

Michelle Wu Feng

ARTH 1204 D438

Prof. Alexis Romano

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Michelle.wufeng@mail.citytech.cuny.edu

Museum Exhibition Object Analysis Paper

The dress to be introduced in this Museum Exhibition Object Analysis Paper is the work of GILBERT ADRIAN. This is a spring and summer dress designed in 1950. It is an ivory rayon crepe printed with green, black and brown climbing vines and monkey motifs. When you appreciate this work, you can see that GILBERT ADRIAN's obsession with animals and this work can fully highlight the figure of the wearer, because the cutting of this work is very convincing, and the designer uses rayon to make it the work of the long skirt that is more refreshing when worn in the hot summer and does not feel sultry. This piece is one of the gifts donated by the Sandy Schreier collector to the Metropolitan Museum of Art.

The introduction to the piece in the museum is this: "Adrian was keenly aware of this expressiveness before the launch of his first collections in 1942, and he had the potential of a runway. He is a well-known film clothing dealer, he recognizes that fashion is a performing medium, and he can use this to develop stories to fascinate and entertain audiences. This paradigm is easily transferred to his fashion shows and the environment he created for salons and advertising campaigns. A lifelong fascination with animals prompted him to bring living creatures to the runway, which was part of his spring-summer 1950 show, which included a monkey and an organ grinder. Therefore, this dress is characterized by a group of playful Vervet monkeys climbed to the sides of the ensemble. The delicate structure and touch proved the quality of the garment, including irregular seams that swell, forming a pattern of toothed leaves, and retaining the extension of the claws. Painting style. "Adrian's pattern design can be seen in the feeling of Chinese ink painting. Although he does not necessarily want to highlight Chinese elements, he can see the design of Chinese elements in the pictures. This is a piece that matches the preferences of Europeans and

Asians.

This piece was designed in the 1950s when fashion changed after the end of World War II. And invented new fabrics and technologies, people also created new styles and contours. Back in Paris in 1950, Dior introduced the "vertical line", also known as sheathing. Its overall outline is long and narrow. Usually, it consists of three parts: a corset, skirt, and jacket. The corset is high V-shaped, with a pleated neckline and long straight sleeves, a skirt that is narrow and slim, and a jacket that is short and loose. In 1951 this tiny waistline became a popular style. Many designers emphasize waistline, especially Dior. He hired technicians with new skills to create a higher waistline for his collection. "New trends are spreading all over the world in the United States. "American Scenery" is particularly attractive to teenagers. Many designers focus on sleeves. The sleeves are still wide but softer and smoother than previous styles. This year's popular styles are tailored Tweed dress, ankle long evening dress and small daytime hat with jewelry and fur trim. Popular colors are charcoal gray, green, blue, purple and orchid pink.

Later the change of waist circumference began in 1952, from high waist to waistless. After the Second World War, the choice of personal fashion style represented the freedom of women's lives. Beginning in 1954, the slim waist and the entire skirt lost style. Women do not emphasize the waist at first but make the breasts sharper. Later designers created relaxed silhouettes, such as Dior's H-line skirt. Its shape is straight from the shoulders to the hips. It is more than two inches larger than Dior's previous outline. The style has also changed into an elegant atmosphere with soft and bright colors. A coat or jacket is always paired with a dress or other outfit. Brown is the most commonly used basic color. Popular colors are ivory and green. In 1955 the clothes became modern. Women's styles have become simple, but at the same time sexually attractive, their taste comes from the 1920s. The desire to dress up peaked in 1955. Women like to wear long evening dresses rather than short basic dresses. Evening dresses are made of light wool chiffon or thick wool plus gold jewelry. Fancy wishes are reflected in the fabric. Manufacturers use mink, cashmere, and Angora to make wool or tweed. Due to the influence of Asian fashion, various shades of red, emerald green, yellow and sapphire blue are very popular.

In 1920, Adrian entered the New York Academy of Fine Arts and Applied Arts

(now the Parsons School of Design). In 1922, he moved to the NYSFAA Paris campus, where he signed with Irving Berlin to design scenes and costumes for the Music Box Revue in New York from 1922-23. Adrian worked with the biggest female stars of the time such as Jean Harlow, Katharine Hepburn, and Joan Crawford. He has designed 28 Crawford films, 18 Shearer films, and 9 Harlow films. Adrian is known for his evening gown designs, a talent showcased in *The Women*. Although filmed in black and white, "*Women*" also includes a Technicolor fashion show designed by Adrian. In 1942, Adrian established Adrian, Ltd. at 233 Beverly Hills North Beverly Drive, a building previously occupied by the Victor Hugo restaurant. Adrian was hit by a heart attack in 1952. Since he never assigned work to assistants, he preferred to do all the drafting and design work himself, so he could not continue the business in his name. As a result, he was forced to close Adrian, Ltd. He finally died of a heart attack in 1959.

As mentioned above, this work was displayed in the metropolis, and the person who donated this work was Sandy Schreier, Schreier did make a lot of really incredible finds because she was looking in a place at a time when there wasn't a great deal of competition from collectors and so she preserved a certain number of pieces that likely would not have been preserved had she not found them. Schreier describes herself as a "fashion savior." This exhibition is valid because of Schreier's donation order To many people who like fashion know more about the clothing and design of the 1950s. And let those who want to understand the clothing history of the 20th century know what the clothing industry was like at the time. It is not wrong for Schreier to describe herself as a "fashion savior". It is because of her protection of these 20th-century clothes that it is now possible for people to see such exquisite clothes and experience different feelings from these designs.



CHERRY BLOSSOM LAMBEAU, 1949-1950

Long, spring-summer night
Long, sweet night, printed with green, black, and brown
shaking vines and monkey motifs
Presented Gift of Nancy Schwartz (2008.41.2)

Admirer of the expressive potential of the
medium, long before he introduced his fine fabric collection
to the world. In 1949, after returning from his first fashion collection
in Paris, he returned to the United States as a
new immigrant and returned his audience. This palette easily
evoked the lush, vibrant colors and the environment he created
for his films and art collections. A falling creature with
wings, depicted here in long, the creature was the center
of the spring-summer '50 presentation, which included
a whole, accompanied by an organ grinder. Accordingly, this
dress is a playful play of secret melodies that climb
the heights of the ensemble. Such composition from the artist
to the garment's quality, including regular seams that will
be a perfect fit and preserve the primary beauty of
the material.