond (BFA 2015)
Yoshiko Fredisdorf
Abigail Maria Glaum-Lathbury (BFA 2006)
Dijana Granov (BFA 2004)
Agnes Hamerlik (MDF 2022)
Mayumi Lake
Benjamin LaRose (MDes 2016)
Anke Loh
Kristin Mariani (BFA 1994, MFA 2023)
Aubrie Meyer
Laura Mae Noble McCarty
Annie Novotny (BFA 2004, MAT 2019)
James Paul
Jen Plumridge (BFA 2012)
Eia Radosavljevic (BFA 2017, MFA 2023)
Katrin Schnabl
Sharon Shoji
Liat Smestad (BFA 1975)
James Sommerfeldt
Pamela Vanderlinde
Tommy Walton
Janet H Kang (PBF 2011)
Donald Yoshida (BFA 1973)

STAFF

Amber Da
Senior Administrative Director
Richard Gessert (BAAH 2022)
Administrative Assistant
Dolly Robertson (BFA 1983)
Instructional Facility Assistant Director, Fashion Design Facilities
Triston Antoine (BFA 2015)
Instructional Facility Supervisor, Fashion Design Facilities

Resources and Enrichment

Students in the Department of Fashion Design are exposed to an array of opportunities for mentor collaborations with industry partners and faculty-guided professional exposure through classes, study trips, lectures, and workshops by invited visitors. The Fashion department prizes the chance to engage personally with both creative and industry leaders and with working artists and professionals who come to SAIC to work with students.



Fashion Council

Established in 2007, the Fashion Council at the School of the Art Institute of Chicago (SAIC) advances the world of fashion by championing the award-winning, cutting-edge Department of Fashion Design and its students. The Council is composed of professionals in the fashion industry, artists, designers, philanthropists, and civic leaders with careers across design, styling, and much more. Members gain the opportunity to connect with peer industry leaders and share knowledge through diverse programming like talks and trunk shows. The Council's annual philanthropy supports three crucial areas: scholarship support for students studying Fashion Design, recruitment of visiting designers, and the department's distinguished Fashion Resource Center.

MEMBERSHIP BENEFITS

Fashion Council members enjoy access to special events including private previews, studio visits, and priority seating at the annual SAIC Fashion Show. They gain the opportunity to connect with like-minded professionals across industries who share a passion for fashion design and believe in empowering the next generation of designers at SAIC.

To get involved with the SAIC Fashion Council, please contact SAICFashionCouncil@saic.edu.

THE 2023–24 FASHION COUNCIL CALENDAR INCLUDED:

- Fall Meeting and Mixer featuring alumni presentations by Mariana Espinosa (BFA 2023) and Hai-Wen Lin (MFA 2023), also recipients of 2023 Fashion Council Scholarship Awards, as well as by faculty Nick Cave and Katrin Schnabl
- Film Screening of *376 Days / Nick Cave: Keep it movin'* film during the 59th Chicago International Film Festival
- Burberry Exclusive Chicago presentation introducing the Autumn / Winter 2023 collection by new Chief Creative Officer Daniel Lee. Ten percent of all sales were donated to the SAIC Fashion Council Scholarship Fund
- Visiting Artists Program with fashion illustrator and Director of the Department of Fashion Design at CENTRO in Mexico City Guillermo Huerta including a public lecture, studio and class visits with students, and dinner with faculty and Council members
- Panel Discussion with Nick Cave at the *Hermès in the Making Exhibition* at Union Station
- Virtual Winter Meeting where department updates and upcoming events were shared
- Fashion Student studio tours and runway collection previews, scholarship judging and presentations to industry experts
- The 2024 Fashion Show: EPHEMERA

Amy Bluhm
Fashion Council Chair
Katrin Schnabl
Chair, Department of Fashion Design

FASHION COUNCIL MEMBERS 2023–24

Amy Bluhm (BFA 1999)
Elise Bergman
Heiji Black
Nick Cave
Jennifer Conklin
Bob Faust
Brendan Fernandes
Gloria Groom
Ruth Jennings
Jordana Joseph
Jason Kalajainen
Beth Kohl
Carrie Meghie
Melissa Moore (BFA 1989)
Cherilyn Murer
Maria Pinto (BFA 1990, HON 2017)
Molly Randle
Teri Reinhard
Carolyn Rosenberg
Erika Sanchez
Ellen Sandor (MFA 1975, HON 2014)
Teri Tkachuk
Roopa Weber
John Winzeler

Fashion Resource Center

Part of SAIC's network of Library + Special Collections, the Fashion Resource Center is a research center and study collection serving SAIC's community since 1987. Its unique collection of garments and accessories represent innovations in construction, materials, and embellishments. Visitors are able to handle objects, while referencing the FRC's extensive visual, print, and fabric libraries that support and illuminate its collection of garments and accessories. These combined resources provide students, faculty, and researchers with a creative and educational environment to explore the most progressive achievements in the world of fashion.

In the past decade, the FRC has grown into a state-of-the-art research facility dedicated to the study of fashion and its intersection with diverse disciplines. It houses over 3,000 garments and accessories dating from 1789 to the present, as well as some 4,000 print materials that include fashion publications, scholarly texts, look books, biographies, instructional materials, and vintage magazines dating back to the 1890s. Rare and out-of-print books are shelved alongside recent publications exploring fashion's relationship to a variety of topics such as identity, gender, sustainability, and technology. Today its extensive collection can be explored virtually through its regularly updated Digital Collections database. Sustaining and supporting the FRC over the decades is a dedicated team that includes the FRC's director, graduate assistants, and volunteers, who assist faculty and students with their research needs.

Alex Aubry (MA 2013)
Director

GRADUATE ASSISTANTS

Courtney Larry
Nicole Laboy

FRC VOLUNTEER TEAM

Alexandra Katich
Claris Cahan
Cynthia Buciak
Donna Whitacre
Elizabeth Cohen
Elizabeth Houlihan
Nancy DeDakis
Nancy Mollers
Paige Bennett
Raoul Basa
Ruslana Litinskaia
Sue Chemler
Lucy Jacobs
Zeila Schmidt



Visiting Artists 2023–24

FASHION FULL-TIME VISITING ARTIST

Saumitra Chandratreya

SAIC VISITING ARTISTS PROGRAM

Kimsooja & Jaeho Chong
Ruba Katrib & Yasmil Raymond
Douglas Kearney
Fernando Laposse
Stephanie Dinkins
Jacolby Satterwhite
Tuan Andrew Nguyen
Cannupa Hanska Luger
Raven Chacon
Rebecca Morris
Guadalupe Maravilla

FASHION VISITING ARTISTS

Guillermo Huerta
Jérôme Dillinger
Nancy Devitt Tremblay
Courtney Nzeribe
Julie Weiss
Steven Miller
Donna Zakowska
Karen Serreau
Holly Henry
Joseph Tyler Centanni
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ABOUT THE SCHOOL OF THE ART INSTITUTE OF CHICAGO

For more than 155 years, the School of the Art Institute of Chicago (SAIC) has been a leader in educating the world's most influential artists, designers, and scholars. Located in downtown Chicago with a fine arts graduate program ranked number two in the nation by *U.S. News and World Report*, SAIC provides an interdisciplinary approach to art and design as well as world-class resources, including the Art Institute of Chicago museum, on-campus galleries, and state-of-the-art facilities. SAIC's undergraduate, graduate, and post-baccalaureate students have the freedom to take risks and create the bold ideas that transform Chicago and the world, and adults, teens, and kids in our Continuing Studies classes have the opportunity to explore their creative sides, build portfolios, and advance their skills. Notable alumni and faculty include Georgia O'Keeffe, Nick Cave, David Sedaris, LaToya Ruby Frazier, Cynthia Rowley, Michelle Grabner, Richard Hunt, Apichatpong Weerasethakul, and Jeff Koons.

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