

# ETHICS + AESTHETICS = SUSTAINABLE FASHION

Francesca Granata + Sarah Scaturro, guest curators  
November 20, 2009–February 20, 2010

ALABAMA CHANIN  
BODKIN  
SUSAN CIANCIOLO  
KELLY COBB  
LOOMSTATE  
SUNO  
ZOË SHEEHAN SALDAÑA  
SANS  
SLOW AND STEADY WINS THE RACE  
ULURU  
ANDREA ZITTEL + TIPRIN FOLLETT/SMOCKSHOP

Pratt Manhattan Gallery  
144 West 14th Street  
New York, NY 10011  
[www.pratt.edu/exhibitions](http://www.pratt.edu/exhibitions)

Nick Battis, Director of Exhibitions + Jen Osborne, Assistant Director of Exhibitions  
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**Pratt**  
EXHIBITIONS



# ETHICS + = SUSTAINABLE

Fashion presents a particular environmental challenge due to its emphasis on constant change and planned obsolescence. As a result of great energy expenditure and the use of toxic chemicals, garment production and consumption represent a major pollutant, while the number of clothes manufactured and consumed has been steadily increasing as prices have declined due to lax manufacturing standards and labor conditions.

## FOREWORD

It may seem like an ambitious goal to seek a major shift in fashion consciousness by merging great style and quality with ethical and environmental responsibilities, yet as the groundbreaking exhibition "Ethics + Aesthetics" shows, it is a goal that is within our reach. It is not a new idea, after all. For some years, Barneys New York has been doing just that, by emphasizing high-quality luxury clothing and by seeking out product that has a high standard of consciousness. Barneys embarked on a campaign to inspire existing designers to create product that was based on ethical principles. However, the reach of Barneys is somewhat defined by its high-salaried customer base with impeccable taste. "Ethics + Aesthetics" effectively broadens the reach of sustainable fashion, showing the visitor that there is a new movement underway in fashion consciousness that anyone can participate in.

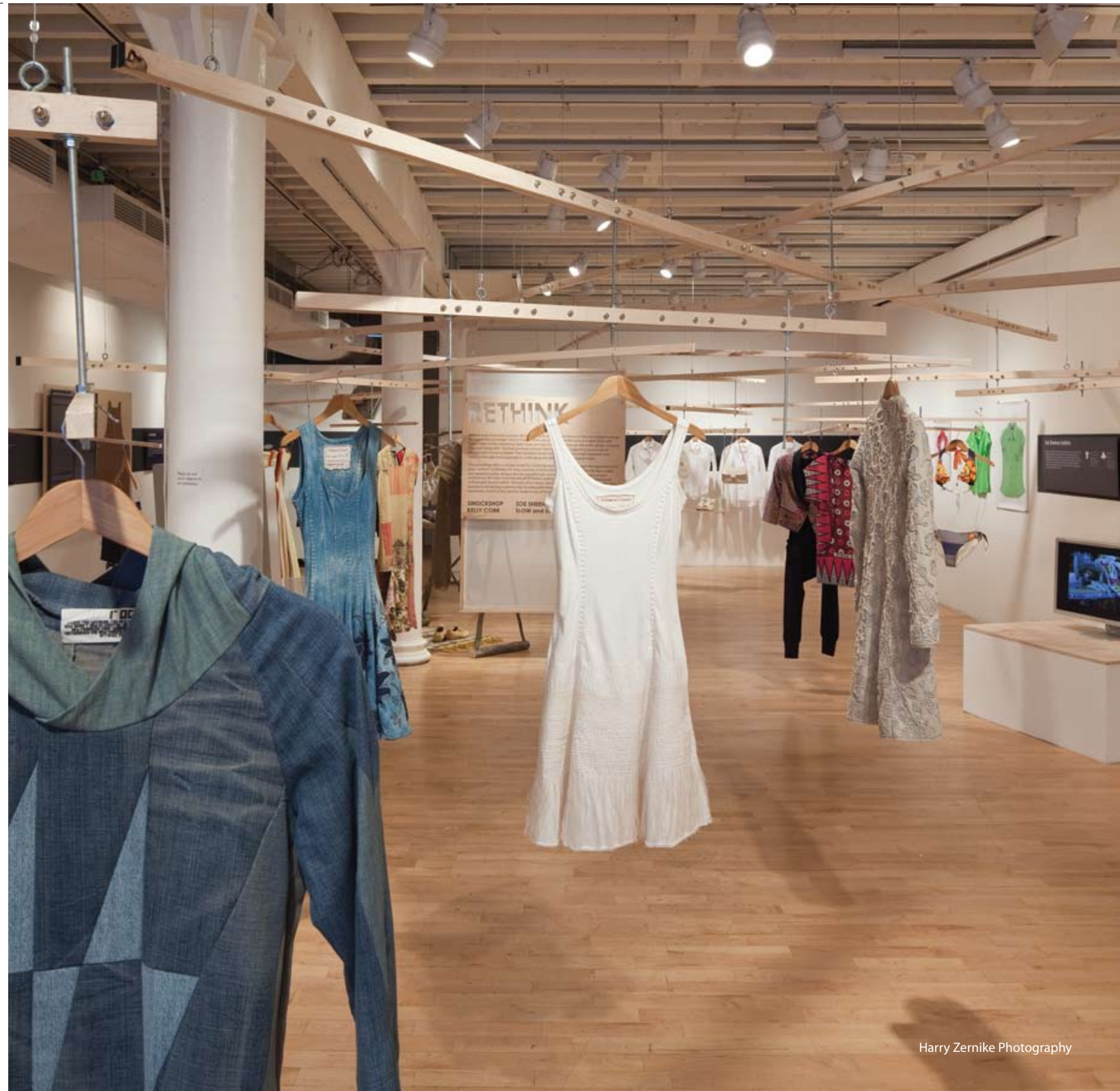
Although the movement for a more responsible fashion system has been slowly gaining momentum over the past decade, this exhibition marks a turning point: Both independent and mainstream designers and artists are shown using their creative powers and concerns for social responsibility as a spring board to affect change in the fashion industry. All players in fashion—designers, advertisers, manufacturers, sellers, and most importantly, consumers—must accept the importance of forging an intentionally sustainable, responsible, and dynamic fashion industry. As the exhibition shows, there are many ways this can be achieved: innovative production methods, the use of organic and renewable fabrics, thoughtful and modular patternmaking, and the development of meaningful personal attachments to one's garments. Ultimately, it is about educating and empowering consumers to make the right choices, to buy the quality clothing that speaks to their life, their taste, and more importantly, their values.

This exhibition portends an exciting new decade ahead of us. For some time, I have sensed that the moment was coming when designers and consumers would equate style with social and environmental consciousness and embrace ethical sustainability and organic principles, and that moment seems finally to be closer than ever before.

Julie Gilhart

Senior Vice President, Fashion Director  
Barneys New York

January 2010



Harry Zernike Photography

## ETHICS + AESTHETICS = SUSTAINABLE FASHION

Francesca Granata + Sarah Scaturro

Fashion presents a particular environmental challenge due to its emphasis on constant change and planned obsolescence. According to a recent Cambridge University study, garment production and care represent a major pollutant as a result of great energy expenditure and the use of toxic chemicals. Meanwhile, the number of clothes manufactured and consumed has been steadily increasing as prices have declined due to lower manufacturing standards and labor conditions.<sup>1</sup> This phenomenon is in part related to the rise of fast fashion, which changes much more quickly than seasonally-based designer fashion.”

It is in response to the increasingly unsustainable nature of the fashion system that we started developing the ideas behind the exhibition “Ethics + Aesthetics.” Our main intent was to investigate how U.S.-based artists and designers were exploring practical and symbolic solutions to the question of integrating sustainable practices into the fashion system.

It was important to us to highlight American—and in particular New York-based—designers, as we believe that they are often short-changed by an over-simplified view equating American fashion with commercial mass-market fashion. The fact that “Ethics + Aesthetics” is the first American exhibition to address the interaction between fashion and sustainability certainly validates this lack of recognition, as well as pointing to the need for greater dialogue and support on this issue.

The choice to limit the exhibition to U.S.-based practitioners also underlines the importance of the local in discussions of sustainability, starting from the very practical solution of limiting the energy expenditure involved in the shipping of the pieces. This limitation also allows for an exploration of the way designers and artists address the interaction between the global and the local within an inherently interdependent system, where the U.S. constitutes the biggest garment consumer even though the majority of the clothes consumed are produced outside its borders. The designers and artists included pave the way for greater transparency in these complex interactions by often drawing our attention to processes of production and consumption.

The design of the exhibition itself, which was completed by Pratt interior design graduate students, was in line with the work shown. Like many of the clothes on view, it is modular. A series of Calder-inspired mobile structures made of interconnected wooden poles hanging from the ceiling allow for flexibility and reuse, as any number of garments can be hung in a variety of positions from them. Its interconnectedness also symbolizes the infinite number of networks created through garment production, consumption, and wear.

It was central to the project not simply to focus on the use of organic and recycled textiles, which, however important, has often led to the equation of sustainable fashion with a certain natural look. We wanted instead to highlight new ways of conceptualizing fashion and its consumption and production models, while showing its aesthetic diversity. Building on the already established practices of using recycled, renewable, and organic fibers and the employment of fair labor, “Ethics + Aesthetics” deepens our understanding of what constitutes sustainable fashion. It is organized around three main themes, “Reduce, Revalue, and Rethink,” which expand on the traditional ecological mantra “Reduce, Reuse, Recycle” by acknowledging the importance of aesthetics within fashion design.

“Reduce” investigates how designers employ minimalist design, as well as innovative materials and pattern making, to promote clothes’ versatility and longevity. Garments in this section are constructed to be modular and multifunctional, using fabrics from renewable, recycled, and organic sources that lower the negative ecological impact of fashion. This is evident in ULURU’s pieces, which, through ingenious pattern making, are often reversible, use minimal amounts of fabric and contain no superfluous details. Loomstate—run by Scott Mackinlay Hahn and Rogan Gregory, both pioneers in the sustainable fashion movement—uses organic fabrics for its long-lasting, multifunctional garments. The Brooklyn-based designer Eviana Hartman of Bodkin produces modern designs that combine wearability with innovative materials made from recycled, renewable, and organic fabrics.

This section also highlights the participatory nature evident in much of sustainable fashion, which is best exemplified by SANS' modular garments. Alessandro DeVito and Lika Volkova of SANS encourage the wearer to "customize" their clothes in the belief that fashion is inherently more sustainable when one is more invested in his or her own clothing. Going a step further, they offer patterns for sale on their website so that the wearer can ultimately become the producer of SANS' garments and make them locally, thus minimizing the waste involved in shipping and overproduction. This direct involvement in their making hopefully suggests new and more intimate ways of relating to one's clothes.<sup>2</sup>

"Revalue" emphasizes the importance of thoughtful, well-crafted clothing, which fosters an engagement with the wearer. This section highlights a counter-tendency in contemporary fashion that reinstates the importance of materiality and emotional connections to our garments in the hope of slowing down the accelerated cycles of consumption and discard promoted by current fashion models. As the cultural critic Peter Stallybrass points out, moments of emotional connections with clothes and cloth become, in fact, rare in the accelerated rhythm of contemporary societies: "I think this is because, for all our talk of the 'materialism' of modern life, attention to material is precisely what is absent. Surrounded by an extraordinary abundance of materials, their value is to be endlessly devalued and replaced."<sup>3</sup>

In response to this devaluation, Alabama Chanin uses a variety of new and vintage fabrics for her garments, which are hand-made by skilled artisans based in the community of Florence, Alabama. Known for her painstakingly hand-crafted garments, Susan Cianciolo uses fabric imbued with personal memories and history, which she collects from family and friends, alongside remnants from previous collections and fabric she sources from textile archives. SUNO's designer Max Osterweis incorporates vintage *kangas*—traditional Kenyan textiles that he has been collecting for over 10 years—into his designs, which are produced by local craftspeople in workshops near Nairobi.

"Rethink" seeks to directly question the fashion cycle and its dependence on fast and constant change by suggesting a paradigm shift in how we think about fashion. Artists such as Andrea Zittel and Tiprin Follett of the smockshop, Kelly Cobb

and Zoë Sheehan Saldaña, as well as the design company Slow and Steady Wins the Race promote a slower fashion tempo by suggesting novel ways to produce and consume fashion. Their practices foster the creation of meaningful networks and relations through clothing as well as challenging the seasonality of the fashion trade. They remind us that fashion "is about a richer interaction between designer and maker; maker and garment; garment and user. A strong bond of relationship is formed which permeates far beyond the garment manufacturing chain and influences the way our clothes are designed and used."<sup>4</sup>

Slow and Steady Wins the Race makes non-seasonal quality designs that, in line with a product design model, are available year-round for a number of years. Inspired by the local food movement, Kelly Cobb's collaborative project underscores the labor-intensive nature of making clothes by producing a suit with material and craftspeople located within 100 miles of her home. Zoë Sheehan Saldaña also emphasizes the labor involved in producing a garment by recreating Wal-Mart garments by hand. She later returns her handmade version to the store for resale in lieu of the ones she originally purchased.

The smockshop offers a unique model for a collaborative clothing workshop that encourages the adaptation of a basic "uniform" to be worn for long stretches of time. A simple double wrap-around garment, the smock, as designed by the artist Andrea Zittel, is a versatile and utilitarian garment. For the smockshop project, it is reworked by a number of artists who reinterpret the original design based on their individual skill sets, tastes, and interests. To further the reach of the project, a smock pattern is included in the catalog to encourage the making of one's smock and "to inspire—in line with Zittel's intentions—a more frugal approach to design."<sup>5</sup>

Ultimately, rather than one single solution to the issue of sustainability in fashion, the designers and artists included in the exhibition provide a variety of approaches to the oxymoron of aligning fashion—a discipline based on constant change—with the precepts of sustainability. In line with "slow fashion"—a concept modeled after the Slow Food Movement—they advocate for a slower fashion tempo, which fosters more meaningful interactions through design. A quantity versus quality model, "slow fashion" is about changing

fashion temporalities and reconciling rapid imaginative change and symbolic expression" such as fashion with "material durability, quality making, and long-term engaging product."<sup>6</sup> "Ethics + Aesthetics" examines how these two pulls are being reconciled through the vision of U.S.-based designers and artists today.

<sup>1</sup> Julian M. Allwood, Søren Ellebæk Laursen, Cecilia Malvido de Rodríguez, Nancy M. P. Bocken "Well dressed? The present and future sustainability of clothing and textiles in the United Kingdom," Cambridge University, Institute of Manufacturing, 2006.

<sup>2</sup> Lika Volkova as interviewed in *Home Made: SANS Sewing Patterns*, New York: Smack, Scribe Media and Culture, 2007. On the concept of participatory design, as it relates to fashion, see also Kate Fletcher, "Participatory Design and Designers," in *Sustainable Fashion and Textiles*, London: Earthscan, 2008.

<sup>3</sup> Peter Stallybrass, "Worn Worlds: Clothes, Mourning, and the Life of Things," *The Yale Review* vol. 81. no. 2 (1993): 35-50, 39

<sup>4</sup> Kate Fletcher, "slow fashion," in *The Ecologist*, June 2007.

<sup>5</sup> Andrea Zittel as quoted in Naomi Nevitt's "Smock Therapy," *Art News*, (September 2007), 44.

<sup>6</sup> Kate Fletcher, "Slow Fashion," in *The Ecologist*, June 2007.

## CURATORS

### FRANCESCA GRANATA

is an independent curator, fashion theorist, and historian. She is completing her Ph.D. at Central Saint Martins, University of the Arts London, with a focus on experimental fashion and performance art. She has previously lectured in the art department at Goldsmiths, University of London, and has been a Fellow at the Metropolitan Museum of Art, Costume Institute. She is the editor of *Fashion Projects*—a journal on fashion and visual culture—and has written for *Fashion Theory* and *Fashion Practice*. She is currently a part-time faculty member of Parsons the New School of Design.

### SARAH SCATURRO

is the textile conservator at the Cooper-Hewitt, National Design Museum, Smithsonian Institution, as well as an adjunct instructor in the Fashion and Textile Studies graduate program at the Fashion Institute of Technology and in New York University's Institute of Fine Arts. She has written scholarly articles on fashion and textiles for *Fashion Theory*, *Grove On-line Art Encyclopedia*, and *Fashion Projects*. In 2006, she curated "Modern Master: Lucien Lelong, Couturier 1918-1948" for the Museum at the Fashion Institute of Technology.

# ACKNOWLEDGMENTS

Without the dedication of the Department of Exhibitions staff, Jen Osborne, assistant director, and Katherine Davis, exhibition designer, together with our student assistants, this exhibition and its programming would not be possible.

Many thanks to the designers, artists, lenders, and their staff for making work available for this exhibition:

Natalie Chanin, Alabama Chanin  
Susan Cianciolo  
Kelly Cobb  
Alessandro DeVito and Lika Volkava, SANS  
Tiprin Follett, Karen Gelardi and Andrea Zittel; smockshop  
Julie Gilhart, fashion director, Barneys New York  
Teneille Haggard and Laurel Jensen; Andrea Rosen Gallery, Inc.  
Eviana Hartman, Bodkin  
Sean Krebs, SUNO  
Christian Langbein, Barneys New York  
Berrin Noorata, Loomstate/Rogan  
Max Osterweis, SUNO  
Mary Ping, Slow and Steady Wins the Race  
Caroline Priebe, ULURU  
Zoë Sheehan Saldaña

Congratulations to Francesca Granata and Sarah Scaturro, guest curators, and much appreciation for their commitment to bringing this important exhibition to the Pratt Manhattan Gallery.

We are grateful to the students in the Exhibition Design Intensive program led by Professor Jon Otis for their thoughtful design concept for the exhibition.

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The assistance of the following individuals is greatly appreciated:

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Nick Battis, director  
Department of Exhibitions

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Harry Zernike Photography

**REDUCE**

**BODKIN  
LOOMSTATE  
SANS  
ULURU**

## Bodkin

Brooklyn-based, with production in Manhattan's garment district and Los Angeles, Eviana Hartman's Bodkin is an ongoing exploration into sustainable fashion that focuses on smart sourcing of ecological fabrics and ethical production methods. On her website, Hartman documents many of the difficulties an independent designer faces when addressing sustainability, including sourcing local organic or recycled fabrics and funding small-batch production runs. Yet her stylishly wearable garments serve as a reminder that, even with a more thoughtful design process, successful sustainable fashion relies on inherently good design that does not compromise aesthetics.

*Fracture Dress*  
Winter/Fall 2009  
Organic cotton

*Cirrus Top and Lake Effect Shorts*  
Spring/Summer 2010  
Top: Recycled polyester  
Shorts: Undyed tencel

*The Incredible Shrinking Parka*  
Winter/Fall 2009  
Post-consumer recycled polyester

Photos: Tina Tyrell





## Loomstate

After launching the design company Rogan in 2001, Rogan Gregory and Scott Mackinlay Hahn partnered again in 2004 to create Loomstate, a unique company devoted to the ideas of sustainable development. Loomstate's casual clothing epitomizes American design at its best, offering wardrobe essentials with a worn-in, softly washed appeal. The design process starts in New York City, then branches globally—all suppliers and manufacturers are held to stringent ethical and ecological requirements, while all cotton sourced from countries such as Peru, Turkey, and the U.S.A. is organic. Gregory and Hahn encourage their consumer to re-wear, repair, and recycle their clothing as a way to further reduce their ecological impact.

*Worker Campus Khaki*  
Fall 2009  
Organic cotton

*Kharma Jean*  
Medium low waist, bootcut leg  
Fall 2009  
Organic cotton and elastane

*Prophecy Jean*  
Medium waist, classic straight leg  
Fall 2009  
Organic cotton

Photos courtesy of Loomstate



Sucker T-shirt, Fall 2009, Organic cotton



# SANS

Alessandro DeVito and Lika Volkova of SANS believe that fashion is inherently more sustainable when the wearer is more invested in his or her own clothing. While SANS carefully chooses each of their fabrics with an eye towards ecological impact, it is their invitation to customize and individualize the garments that best exemplifies their sustainable impact. SANS' designs—modular, playful, adaptable—encourage wearers to create their own individual look. Highlighting this participatory design sensibility are do-it-yourself patterns available for purchase on their website. The patterns can be downloaded and sewn into a unique garment.

Jumpsuit and Dress  
Look 2407 with 9407 from Spring/Summer 2008  
Jumpsuit—Silk and bamboo  
Dress—Silk and organic cotton

Coat  
Look 2306 from Fall/Winter 2008  
Tussah silk with polyurethane coating

Photos: Uli Holz



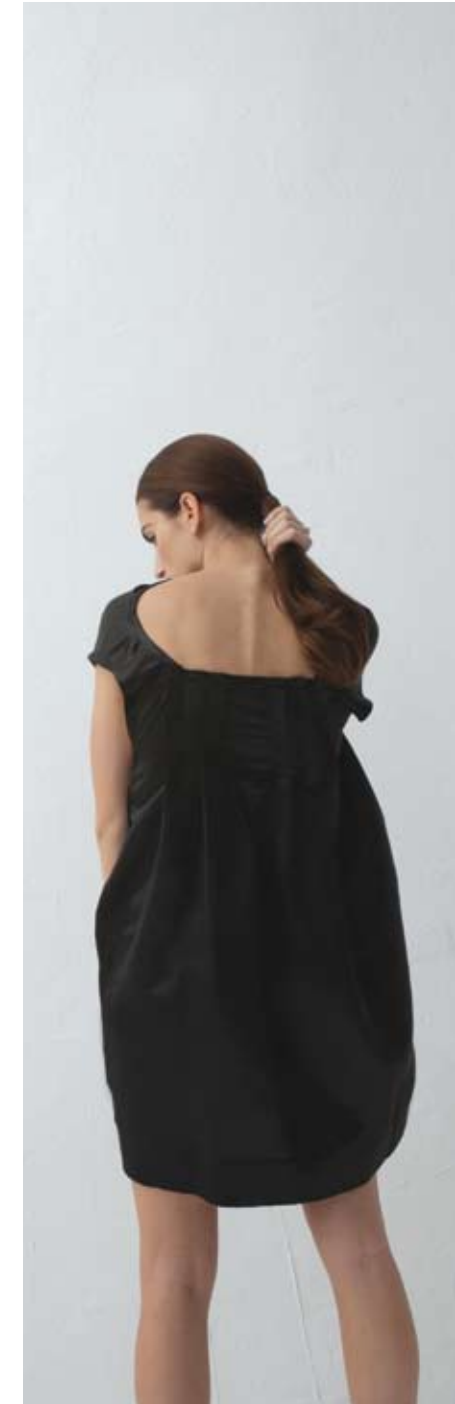
# ULURU

Whether demonstrated through fabrication or construction, the garments of ULURU's Caroline Priebe reveal a creator who realizes the complexities of sustainable design. All of her pieces are tightly focused for maximum ecological impact—seams are finished to facilitate wearing a garment both inside and out while stretchy bias panels make redundant the need for zippers or closures. Priebe's *Westlake* dress has merely two seams, creating a sophisticated, simple look which not only boasts pockets, but is reversible. Emphasizing the collaborative spirit found in much of sustainable fashion, ULURU also has partnered with the design workshop Alabama Chanin for some of her designs.

ULURU stitched by Alabama Chanin  
Recycled Appliquéd Sweater  
Winter/Fall 2008/2009  
Cashmere and organic cotton jersey

*Westlake* Reversible Dress  
Winter/Fall 2008/2009  
Silk/hemp charmeuse  
Front and back

Photos: Kate & Camilla



**REVALUE**

**ALABAMA CHANIN  
SUSAN CIANCIOLO  
SUNO**



## Alabama Chanin

A major force behind the “slow fashion” movement, Natalie Chanin started handcrafting T-shirts in her home state of Alabama in 2000 as a way of bringing recognition to the area’s skilled artisans and crafting legacy. In 2006, she founded her company Alabama Chanin, which furthers this mission by creating exquisitely handcrafted garments and textiles for the home. Each item reveals not only evidence of the maker’s hand, but the thoughtful, deliberate decisions behind its creation. For example, the *Flare* dress engages its wearer through its weighty couture-like surface treatments, while the soft indigo hue, hand-dyed by Father Andrew in the Bronx, evokes the memory of a time gone by.

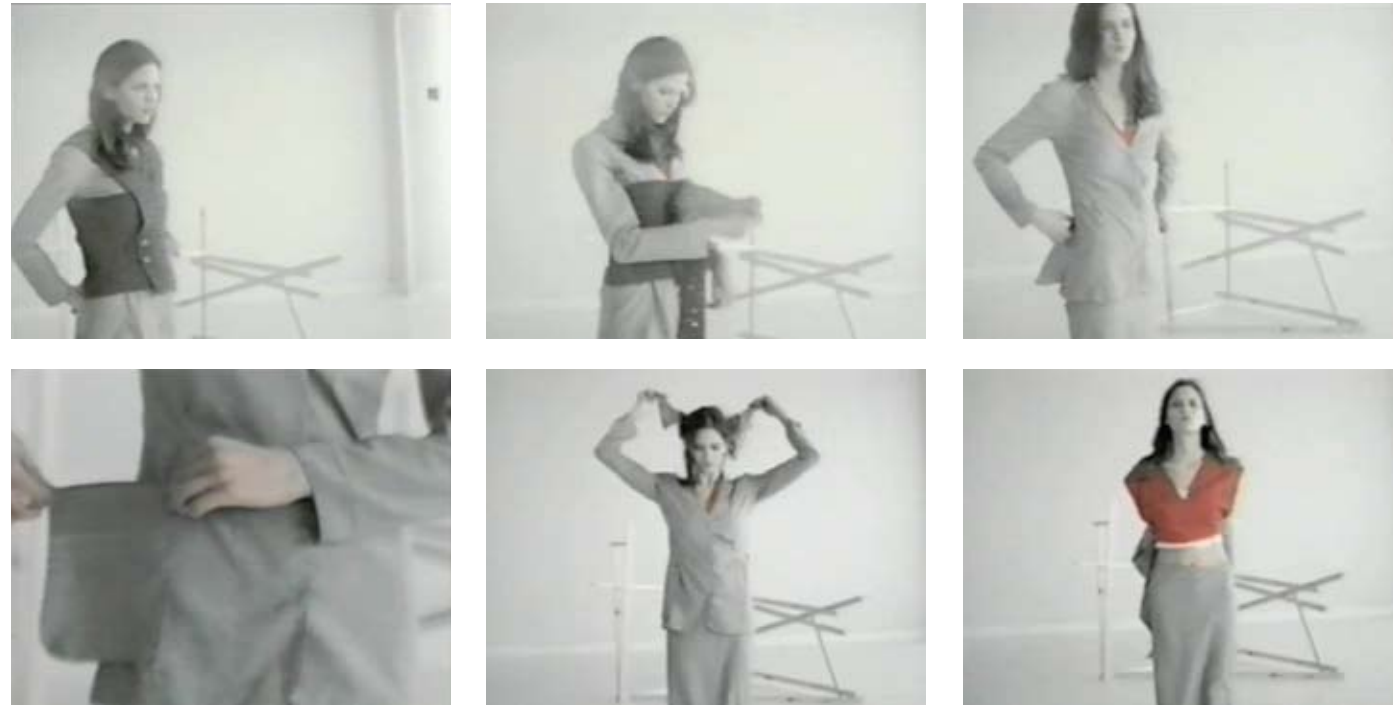
Embroidered Dress with Fringe  
*Ceremony* collection, 2008  
Organic cotton with silk floss

Appliqué Swing Coat  
*Songbirds* collection, 2009  
Organic cotton

Flare Dress  
*Songbirds* collection, 2009  
Natural indigo-dyed organic cotton denim

Photos: Russ Harrington





## Susan Cianciolo

Susan Cianciolo was an unwitting early adapter of the “slow fashion” movement, as she became known for making handcrafted modular garments sold with a sewing kit to encourage the wearer to finish or alter the clothes themselves. The *Do-It-Yourself* Denim Skirt from her 1997 Run 6 collection, which was accompanied by a lyrical version of an instructional video, illustrates the interest in process over the finished product and the participatory nature of her work. The designer has since started producing collections entirely made of organic and recycled textiles and non-toxic dyes alongside custom-made pieces that underline the longevity of the design, as her clients often ask her to re-work pieces after years of wearing them.

*Diadal*  
 1997, Run 6 collection  
 Stills from video  
 Striped Strapless Dress  
 Fall 2009  
 Organic cotton, bamboo, silk  
 Photo: Sarah Scaturro





Member of Kenyan workshop sewing garment from vintage and contemporary *kangas*, 2009.

## SUNO

In response to recent political instabilities, Max Osterweis started SUNO as a way to benefit the local Kenyan community where his mother has a home. He incorporates vintage *kangas* (traditional Kenyan textiles) that he has been collecting for over 10 years into his designs. Osterweis believes that by building a successful and visible company that employs and trains local talent and treats workers fairly he might affect positive and lasting social and economic change. His hybrid designs made partially in the garment district and partially in workshops in Kenya complicate simplistic understandings of what constitutes fashion made in Africa, as evidenced in his precisely tailored jackets.

Skirts and Tops  
Spring/Summer 2009  
Vintage cotton *kanga*  
Bikinis  
Spring/Summer 2009  
Vintage cotton *kanga*  
Photos: Tina Tyrel

**RETHINK**

**KELLY COBB  
ZOË SHEEHAN SALDAÑA  
SLOW AND STEADY WINS THE RACE  
ANDREA ZITTEL +  
TIPRIN FOLLETT/SMOCKSHOP**

# Kelly Cobb

At the crossroads of performance art, costume design, and social sculpture, Kelly Cobb's work coalesces around the creation of garments and textiles. Inspired by the local food movement, Cobb set out to produce a men's suit made entirely within 100 miles of her home. Involving 21 regional crafters "working with all locally raised and processed materials" and 500 hours of work, the *100-Mile Suit* revived arcane processes that ranged from hand-manufacturing buttons to making shoes out of local hide. The project rescues from anonymity the relation between garment and wearer and makes manifest the labor-intensive nature of clothes-making, which has largely become overlooked as a result of the ever-increasing spread of fast and inexpensive fashion.

Detail of handspun fibers

*100-Mile Suit*  
2008

Locally sourced and produced materials

Photo: Courtesy of Kelly Cobb  
(Right) Harry Zernike Photography







## Zoë Sheehan Saldaña

Zoë Sheehan Saldaña's works constitute a subtle comment on mass-production versus handmade and their relation to authenticity. As part of her *Shopdropping* series, Saldaña bought a number of Wal-Mart pieces and re-produced them by hand using matching fabric, thread, and trimmings. Attaching Wal-Mart to be purchased by unwitting shoppers. The photographs of the blouse and hat are of Saldaña's "handmade" copy; to the left are the Wal-Mart "originals."

Jordache Sheer Camp Shirt (*Lucky Lime*)  
2005  
Clothing, hanger, photographic print

Originally purchased on May 26, 2005, for \$9.87 from the Wal-Mart store in Hartford, Conn. The clothing was duplicated by hand, matching pattern, fabric, and embellishments. The tags from the original item were transferred to the duplicate. The duplicate was returned to the rack in Wal-Mart for potential sale at \$9.87.

Photos: Courtesy of Zoë Sheehan Saldaña



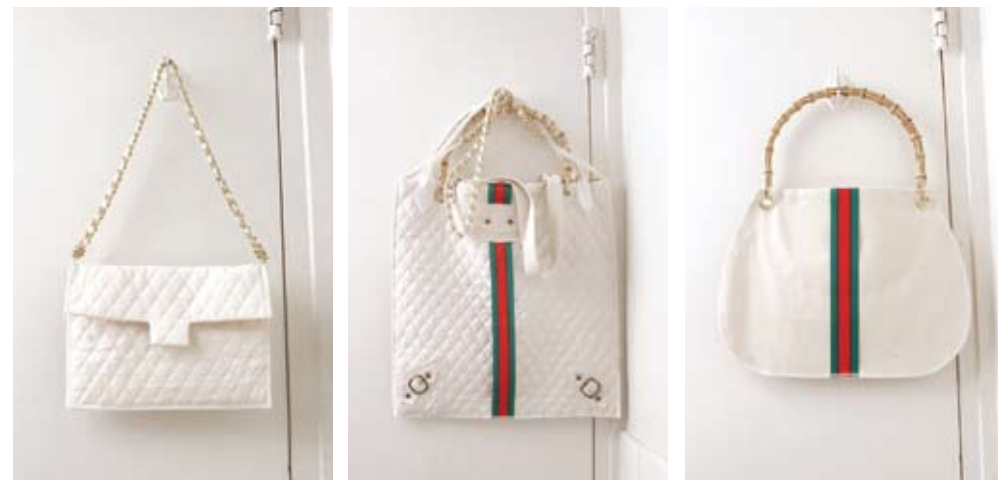
*Faded Glory* Mix & Match Reversible Hat (Red)  
2005  
Clothing, mannequin head, shelf, photographic print

Originally purchased on May 26, 2006, for \$3.23 from the Wal-Mart store in Hartford, Conn. The clothing was duplicated by hand, matching pattern, fabric, and embellishments. The tags from the original item were transferred to the duplicate. The duplicate was returned to the rack in Wal-Mart for potential sale at \$3.23.

Photos: Courtesy of Zoë Sheehan Saldaña

# Slow and Steady Wins the Race

Slow and Steady Wins the Race is an experimental "laboratory" line which started from a desire to dissect the fashion vocabulary, and led to an exploration of patterns of consumption and brand identities. "The mission of the label is to promote and produce interesting and significant pieces from the simplest fabrics and materials." Following a product design model, the company is intent on slowing down the fashion cycle to "counter fashion's in-built obsolescence" through the simple act of creating non-seasonal pieces focused on specific and fundamental characteristics of clothing design. These are produced in limited numbers, yet sold at a contained price.

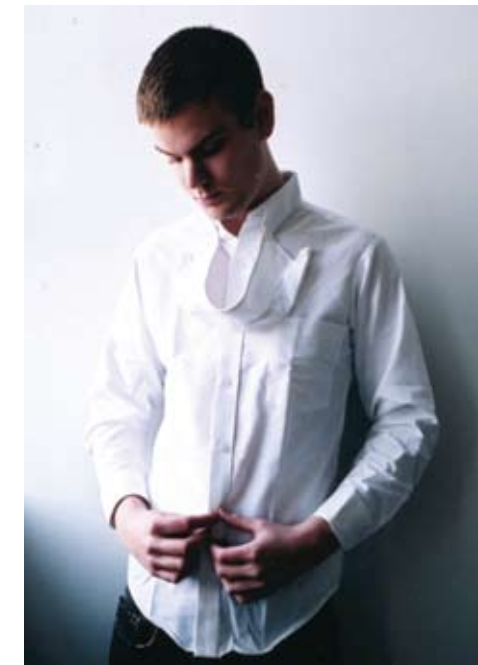


Quilted Cotton Bag  
N°3 Bag 2005  
Quilted cotton muslin

Ultimate Bag  
N°11 New Bag 2006  
Cotton muslin

Bamboo Handle Bag  
N°3 Bag 2005  
Cotton muslin

Photograph: Mari Maeda  
Photo: Courtesy of Fashion Projects



Left to right:

N°8 Shirt  
2005  
Cotton

Button Necklace Shirt  
N°8 Shirt 2005  
Cotton

Assorted Button Shirt  
N°8 Shirt 2005  
Cotton

Double Collared Shirt  
N°8 Shirt 2005  
Cotton

Folded Arms Shirt  
N°8 Shirt 2005  
Cotton

Zippered Shirt  
N°8 Shirt 2005

Snap Shirt  
N°8 Shirt 2005  
Cotton

Photos courtesy  
of SSWR

## Andrea Zittel + Tiprin Follett / smockshop

A simple double wrap-around garment, the smock, as designed by the artist Andrea Zittel, is a versatile and utilitarian garment. For the smockshop project, it is reworked by a number of artists who reinterpret the original pattern based on their individual skill sets and tastes. In line with Zittel's motto "Liberation through Limitations," the smocks are intended to be worn exclusively for six months, but in an understanding of the idealistic nature of such a practice, the artist is at least hoping "to inspire a more frugal approach to design." The examples in the exhibition are by the artist Tiprin Follett, who wore her smocks continuously and documented her performance in an interview with Zittel as well as through snapshots.



First smockshop space in Highland Park, California; Molly Keogh, left; Andrea Zittel, right; Photo courtesy of smockshop



### Tiprin Follett, smocker

N°1 Smock  
2008/2009  
Short black wool maternity smock  
with pin closure and brown lining

N°2 Smock  
2008/2009  
Brown tweed smock with button  
closure and brown lining

N°3 Smock  
2008/2009  
Gray smock with textured thinly  
striped fabric, brown lining and  
snap closure

Photos: Alexandra Wetzel

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Guest curated by **Francesca Granata + Sarah Scaturro**  
November 20, 2009–February 20, 2010

### EXHIBITION CHECKLIST

#### Alabama Chanin

Appliqué Swing Coat, *Songbirds* collection 2009  
Organic cotton

Embroidered Dress with Fringe, *Ceremony* collection 2008  
Organic cotton with silk floss

Flare Dress, *Songbirds* collection 2009  
Natural indigo dyed organic cotton denim

#### Bodkin

*Cirrus* Top, Spring/Summer 2010, Undyed tencel

*Fracture* Dress, Winter/Fall 2009, Organic cotton

*Lake Effect* Shorts, Spring/Summer 2010,  
Post-consumer recycled polyester

*Oxygene* Dress, Spring/Summer 2010, Undyed tencel

*The Incredible Shrinking Parka*, Winter/Fall 2009  
Post-consumer recycled polyester

#### Susan Cianciolo

*Diadal*, 1997, Run 6 collection, Film, sketchbook with drawings of  
film screenplay, photo book of film stills, and collection images

Jean Skirt, 1997, Run 6 collection, Do-it-yourself denim skirt  
kit Cotton

Jean Skirt, Closed Packet, 1997, Run 6 collection, Do-it-yourself  
denim skirt kit, Cotton

Patchwork Dress, Fall 2009, *Trees at Night* collection  
Vintage fabric, hand silkscreened, hand-dyed organic cotton

Striped Strapless Dress, Fall 2009, Organic cotton, bamboo, silk

#### Kelly Cobb

*100-Mile* Suit, 2008, Locally sourced and produced materials

Strands of production (*100-Mile* Suit), 2008, DVD

#### Loomstate

*Worker* Campus Khaki, Fall 2009, Organic cotton

*Kharma* Jean, Medium low waist, bootcut leg, Fall 2009  
Organic cotton and elastane

*Prophecy* Jean, Medium waist, classic straight leg, Fall 2009  
Organic cotton

*Dad* T-shirt, Fall 2009, Organic cotton

*Sucker* T-shirt, Fall 2009, Organic cotton

*Steve* Shirt, Fall 2009, Organic cotton

Women's V-neck Tie-Dye Bottom Dress, Spring 2009  
Organic cotton, silk detailing

#### Rogan

Patchwork Dress, 2008, Recycled denim,  
Courtesy of Barneys New York

#### Zoë Sheehan Saldaña

*Faded Glory* Mix & Match Reversible Hat (Red), 2005  
Clothing, mannequin head, shelf, photographic print

Jordache Sheer Camp Shirt (*Lucky Lime*), 2005  
Clothing, hanger, photographic print

#### SANS

Coat and Dress, Look 2306 and 3304 from Fall/Winter 2008  
Coat—tussah silk with polyurethane coating, Dress—tussah silk

Dress, Look 17 from Spring/Summer 2009, Top/pants—tussah  
silk, Shorts—organic cotton

Jumpsuit and Dress, Look 2407 with 9407 from Spring/Summer  
2008, Jumpsuit—silk/bamboo, Dress—silk/organic cotton

*Smile* Shirt, 2009, Repurposed organic cotton,  
Sewn by Kristina Angelozzi

*Smile* Shirt Pattern for Her, 2009, Paper

#### Slow and Steady Wins the Race

Deconstructed/modular men's shirts:  
Assorted Button Shirt, N°8 Shirt 2005, Cotton

Button Necklace Shirt, N°8 Shirt 2005, Cotton

Double Collared Shirt, N°8 Shirt 2005, Cotton

Collarless Shirt, N°8 Shirt 2005, Cotton

Folded Arms Shirt, N°8 Shirt 2005, Cotton

Snap Shirt, N°8 Shirt 2005, Cotton

Zippered Shirt, N°8 Shirt 2005, Cotton

Handbags:

Bamboo Handle Bag, N°3 Bag 2005, Cotton muslin

Quilted Cotton Bag, N°3 Bag 2005, Quilted cotton muslin

*Ultimate* Bag, N°11 New Bag 2006, Cotton muslin

Shoes:

Oxford Shoe, N°15 Shoe 2007, Cotton canvas

Wedge Sandal, N°15 Shoe 2007, Cotton canvas

Wedge Slingback, N°15 Shoe 2007, Cotton canvas

#### smockshop

Photographic documentation of the smockshop project  
2006–2009, courtesy of Andrea Rosen Gallery, Inc.

#### Tiprin Follett/smockshop

N°1 Smock, 2008–2009, Short black wool maternity smock with  
pin closure and brown lining

N°2 Smock, 2008–2009, Brown tweed smock with button closure  
and brown lining

N°3 Smock, 2008–2009, Gray smock with textured thinly striped  
fabric, brown lining and snap closure

N°4 Smock, 2008–2009, Heavy grey wool smock with unfinished  
collar, black ties, felt belt, and black acetate lining

N°1–4 Smocks courtesy of Andrea Rosen Gallery, Inc.

#### Andrea Zittel/smockshop

Pattern, 1991, Paper, Courtesy of Karen Gelardi

#### SUNO

Bikini, Spring/Summer 2009, Vintage cotton *kanga*

Dress, Spring/Summer 2009, Vintage cotton *kanga*  
and silk charmeuse

Jacket and Pants, Fall/Winter 2009, Recycled cotton *kanga*,  
cotton and silk charmeuse

#### Tina Tyrell for SUNO

Slideshow, Spring/Summer 2009, 30 digital photographs

#### Various designers, some unknown

Vintage *Kangas*, Vintage cotton *kangas*, Courtesy of SUNO

#### ULURU

*Kathleen* Coat, Fall/Winter 2008, Organic merino wool,  
silk charmeuse

*Westlake* Reversible Dress, Fall/Winter 2008,  
Silk/hemp charmeuse

#### ULURU stitched by Alabama Chanin

Recycled Appliquéd Sweater, Fall/Winter 2008  
Cashmere and organic cotton jersey

#### Caroline Priebe and Gabriela Galvan for ULURU

Pattern for *Westlake* Reversible Dress, Fall 2007  
Pattern paper



This catalog was printed with soy-based inks on post-consumer and recycled paper.