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BUF 4900- Internship

26 March 2020

Midterm Exam

1. Using your onsite tour of the Ballerina exhibit or the online tour, please select a figure of your choosing in one title exhibit as I gave you an option. Using at least 5 elements of design, please define, describe, and apply to one Ballerina Figure and compare to statement "*In the world of Elizabeth Warren and Ursula von der Leyen and Margrethe Vestager, the assumption that a woman who comes out fighting has to hide in a man's suit has shattered.*"

Make sure you understand who the women are and what they have done. Conceptualize the statement.....visualize what the statement means to you. Be sure to use APA format. No more than 250 words.

After viewing the Museum at FIT's *Ballerina: Fashion's Modern Muse* exhibit via their website, one can further dissect the costume in Figure 1 by using some of the components of the Elements of Design. The Elements of Design are divided into nine characteristics: *composition, color, texture, line, balance, dominance, proportion, rhythm and repetition* (Adomatis, 2020). Figure 1 is the *La Valse* costume, which is the recreation of Barbara Karinska's design, by Mac Happel for the New York City Ballet (The Museum at FIT, 2020). Using the concepts of the Elements of Design, one can analyze and further understand the placement of the fabrics and embellishments included in the construction of the *La Valse* costume. The *colors* and textiles of the skirted bottom alludes to movement and fluidity. In regards to the statement in Question 1, this costume exudes femininity while exerting power. The bodice has a leather look that resembles armor. The contrast between the *textures* of this garment is an example of a woman not having to be masculine to be considered as a strong individual. Visually, there is a *balance* between the fabrics of the bodice and skirt of Happel's costume. The way in which Happel positioned the leather-like bodice and tulle fabric of the skirt, it

gives *proportion* to this piece. Happel reconstructed the costume in a way that the *composition* is balanced simply by the placement of the textures and his fabric choice.

2. *Color plays a significant importance in fashion. Using color and color terminology (as I posted the entire lecture for you color and elements of design for the week of the museum exhibit to help you all out), select one Figure from either exhibit but not from essay 1, and describe the figure using all terminology being as descriptive as you can...you will be using terms like adjacent, contrasting, monochromatic, shading, ect.... No more than 250 words APA . You can use outside resources. In-text cite/reference.*

Marc Happel's costume, shown in Figure 2, for George Balanchine's *Symphony in C* is a very feminine costume (The Museum at FIT, 2020). Understanding Color Theory and how it is used to convey an image is important in design. Happel's costume is monochromatic with rhinestone embellishments. The hues of the fabrics used for this costume include the analogous colors of pink and white. Color is often used in design to convey a story. Every society has their own perceptions of color and its meaning. For costume designers, like Happel, they could use Color Theory to alter the thoughts of their audience. In entertainment, especially with ballet, this would allow the costume designer to further reiterate the importance of each character. White is a hue that is seen as cleanliness or showing one's innocence (Adomaitis, 2020). Whereas, the color pink is seen as sweet and pretty. By incorporating the two hues, one can surmise that Happel wanted the viewer to see the innocence and femininity of this particular dancer in the *Symphony in C* performance. The soft textiles used in the *Symphony in C* ballet costume's design, further instilled the idea of a feminine quality. At the bodice of the costume, the white hue had an added shade to it making it darker than the lower half of the costume. Towards the top of Happel's costume, the fabric had a tint added to achieve this lighter hue. After analyzing Figure 2 with the Color Theory, one can understand the design of this costume.



Figure 1. *La Valse* Costume. (The Museum at FIT, 2020).



Figure 2. *Symphony in C* Costume. (The Museum at FIT, 2020).

References

Adomaitis, A. Visual Merchandising Lecture: Chapters 1-4 [PowerPoint Presentation].
New York City College of Technology (CUNY). Brooklyn, NY.

Ballerina: Fashion's Modern Muse. The Museum at FIT. (18 March 2020). Retrieved
from <https://exhibitions.fitnyc.edu/ballerina/?url=gallery-from-costumier-to-couturier>

Figure 1. *La Valse* Costume. Barbara Karinska (Original), Marc Happel (Recreation)
Costume. (18 March 2020). Retrieved from <https://exhibitions.fitnyc.edu/ballerina/?url=gallery-from-costumier-to-couturier>

Figure 2. *Symphony in C* Costume. Marc Happel Costume. (18 March 2020). Retrieved
from <https://exhibitions.fitnyc.edu/ballerina/?url=gallery-from-costumier-to-couturier>