

The New Village: Ten Years of New York Fashion

Curated by
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January 22–
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The New Village: Ten Years of New York Fashion

Matthew Linde

The New Village brings together 20 fashion designers and artists who, over the past 10 years, have reshaped the New York fashion industry from its fringes. Though not aligned through any coherent aesthetic, this amorphous group has emerged through shared artistic behaviors and interactions, incorporating writing, sculpture, performance, video, and exhibition-making into their practices. Crucially, they're distinguished by an ambivalence to the high street commercialism that has traditionally delimited the New York Fashion Week (NYFW) roster. This ensemble has instead pursued, if not anticipated, new 21st-century design subcultures through ideas of community, material transmutations, mimetic subversion, and deskilling. Also featured in this exhibition are artists who have collaborated in this interdisciplinary moment, contributing ideas of fashion image-making, textile, and anthropomorphic sculpture. The exhibition's polemic is that this 'village' exists as a historical moment in reestablishing New York as an innovative fashion capital.

Capital Americana

Over the past decade, fashion critics have consistently diagnosed the emergence of the included designers as somehow in contrast to the machine of NYFW. If scenes emerge from their critical friction with an environment, the backdrop of New York's fashion industry has provided theirs. New York is a member of the Big Four fashion week capitals, a bloc that also comprises London, Milan, and Paris. Twice a year, the fashion Olympics pitstops consecutively across each city. The capitals imbue their own heritable flavor: London, puckish youth; Milan, workmanship; Paris, couture's beau monde; and then there's New York, seen as the most commercial, promoting a type of mid-market practicality. Such reputational mythos predates Century 21, however, and begins with the dawning of 19th-century couture and America's modern fashion industry. In this period, design piracy was common practice for American manufacturers who looked for inspiration from overseas couturiers, recreating cheaper models for the "less haute" American customer. Eventually, both parties agreed on a system of contractual

paid "diffusion" lines'. American fashion, from its modern inception, was plagued by a bipolar European identity crisis. During France's occupation in World War II, however, the US was cut off from the cradle of couture. Renowned publicist Eleanor Lambert stepped in, initiating Press Week, a scheduled presentation centralized at the Plaza Hotel highlighting local talent usually overshadowed by their Parisian counterparts. It worked. The more accessible Yankee lifestyle was marketed to the world through the pages of *Vogue* and *Harper's*.

Most pundits herald sportswear as America's reigning fashion genre, with pioneering names like McCardell, Cashin, and Hawes designing pieces for the active, modern consumer. This spirit of relaxed simplicity 'defeated' Parisian opulence in 1973, when contemporary American and French designers were pitted against each other in a charity runway show known as The Battle of Versailles. In the 70s and 80s, easy separates, polos, and jeans were further codified as quintessential Americana via the iconic triumvirate of Ralph Lauren, Donna Karen, and Calvin Klein. Even in 2003, *Women's Wear Daily* declared that they "form the tripod foundation upon which the modern designer structure here now stands."² Of course, no fashion history is this monolithic. Streetwear and nightlife glam have long been significant American design pillars, ushering both underground and established names into the fashion lexicon. Nevertheless, the popularized American Classic of Lauren, Karen, and Klein was again recirculated through the updated rubric of Tommy Hilfiger, Michael Kors, and Tory Burch. Amidst this vision of a staid and commercially viable Americana—and the evacuation of New York talent post-9/11—fashion of the aughts was transfigured into an increasingly popularized industry under the worldview of *éminence grise* Anna Wintour. From its shadow, though, emerged a para-NYFW of art school graduates, conceptual streetwear designers, anarcho-stylists, meta-critical brands, and a network of local artists and musicians they frequently colluded with. By 2018, *Vogue's* Nicole Phelps had captured this consequence: "If the center will not hold, that leaves the designers at the extremes to make the news. [...]" Telfar Clemens

[...] and the likes of Eckhaus Latta and Vaquera are overhauling the runway show top to bottom.”³

The East Village

This exhibition borrows its title from the 1986 exhibition *The East Village* at the Museum at FIT, curated by Harold Koda, Richard Martin, and Laura Sinderbrand. The 1986 exhibition celebrated the unconventional ‘avant-garde’ community of artists, designers, and vagrants working in the drug-addled neighborhood of the East Village in the ‘80s. The press release credits over 100 participants, explaining that the exhibition was “neither a design survey nor a historical study, but is instead an affirmation that one can be an artist here.” It brought into the museum space a burgeoning interdisciplinary group of practitioners working between clothing, textiles, sculpture and painting—all indebted to an ad hoc derelict chic. A review in the *Christian Science Monitor* detailed that “tin foil, plastic bubble wrap, fiberglass insulation, Lucite, and broken crockery are among the found objects put to work in creating accessories and clothing as well as art objects.”⁴ The museum-turned-trash-atelier reflected the neighborhood’s assemblage of small independent boutiques, Club 57, and occult figures like Curtis Cuffie and Jack Smith. Visitors encountered “clothes out of dish towels from Communist countries featuring propaganda portraits of Stalin and Lenin, [...] a one-of-a-kind sweat fabric miniskirt decorated with the marks of several graffiti artists who have gone on to highly profitable careers in art”⁵ and “a wall full of street fashions by photographer Amy Arbus (daughter of Diane Arbus).”⁶ Richard Martin describes the exhibition in translatable terms to today’s village, using the premise of “design arts” as an expanded artistic discipline: “There are stylistic overlaps between the making of apparel and art that have a geographic focus in the East Village. We wanted to give a sense of the milieu and the artistic ferment of the area.”⁷

New Genealogies

The year 2024 is not 1986. New York City’s radical redevelopment and gentrification has gutted out the delapidated affordability of the East, West, South, and North. Today journalists struggle geolocating the locus of this new scene: downtown, Bushwick... upstate? While geographically splintered, *The New Village* instead formalizes its membership through various genealogies, tracing which designers have worked together, and, in other cases, trained each other. This ‘dislocated’ village technically predates the titular 10-year threshold with the emergence of three now-canonical labels: Telfar (est. 2005 by

Telfar Clemens), Hood By Air (HBA) (est. 2006 by Shayne Oliver and Raul Lopez), and Eckhaus Latta (est. 2011 by Mike Eckhaus and Zoe Latta).

Telfar

Telfar is a unisex label most recognized today for their monographic shopping bag launched in 2014. Exploring conditions of uniformity and the normalization of dress, Liberian-American designer Telfar Clemens has often aped the language of Americana back onto itself in strange distortion. “Extremely Normal™,” “It’s not for you—it’s for everyone,” “Mainstream Fluid.” These are Telfar’s theological maxims. Hoodies spliced into ponchos, “backwards” polos and cardigans transfigured as crop tops; twists on the mass-produced basic. Telfar’s influences conflate the gender-bending male skirts of Jean Paul Gautier and Vivienne Westwood in addition to retail chains American Eagle and International Male. Through this dichotomy between fashion and uniform, conceptually covert questions arise: How can, for example, the ubiquity of the polo shirt function across gender and class? In 2016, Telfar revealed a uniform for the mid-Atlantic hamburger chain White Castle with the statement, “I look on 12,000 models.” Vogue quotes him: “I want people to aspire to wear the same thing that the person serving them is wearing and to actually meet them.”⁸ Another instance of a ‘democratic fashion experience’ was in 2018, when the label hosted a conceptual showroom at the discount clothing store Century 21.

Crucial to the brand’s communication are Clemens’ longtime collaborators Babak Radboy (creative director) and Avena Gallagher (stylist). Exemplifying this partnership is the video featured in *The New Village*, *TCTV*, an advertorial lookbook for Autumn/Winter 2014. It takes place in a futuristic mall, somewhere between an automobile showroom and Apple store. Models present pieces from the collection with a strange A.I. polish, overloaded in commercial post-production with an alienating infomercial musical score by their friends, artists Ryan Trecartin and Lizzie Fitch. This commercial-viability-as-absurdity reaches its apotheosis with the now ubiquitous Telfar bag, sometimes dubbed the “Bushwick Birkin.” Ranging from \$150 to \$350, they’re worn by everyday commuters, hipsters, and megastars like Beyonce and Oprah. In a sense, the bag fulfills Clemens’ objective of critical mimesis pronounced 10 years ago in 2014: “I want to be Michael Kors, but on purpose.”⁹

Before her full-time posting at Telfar, Avena Gallagher worked as a freelance stylist imbedded in many local brands, including Eckhaus Latta, Maryam

Nassir Zadeh, and Bernadette Corporation. In 2013, one of Avena's assistants, Patrick DiCaprio, started the label Vaquera. Founded "as a reaction to the lack of diversity in the fashion industry," Vaquera's droll critique of the industry takes the form of wearable inflated replicas of objects and fashion archetypes, self-described as "fashion fan fiction aiming to subvert luxury."¹⁰ For The Metropolitan Museum of Art's 2019 exhibition *Camp: Notes on Fashion*, the label included an enlarged Tiffany & Co. velvet jewelry pouch minidress from their Spring/Summer 2019 collection. This drew the attention of Dover Street Market, whose largesse now supports their production. Vaquera's design team also once included David Moses (another Eckhaus Latta intern and founding member of Gauntlett Cheng, née Moses Gauntlett Cheng) and Claire Sullivan (now running her own eponymous label) but is now co-designed with Bryn Taubensee and presents in Paris fashion week.

Hood By Air

Hood By Air is a luxury streetwear label founded by Shayne Oliver and Raul Lopez. Born from impresario Oliver's previous project, a blog that collected queer Black visual culture, the label was responsible for importing conceptual streetwear with banjee sensibilities into high fashion. Early work consisted of oversized shirts, jersey fabric, bold graphic prints of the brand's initials, and a predominately black and white palette. As collections progressed, technically-heavy designs included large structural zips, tailored puffer jackets, and fragmented laced corsetry. Importantly, HBA acted as a cultural umbrella, especially in connecting underground music, queer blackness, and design. Oliver was a DJ for GHE2OGOTH1K, an influential party series founded by Venus X, in 2009. Designer Matthew Williams, an early supporter, framed HBA as "a bridge between fashion and urban street culture and music."¹¹ This affirmation of community was similarly paramount in understanding the undercurrents of the 1986 exhibition *The East Village*. As Richard Martin says: "It's about clubs, it's about theater, it's about music, it's about fashion." Oliver describes making clothes to move "between these worlds. This art world of downtown, in Manhattan, and this other world that I went home to—there are things that connect them."¹² Team members included stylist Akeem Smith—who since founded Section 8, another brand included in *The New Village*—and filmmaker Leilah Weinraub, while key collaborations include *PornHub* and *Hustler*.

HBA was also the first streetwear brand to be stocked in Barneys. Wanda Colon, Barneys New York's former vice president of menswear, is quoted: "HBA filled a void in the industry that wasn't being

addressed. The brand came to embody the mid-2000s zeitgeist of hybrid XXL silhouettes, deconstructed streetwear, couture fabrics, immaculate tailoring, genderless silhouettes, and big logos—Shayne was there first." Fashion critic Robin Givhan similarly asserted that HBA "felt like it was shaking up the industry out of its doldrums and pushing it on a different course." After several hiatuses, Oliver left the brand in 2023, while Lopez left in 2010 and has since started Luar, also featured in this exhibition.

Eckhaus Latta

Eckhaus Latta was founded in 2011 by Rhode Island School of Design graduates Mike Eckhaus and Zoe Latta, who were trained in sculpture and textiles respectively. Known for their dishabille tactility and unwieldy knits, their work embraces a mélange of unexpected materials, such as wooden car beads, knitted mohair, polar tech over-fleece, acrylic paint, rope, rusted denim, plastic, and carpet textures. The brand is also hugely collaborative, working with an encyclopedic network of artists local to the New York gallery circuit, several of whom are featured in this exhibition: Susan Cianciolo, Martine Syms, and Jessi Reaves. These collaborations have embedded their own practice within similar artistic frameworks: They've created one-off pieces, written poetry as press releases, and built an impressive exhibition-making practice. Installations include *Greater New York* at MoMA PS1 (2015), *Made in L.A.* at the Hammer Museum (2016), and a solo exhibition at the Whitney Museum of American Art (2018). *The New York Times* reviewed their Whitney exhibition as blending "dance, fashion, art, photography, food and performance [...] a kind of conceptual art installation that aims to encapsulate today's fashion system."¹³ Recirculating this history, *The New Village* has redisplayed a work from their MoMA PS1 installation: a cardboard cut-out of a runway model in Look 19 from their Spring 2016 show. The look, a papier-mâché breast plate made from comic strips, is also displayed, along with an armada of variegated jeans the label has established over the years.

Eckhaus Latta's unique approach to craft and collaboration has been hugely influential, evidenced by several of their former interns' own labels. Esther Gauntlett and Jenny Cheng of Gauntlett Cheng similarly construct irreverent knits that champion a type of off-kilter sexuality synonymous to the scene's own strange libidinal energy. They also collaborate with artists of the same universe, like Jared Madere and Gobby. Sculptor Jessi Reaves models in their 2019 pet campaign, presented in this exhibition as it was in reality: a giant 8 × 10 ft street poster.

Another Eckhaus Latta alum is Bror August Vestbø, who, alongside Benjamin Barron, is the team behind All-In, a fashion line and magazine. All-In's clothes adopt a readymade approach, creating saccharine, roguish looks assembled from bath towels, tinsel, and teen bedroom posters. This provisional sensibility was born from an expediency to create photoshoots for their magazine and has since transformed into seasonal presentations. Their debut collection was presented at Maryam Nassir Zadeh, a downtown boutique that provided important early support for labels such as Eckhaus Latta, SC103, and Susan Cianciolo. All-In now show off-schedule in Paris, where they're based.

Early Progenitors

"It was irreverent. It was anti-establishment. It was punk. And it was exciting. New York was cool. [...] And then 9/11 happened. [...] After came this time of luxury and money. That era of Tom Ford Gucci and this really luxury-obsessed trend." —*Avena Gallagher as quoted in The Fader*¹⁴

The genealogies of this New York moment can also be traced to antecedent practices of the 1990s whose relevance has again resurfaced, including the notable examples of Bernadette Corporation (BC), Susan Cianciolo, and Beverly Semmes. Deceptively ambiguous, BC's oeuvre has included a fashion magazine, videos, a novel, and a screenplay. Today it exists mostly as an artist. During the late 1990s, BC assumed the guise of a fashion label as a strategy for cultural critique; to examine products "as the mediating objects between consciousness and the absolute," as one of its members, John Kelsey, wrote.¹⁵ For its Spring 1997 runway, professional models strutted the label's latest clothes while a costumed dancing bear holding an AK-47 appeared, together with a girls' cheerleading squad. In BC's vision of consumer society, differences between firearms, mascots, cheerleaders, and costume begin to melt away. By intervening with the display tropes of high fashion, BC flaunted "a high disregard for commodity purpose."¹⁶ Critic Stephan Geene reiterates this: "BC is taking as a raw material what Karl Marx was trying to exorcise from commodity: its false pretence."¹⁷ BC's strategy of commercial doublespeak folds back onto itself once again with their 2023 collaboration with American clothing and skateboarding lifestyle brand SUPREME.

Susan Cianciolo, another significant figure from the downtown New York fashion-art nexus scene of the 1990s, worked with used materials, found gar-

ments, and deadstock fabric to create quilted outfits and accessories. Nick Mauss reflects on her line RUN as "handmade for particular individuals, designed, assembled, and adorned in a process that pooled various types of knowledge, techniques, skills, and nonskills, in a punk-constructivist reimagining of the production line: couture as collective improvisation."¹⁸ Working today as an artist, Cianciolo evokes recycling through the practice of her own archive. Old pieces are continually reworked, taken apart, and patched together to then be represented in different exhibitions. Her participatory box sculptures or DIY 'kits' accumulate highly personal narratives, and include old tapestries, notepad letters, sketches, newspaper cut-outs, old costume history books, dolls, and pieces of offcut fabrics.

Artist Beverly Semmes was first recognized in the '90s by her large-scale dress and fabric installations. As an influential feminist artist who uses the body and fashion as material, her work is situated alongside artists such as Rebecca Horn, Sylvie Fleury, Jacqueline Fraser, and Dominique Gonzalez-Foerster. In 2022, Alexander McQueen invited Semmes to select pieces from their Pre-Fall 2022 collection to incorporate as she saw fit into a commissioned artwork. Selecting a marigold corset dress, Semmes engulfed it in peach-toned organza and dark blue velvet, poised under an elongated purple velvet robe. As a 2006 *Artforum* review of Semmes' suggested, "what might seem like simple riffs on the basic form of the dress, indulgences in fabric, or plays on geometry are in fact considerations of how form exudes a personality."¹⁹ Semmes also has a collaborative practice, Carwash Collective, with fashion designer and educator Jennifer Minniti. They create speculative accessories and stage dressed performances in galleries. Their work was exhibited at the 57th Carnegie International in 2018, which also included Jessi Reaves, whose sculptural artworks relay the strange behavior of furniture. Both of these practices echo Jehanne Dautrey and Emanuele Quinz's scholarship on Strange Design, suggesting a shift from designers producing objects to behaviors: "Strange design explores dysfunction in order to produce deviant behaviours with the highest aesthetic potential: instead of being transparent like an interface, the critical object is opaque; and instead of being efficient, simple, and comfortable to use (and therefore reassuring), it is complex, enigmatic, disorienting, and sometimes repulsive."²⁰

Through radically different approaches, the design duo Women's History Museum and collective CFGNY have also operated between artist, artist-as-label and actual-label (WHM is showing for the

first time on the NYFW calendar for Fall 2024). Both practices traffic in installations, singular art objects, and runway performances, using fashion as a medium to explore form as well as gender, race, and systems of consumerism.

The Classroom

Another focus of the village has been the influence of fashion school departments, particularly Pratt Institute, where Jennifer Minniti has been the chair of Fashion since 2011 and Susan Cianciolo a professor since 2013. Under their tutelage, Giovanna Flores and the SC103 designers, Claire McKinney and Sophie Andes-Gascon, graduated in 2015. All three share an approach of bespoke ragpicking, using deadstock fabric and scavenging fashion's refuse for a second life. Speaking to the punk detritus of Judy Blame or sentimental tchotchkes of Cianciolo, this poesis of turning trash into treasure stands against the industrial churn of offshore factory production.

Flores's graduate collection featured layers of found-offcut fabrics sewn as tightly stacked cartridge-pleats across the chest of two deconstructed dresses. Normally, when patching garments, surrogate cloth is invisibly applied to the underside of tears to camouflage the blemish of the repair. Here, the excess cloth is made visible, reversing the technical convention of concealment. After graduating, Flores worked for Creatures of the Wind, designed by Pratt faculty member Shane Gabier as well as Chris Peters, whose new label CDLM is featured in the exhibit.

CDLM also reworks the flea market, using dead-stock furs, feathers, leather, pillowcases, and helmets. For their Fall 2019 collection, a dowdy men's tuxedo is sculpturally stretched into a coat. Spring 2020 featured dusty tees with patched-on knife pleats, while Fall 2020 featured a moss rubber trench, repurposed from some forgotten industrial chiffonier, erased of all fastenings save a small, clasped belt to cinch in the waist. Another highlight from the collection was their deconstructed wedding dress made in collaboration with Giovanna Flores.

For *The New Village*, SC103 have recreated an installation of their studio, which periodically acts as their provisional boutique for sales and social events. A comprehensive assortment of design paraphernalia, material offcuts, notebooks, tape, packaging paper, sketches, excess jewelry, and lookbook images clutter the lived-in environment. Expressing the full scope of their process and aesthetic worldview, the work is redolent of the relational installations by the formative multidisciplinary label BLESS. The artist Camilla Carper, who graduated from the sculpture

program at Yale, also uses a deskilling approach in her clothing creations. Similarly to SC103, Carper has built an environment for the exhibition: a performative closet that houses her entire personal wardrobe.

Raffaella Hanley of Lou Dallas and Elena Velez are also two important recent graduates from Parsons. Hanley's misadventures in woodland crafts positions her in the world of the ragpicker while Velez has pursued deconstructed, macabre collections reflecting on narratives of America's Midwest.

Changing of the Guard

In 2017, *Vogue's* Sally Singer reported that "a newish guard of young, artsy, clever, ambivalently commercial designers and brands came to the fore. I'm thinking here of Eckhaus Latta (brilliant collection!), Telfar, Vaquera, Maryam Nassir Zadeh, even Shayne Oliver's single collection for Helmut Lang [...] has that curious magical power to make everything else seem just a tad out of touch. To put it bluntly: At its best, New York Fashion Week felt a smidgen like London Fashion Week."²¹

As this loose grouping of designers has gained industry attention, their names have become synonymous with a new New York Fashion Week, a shift fashion critic Rachel Tashjian has also emphasized.^{22 23} After all, four of the village's designers have been recipients of CFDA awards, and luxury European houses have commissioned the various artists: Semmes for McQueen, Jessi Reaves for Maison Margiela, and Martine Syms for Prada. The act of selection is also one of limitation, and this exhibition is by no means an exhaustive list. Already a new spate of indie New York-based labels are emerging within this milieu, such as BULLY, raimundo langlois, and Ben Doctor, that perhaps another survey in 10 years will recapture. There has also been recent scholarship in highlighting the lesser-known voices of American fashion, which extend beyond the historicizing 'heroic' singular name, such as *The Hidden History of American Fashion*, edited by Nancy Deihl²⁴ and the forthcoming *Fashion in American Life*, edited by Hazel Clark and Lauren Downing Peters.²⁵ Despite the topic's importance, *The New Village* is not devoted to the complexities of American fashion identity. Instead, it is a reaffirmation of the lost role of an artistic vanguard within fashion.

Jennifer Minniti is a transformational higher education administrator with extensive experience building institutional, world-class fashion programs. In 2011, Minniti was named chair of Pratt Institute's Fashion Department, where she recently launched a new MFA in Fashion Collection + Communication. She has been working and exhibiting under the label CarWash Collective, with artist Beverly Semmes, since 2013. Her work challenges the thematic complexities of identity, gender, and the cultural value of clothes. Minniti earned her bachelor of science in fashion design from Philadelphia University and a master's degree in costume studies from New York University.

Matthew Linde is a fashion curator, educator, and researcher based in New York. He completed his Ph.D. at the School of Fashion and Textiles, RMIT University in 2021, focusing on contemporary methodologies for fashion curation and experimental fashion practice. He has also acted as lecturer at RMIT for seven years, teaching fashion studio and theory.

As an independent fashion curator, Linde has curated over 30 exhibitions at international biennales, museums, and galleries including *Apparel* at Neon Parc, Melbourne (2020); *Passageways: On Fashion's Runway* at Kunsthalle Bern (2018); *The Overworked Body: An Anthology of 2000s Dress* at New York's Goethe-Institut Ludlow38 and Mathew Gallery, New York (2017); *Re-enactments* at 80WSE, New York (2017); *A Really Good Look* at the TarraWarra Museum, Victoria (2016); *Dress Rehearsal* at the 9th Berlin Biennale (2016); and *Atrophy Amphitheatre* at the National Gallery of Victoria, Melbourne (2015). Linde was also the founder and director of Centre for Style, a boutique and exhibition space devoted to exploratory fashion practice from 2013 to 2016.

Linde has lectured and written extensively on experimental fashion practice. He was the recipient of The Ian Potter Cultural Trust to support a mentorship at The Costume Institute at The Metropolitan Museum of Art, New York (2020); The Freedman Foundation International Scholarship for Curators (2019); and the Marion Fletcher Fashion & Textiles Scholarship (2014).

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ALL-IN

ALL-IN is a multidisciplinary design studio based in Paris, France, founded by Benjamin Barron and Bror August. ALL-IN Collection centers around the reconstruction of existing garments and consists of a mix of ready-to-wear, one-of-a-kind artisanal pieces, footwear, and accessories. By changing ready-made garments' functions and combining them in new and unexpected ways, ALL-IN creates familiar yet unplaceable style portraits. The aim of this method is to question the built-in symbolic understanding of garments and open up new possibilities for reading clothes.

Complementary to the collection, ALL-IN releases an annual magazine with formats varying each edition. Through collaborations with artists of different practices, every edition explores a specific concept or character and is hand-assembled by the team in Paris.

ALL-IN
Tinsel ball gown-look 21-Collection N°3, 2022
Courtesy of ALL-IN



Bernadette Corporation x Supreme

Bernadette Corporation

Bernadette Corporation is an art collective based in New York City consisting of Bernadette Van-Huy, John Kelsey, and Jim Fletcher. From its founding in 1994, Bernadette Corporation sought to both incorporate and subvert the commercial aesthetics and strategies emerging in mid-90s art and fashion spaces. Simply calling themselves a corporation was both a joke and a critical position. Over the years, the collective's output has expanded into fashion, magazine publishing, film, writing, and fine art. Taken together, Bernadette Corporation's work, in all its varied forms, is deeply social. Like all good scenes—a compelling mix of rumor, pastiche, parody, experiment, and community. Solo exhibitions include Greene Naftali, New York (2023, 2009); Stedelijk Museum, Amsterdam (2016); Artists Space, New York (2012); Institute of Contemporary Arts, London (2012); Kunsthalle Zürich Parallel, Zurich (2008); and Hamburger Kunstverein, Hamburg (2006). Their work has been featured in significant group exhibitions at Stedelijk Museum, Amsterdam (2022); Whitney Museum of American Art, New York (2015); and The Museum of Modern Art, New York (2010), among others. Bernadette Corporation's work is in the collections of Colección Jumex, Mexico City; Kunsthal Extra City, Antwerp; Hessel Museum of Art, Annandale-on-Hudson, New York; Stedelijk Museum, Amsterdam; and the Whitney Museum of American Art, New York, among others.

Supreme

In April 1994, Supreme opened its doors on Lafayette Street in Downtown Manhattan and became the home of New York City skate culture. At its core was a group of neighborhood kids, New York skaters, and local artists who became the store's staff, crew, and customers.

Supreme grew to embody downtown culture, and play an integral part in its constant regeneration. Skaters, punks, hip-hop heads—the young counter culture at large—all gravitated toward Supreme.

While it developed into a downtown institution, supreme established itself as a brand known for its quality, style, and authenticity.

Over 30 years, Supreme has expanded from its New York City origins into a global community that integrates generations of artists, photographers, designers, musicians, filmmakers, and writers who defied conventions and contributed to a unique identity and attitude.



Camilla Carper

Camilla Carper is a fashion designer with a horrible business model. They focus on immaterial exchanges turning fashion cycles and rarely produce consumable products. Carper holds an MFA in sculpture from Yale School of Art and a BFA in integrated design fashion from Parsons School of Design. Their interdisciplinary practice contains sculpture, installation, film, performance, writing, fashion, and dressing.

Carper is often living in a dressing project, where a strict set of rules dictates how to wear clothing, consequently influencing how they socially interact. It's often difficult to distinguish the boundaries between their life and work.

They are committed to always being in a state of change—continually deteriorating and building upon themselves. They utilize objects at hand to trace routines, accumulate information, and create records of experience. They search for the pulse of bodies larger than their own to mimic their rhythms and to merge with a collective consciousness.

When Carper occupies space to display their practice, they hope to establish networks, share, and distribute material: a lending library, a conversation, a fashion show. A moment to pause, just long enough, to feel the patterns circulating in material culture, their family history, love life, and body.

Camilla Carper
Inside Out Closet 3, 2024
Sculpture/Performance
60 × 60 × 96 inches
Courtesy of the artist
Performance footage from Jeff Rehg



CDLM

CDLM is a clothing collection founded in 2018 by Christopher Peters. Thematically, CDLM investigates ideas of beauty. Through the recontextualization of vintage garments and deadstock materials, new adjacencies and narratives are built.

CDLM
N/A, 2023
Mixed media, silk, cotton,
nylon, acetate, latex, rayon,
and feathers
Courtesy of Chris Peters, CDLM



CFGNY

CFGNY is composed of Daniel Chew, Ten Izu, Kirsten Kilponen, and Tin Nguyen.

Founded in 2016, artist collective CFGNY continually returns to the term “vaguely Asian”: an understanding of racial identity as a specific cultural experience combined with the experience of being perceived as other. In addition to using fashion as a readymade, CFGNY’s practice spans mediums such as video, performance, architectural installation, and sculpture, researching the ways in which material assemblage and reproduction play a part in the formation and racialization of such “vaguely Asian” identities. CFGNY does not wish to represent what it means to be “Asian” in the singular; instead, it encourages the visualization of the countless ways one is able to be in the plural.

CFGNY
Box Coat, 2018
Straight leg pant, 2018
New grid vest, 2018
Sandal, 2018
Courtesy of CFGNY



Susan Cianciolo

Since the beginning of her career as a fashion designer in the mid 1990s, Susan Cianciolo has worked across the boundaries established by her chosen disciplines. Between 1995 and 2001, working under her label RUN, she created eleven ranges of hand-made, unique garments and displayed them in runway shows that incorporated collaborations between music, film, fashion, performance and hospitality. The term 'collection' for Cianciolo's RUN was as much about a collection of people, or of talents, as it was about the release of a collection every season. This expansive, collective approach has persisted in her work, which is now shown in museums and galleries, as much as through live performances, printed publications, and workshops.

Born in Rhode Island in 1969, Susan Cianciolo studied Fashion Design at Parsons School of Design at The New School and painting at Winchester School of Art. She began her career by interning at Geoffrey Beene under Alber Elbaz. Cianciolo also worked as production manager for Kim Gordon's X-girl line and then moved on to be an assistant collection designer at Badgley Mischka. Cianciolo's collections are regularly featured in museums and galleries internationally; her designs, artworks, and films have been included in recent solo exhibitions at Modern Art, London (2017); Yale Union, Portland, OR (2016); 356 S. Mission Road, Los Angeles (2016); Bridget Donahue, New York (2017; 2015); and Alleged Gallery, New York (2001). Her work has been included in group exhibitions at the Whitney Museum of American Art, New York (2017); The Swiss Institute, New York (2016); Interstate Projects, New York (2016); Lisa Cooley, New York (2016); White Columns, New York (2016); MoMA PS1, Long Island City (2015); and Portikus Museum, Frankfurt, among others.

Susan Cianciolo

Prayer Circle, 2016–17

Cloth tapestry, tape, mobiles, chairs, tables, drawings made by Lilac Cianciolo, magazine pages, bundles of wood, and plastic
137 × 193 × 171 inches

Courtesy of the artist and Bridget Donahue, NYC



Eckhaus Latta

ECKHAUS LATTA is an American fashion label established in 2011 by Mike Eckhaus and Zoe Latta. The pair met at Rhode Island School of Design where they studied sculpture and textile design, respectively. They work between studios in Los Angeles and New York City.

ECKHAUS LATTA presents two collections a year during New York Fashion Week as a stage to explore casting, installation formats, and the role of performance. ECKHAUS LATTA questions an established structure, and emphasizes the role of collaboration as innate to their practice. Previous partnerships include fashion, jewelry, performance, and audio-visual projects with numerous artists, as well as footwear collaborations with UGG, Camper Together, Nike, and Moose Knuckles.

ECKHAUS LATTA has exhibited projects, videos, and collections at art institutions worldwide including the 55th Venice Biennale, the New Museum, New York; the Museum of Arts and Design, New York; MOCA, Los Angeles; MoMA PS1, New York; and the Hammer Museum, Los Angeles. ECKHAUS LATTA presented their first solo exhibition, *Possessed*, at the Whitney Museum of American Art.



Gauntlett Cheng

Gauntlett Cheng is a New York label by Esther Gauntlett and Jenny Cheng founded in 2014. The clothes subliminally explore the emotional state of both of the designers, appearing familiar but uneasy. Collections focus on collaborations with artists and explore sexuality, a sense of home, desire, frustration, and nostalgia.

Gauntlett Cheng finds that the garments they've made feel comfortable to not only themselves but to friends and family alike, regardless of where they are in their lives. As time waits for no one, luxury is being able to reach into your closet for the same pieces that you did then as you do now. You're standing on the edge, intuitively holding your own hand.

Gauntlett Cheng

Photography by Thomas McCarty

Styling by Ava Van Osdol

Hair by Dylan Chavles

Makeup by Allie Smith

Featuring Jessi Reaves & Pam, Dese Escobar & Serenity, Kari Rittenbach & Suri, Stephanie Shiu & Hanna, Jackie Shuya Tan & Lychee

Courtesy of Gauntlett Cheng



Giovanna Flores

A visiting assistant professor at Pratt Institute, Giovanna Flores employs a unique “blind fitting” technique, creating clothing with darts and seams before fitting them to the body. Her designs transform everyday items like cotton baseball ringer tees and baggy jeans into captivating garments with innovative twists. A graduate of Pratt in 2015, Flores values traditional tailoring methods and strives to take them out of their usual context to create distinctive pieces.

Giovanna Flores
Diamond Polo, 2021
Courtesy of Giovanna Flores



Lou Dallas

Raffaella Hanley graduated from Rhode Island School of Design with a degree in painting before turning her attention to clothing design and launching Lou Dallas in 2014. Hanley's distinct aesthetic quickly captured the fashion world's attention, leading to accolades from prestigious publications, recognition as a finalist in the 2019 CFDA/Vogue Fashion Fund, and inclusion in the *In America: A Lexicon of Fashion* show at The Metropolitan Museum of Art.

Lou Dallas
Spring 2021 Ready-to-Wear, 2020
Cotton and Swarovski crystals
Courtesy of Lou Dallas

Lou Dallas
Spring 2020 Ready-to-Wear, 2019
Chiffon, cotton, wool, and denim
Courtesy of Lou Dallas



LUAR

LUAR is the reversed namesake label of Brooklyn-based designer Raul Lopez, former co-founder of Hood By Air. Lopez, of Dominican descent, began to design at the age of 12. Growing up, he was inspired by the fluidity of the downtown New York scene. The philosophy of LUAR lies in the intersection of New York City and the Dominican Republic, promoting the constant curiosity of tomorrow. LUAR has been worn and supported by the likes of Dua Lipa, Shawn Mendes, Bella Hadid, Christina Aguilera, Future, Kylie Jenner, Lourdes Leon, Kendrick Lamar, Rihanna, Solange Knowles, Tyga, Theophilus London, and more. In 2018, Raul was a finalist for the CFDA/Vogue Fashion Fund and in 2022 he won the American Accessory Design of the Year Award. In 2023, he was named to the TIME100 Next list of emerging leaders from around the world who are shaping the future and defining the next generation of leadership. Lopez was also named a finalist for the LVMH Prize, and took home the award for brand of the year at the Latin American Fashion Awards.

LUAR
Grey Pinstripe Trench, Fall/Winter 2023 Collection
Courtesy of LUAR



Jessi Reaves

Jessi Reaves (b. 1986, Portland, Oregon) earned her BFA from Rhode Island School of Design, Providence, RI, in 2009. Her practice centers on sculptures that also operate as furniture, rupturing traditional binaries of the functional and the aesthetic. In 2021, Reaves's work was featured in two iterations of the two-person exhibition *Wild Life: Elizabeth Murray & Jessi Reaves* at the Contemporary Arts Museum Houston, Texas and The Carnegie Museum of Art in Pittsburgh, Philadelphia. Reaves' solo exhibitions include *Above the cold*, San Caro Cremona, Cremona, Italy (2023); *All possessive lusts dispelled*, The Arts Club of Chicago, Chicago (2023); *At the well*, Bridget Donahue, New York, (2022); *Going out in Style*, Herald St, London (2019); *Jessi Reaves II*, Bridget Donahue, New York (2019); *android stroll*, Herald St, London (2017); *Jessi Reaves*, Bridget Donahue, New York (2016); and *Now Showing: Jessi Reaves*, Sculpture Center, Long Island City (2016). Notable two-person and group exhibitions include *Ecstatic: Selections from the Hammer Contemporary Collection*, Hammer Museum, Los Angeles (2023); *From Andy Warhol to Kara Walker. Scenes from the Collection*, Brandhorst Museum, Munich (2023); *Jessi Reaves & Bradley Kronz: The Label Lied*, High Art, Paris (2022); *Carnegie International, 57th Edition*, Carnegie Museum, Pittsburgh (2018); *Ginny Casey and Jessi Reaves*, Institute of Contemporary Art Philadelphia (2017); *Whitney Biennial 2017*, Whitney Museum of American Art, New York (2017); and *Looking Back/The 11th White Columns Annual*, White Columns (2017), among others. In 2020, she was a Teiger Mentor in the Arts at Cornell University.

Jessi Reaves

Set to Self Destruct, 2021

Metal, fabric, paint, glass, sawdust, wood glue and lamp wiring

72 × 64 × 17 inches

Courtesy the artist and Bridget Donahue, NYC

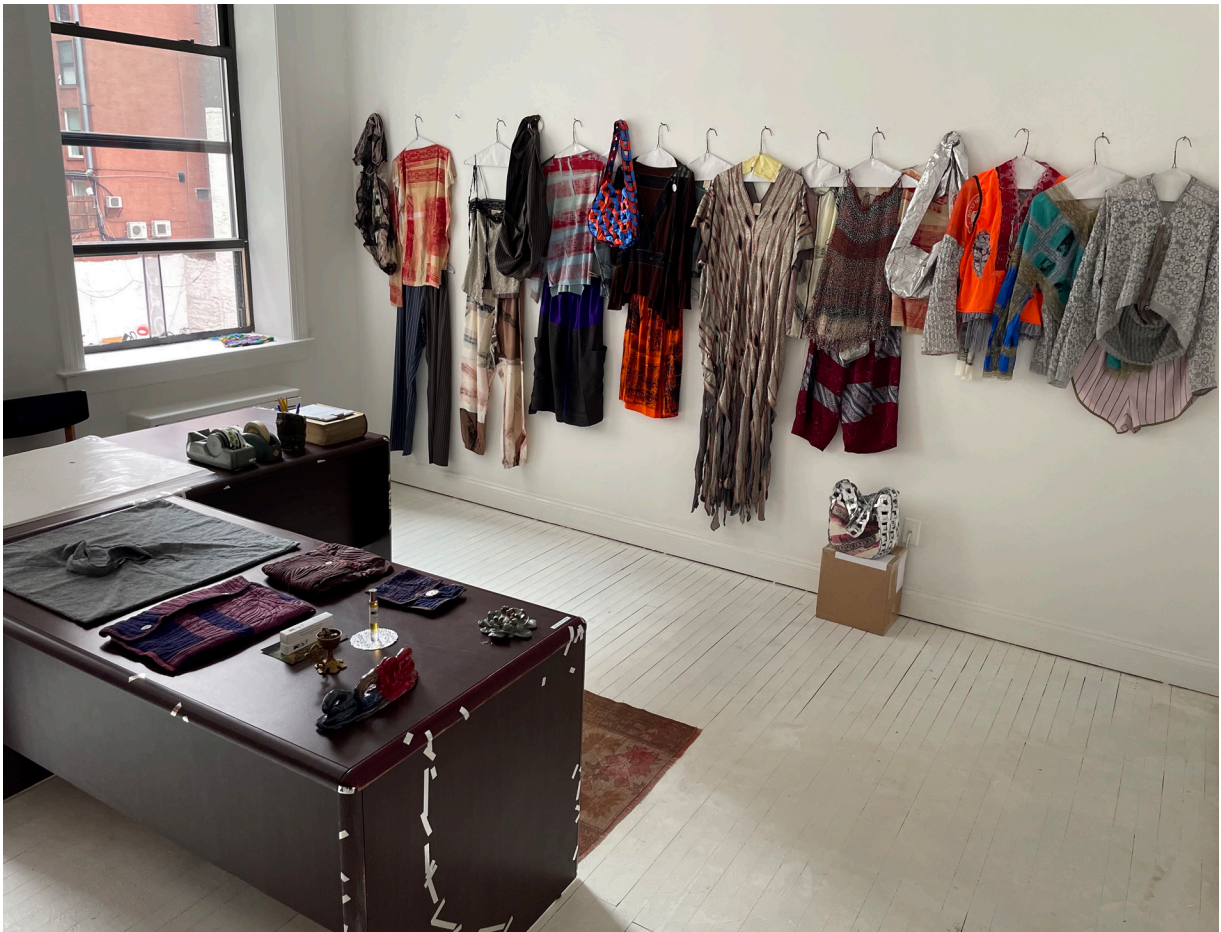


SC103

SC103 was founded by New York-based designers Sophie Andes Gascon and Claire McKinney in 2019. Gascon and McKinney have shared a living and studio space for ten years after meeting at Pratt Institute in 2011. SC103 produces two ready-to-wear collections per year, along with its signature Links handbags assembled by hand from remnant leather.

SC103 was built from friendship, curiosity, and a desire to explore the instinctive artistry and nuance behind creation. Gascon and McKinney are fueled by their roots in Brazil and Oregon respectively. Themes and processes are often informed by their interpretations of fantasy and practicality.

SC103
SC103 Store Replica, 2019–2023
Courtesy of SC103



Section 8

Section 8
Free, White & 21
Courtesy of Section 8



Beverly Semmes + CarWash Collective

Beverly Semmes shines a light on the paradoxes surrounding the representation of the female body in media and culture. The artist gained early recognition for her coded, large-scale fabric installations based on feminine garments. Her Feminist Responsibility Project (FRP) furthers the ongoing debate engendered by the shifting politics of female sexuality. In collaboration with designer Jennifer Minniti, Chair of Pratt's Fashion Department, CarWash Collective takes the process full circle by returning the image to the body in a final act of defiance. Semmes has been honored with many solo exhibitions, including the Hirshhorn Museum and Sculpture Garden, Washington, D.C.; the ICA Philadelphia; the Irish Museum of Modern Art; The Ginza Art Space, Tokyo; and the MCA Chicago. Her work was most recently included in *Witch Hunt* at the Hammer Museum, Los Angeles and the 57th Carnegie International. Semmes' work can be found in the permanent collections of the Albright Knox Gallery, Buffalo; the Hammer Museum, Los Angeles; the Hirshhorn Museum and Sculpture Garden; the Irish Museum of Modern Art, Dublin; the Nasher Sculpture Center, Dallas; the Museum voor Moderne Kunst, Arnhem; and the Whitney Museum of American Art, among others.

Beverly Semmes

Marigold, 2022

Velvet, organza, faux fur, silk, Alexander McQueen dress, stuffed and taped Alexander McQueen clutch purse and strap, taped Alexander McQueen shoes, and painted plaster resin dog with Alexander McQueen clutch purse chain

118 × 118 × 171 inches

Courtesy of the artist and Susan Inglett Gallery, NYC

CarWash Collective

CarWash Collective Fashion Show: October 14, 2017

Single-channel video with sound

25 min, 7 sec

Courtesy of the CarWash Collective and Susan Inglett Gallery, NYC



Martine Syms

Martine Syms uses video and performance to examine representations of blackness. Her artwork has been exhibited and screened extensively, including presentations at the Secession, Austria, ICA Virginia, Serralves Museum, Museum of Modern Art, Hammer Museum, ICA London, the New Museum, Museum of Contemporary Art Los Angeles, and The Studio Museum in Harlem, among other institutions. She has lectured at Yale University, SXSW, California Institute of the Arts, University of Chicago, Johns Hopkins University, and MoMA PS1, among other venues. Syms' recently-presented exhibitions include *Loser Back Home*, Sprüth Magers, Los Angeles (2023); *Grio College*, Hessel Museum of Art, Bard College, Annandale-on-Hudson (2022); *Neural Swamp*, Philadelphia Museum of Art and Fondazione Sandretto Re Rebaudengo Turin (2021-2022); *She Mad: Season One*, Museum of Contemporary Art Chicago, Chicago and Bergen Kunsthall, Norway (2021-2022); *Loot Sweets*, Bridget Donahue, New York (2021); *Aphrodite's Beasts*, Fridericianum, Kassel (2021); *Martine Syms - SHE MAD S1:E4*, Tramway, Glasgow (2021); *SOFT*, Sadie Coles HQ 8 Bury Street SW1Y, London (2021); *New Media Series: Martine Syms*, Saint Louis Art Museum, St. Louis (2020); *Ugly Plymouths* at Sadie Coles Offsite: 24 Cork Street, London and 5239 Melrose Avenue, Los Angeles; *BOON*, Secession, Vienna; *Projects 106: Martine Syms*, Museum of Modern Art, New York; *Borrowed Lady*, Simon Fraser University Galleries, Vancouver; and *Fact and Trouble*, ICA London, among others. From 2007 – 2011 she was the co-director of the Chicago artist-run project space Golden Age, and she currently runs Dominica Publishing, an imprint dedicated to exploring blackness in visual culture. She is the author of *Implications and Distinctions: Format, Content and Context*

in *Contemporary Race Film* (2011). Her first US solo museum exhibition *Projects 106: Martine Syms* premiered at the Museum of Modern Art in New York in May of 2017. She is a faculty member in the School of Art at the California Institute of the Arts. She was the recipient of the 2022 Herb Alpert Award.

Martine Syms

99¢ Bowery Gang Gang, 2021

Cotton, metal, rubber, plastic, paint, and thread

38 ⅝ × 25 ¾ × 18 ⅞ inches

Courtesy the artist and Bridget Donahue, NYC



Telfar

Telfar Clemens, born in 1985 in Queens, New York, is a Liberian-American fashion designer. Self trained, he began making clothes as a teenager, frustrated by the starkly gendered and normative nature of commercially available clothes. He sold his own designs first to middle school classmates, then in downtown boutiques, before launching his eponymous line in 2004 at the age of 18. His design DNA has been consistent from his first collection—applying methodologies of formal deconstruction to the social meaning of clothes; collapsing signifiers of gender, class, context, taste and race from a perspective distinctly removed from European luxury. Telfar would be concertedly marginalized by the fashion industry for his first ten years of operation. The constant innovations Telfar employed in the face of this marginalization, and later refined in the face of his tokenization, have become harbingers for the direction of the industry, while forming around him a community and a business remarkably independent of it.

Telfar
Taken from PIN-UP 25, Fall/Winter 2018–19
Courtesy of Telfar / Photographer: Thomas Albdorf



Vaquera

Vaquera is a New York-based fashion brand that defies convention and embraces the extraordinary. Founded by Patric DiCaprio and Bryn Taubensee, Vaquera is a haven for those with imaginative, avant-garde tastes, offering clothing that transcends the ordinary. Their designs, from derby bonnet-style hats to voluminous trains and eccentric teddy dresses, radiate irreverence and boldness.

Vaquera's journey includes the support of Adrian Joffe and James Gilchrist of Dover Street Market America and Comme des Garçons America. Their unwavering support and lifeline were instrumental in rescuing the brand when it hit rock bottom. Vaquera's growth includes expanding to Europe, and they have successfully balanced their creative vision with producing wearable luxury pieces.

Vaquera is not just a fashion brand: it's a celebration of creativity, fantasy, and staying true to one's original spirit, a world where fashion knows no bounds and imagination reigns supreme.

Vaquera
Look 13, Spring/Summer 2023
Look 37, Fall/Winter 2019
Look 32, Fall/Winter 2019
Courtesy of Vaquera



Elena Velez

Elena Velez is an American fashion designer and entrepreneur from Milwaukee, Wisconsin. Her work is known for its non-traditional synthesis of metalwork and high fashion. Velez graduated from Parsons School of Design and completed her studies at Central Saint Martins in London. Of Puerto Rican heritage but raised in Milwaukee, Velez claims that the industrial nature of her nontraditional upbringing as the only child to a single mother who is a ship's captain on the Great Lakes influenced her current artistic identity, one which she says draws heavily on the relationship between femininity and force. Her company was subsequently featured in *Forbes* for its work with Midwestern makers and mission to 'democratize resources and recognition' for artists outside of traditional creative capitals. Velez is the Council of Fashion Designers of America's 2022 Emerging Designer of the year, *ELLE Magazine's* 2023 Women of Impact Recognizée, a 2022 Vogue Fashion Fund winner, and a recipient of the Fashion Trust US Sustainability Award.

Elena Velez
Painted Corset, Painted Knitted Maxi Skirt, Fall/Winter 2023
Courtesy of Elena Velez



Women's History Museum

Women's History Museum was founded by Mattie Barringer and Amanda McGowan in 2015 out of the desire to create novel and previously unseen images of beauty. The duo engages with fashion as a medium that has the potential to exist beyond regurgitative spectacle and the ability to change the fabric of reality. Their art practice, which includes sculpture, film, painting, drawing, photography, and performance, is dictated by meticulously-sourced historical materials and close collaborations with other artists who often double as models in their fashion shows. In an effort to encompass the psychic reality of fashion and foster a creative community, they interrogate the idea of the museum and insist on alternative and inclusive methods of recording history.

Solo exhibitions include *The Massive Disposal of Experience*, Company Gallery, New York and CCA, Berlin; *Women's History Museum Biennale: Poupées Gonflables*, Springsteen Gallery, Baltimore; *Her Bed Surrounded by Machines*, LUMA Westbau, Zurich; and *OTMA's Body*, Gavin Brown's enterprise, New York. Recent group shows include those at Fitzpatrick Gallery, Paris; Performance Space, New York; and the Contemporary Art Centre, Riga, Latvia.

Women's History Museum
Experience 4, 2022
Garment and mixed media
72 × 25 × 51 inches
Courtesy of the artist and Company Gallery, New York



Additional works exhibited

ALL-IN

Towel bodysuit–look 15–Collection N°3, 2022
Vase skirt–look 15–Collection N°3, 2022
Gift wrapper bandeau–look 2–Collection N°3, 2022
Jewelry tights jeans–look 2–Collection N°3, 2022
Fan dress–look 19–Collection N°3, 2022
Pretty Woman sweater–look 1–Collection N°3, 2022
Prom mini skirt–look 1–Collection N°3, 2022
Level boot, 2022
Level boot knee high, 2022
Jewelry sandal, 2022
Belt pump, 2021
Chandelier pump, 2019
Courtesy of ALL-IN

Bernadette Corporation x Supreme
6-panel, Spring/Summer 2023 Collection
Money tee, Spring/Summer 2023 Collection
Spalding® basketball, Spring/Summer 2023 Collection
Courtesy of Supreme and Bernadette Corporation

Camilla Carper
A/DA I, 2024
Sculpture
36 × 18 × 18 inches
Courtesy of the artist

Camilla Carper
A/DA II, 2024
Sculpture
48 × 18 × 18 inches
Courtesy of the artist

CDLM
N/A, 2023
Mixed media, silk, cotton, nylon, acetate, latex,
rayon, and feathers
Courtesy of Chris Peters, CDLM

CFGNY
American Construction Study: Fragment II, 2022
Cardboard, digital print, and wood
65 × 38½ × 6 inches
Courtesy of CFGNY

CFGNY
Composition I, 2017
Cardboard and wood
24 × 60 × 12 inches
Courtesy of CFGNY

Eckhaus Latta
Paper bodice, Spring/Summer 2016
Jeans
Courtesy of Eckhaus Latta

Gauntlett Cheng
Swiss Cheese Set, Laced Set, Elastic Clothes for
People and Pets. 2016–2022
Courtesy of Gauntlett Cheng

Giovanna Flores
Diamond Denim, 2021
Darted Waist Polo, 2022
Courtesy of Giovanna Flores

Lou Dallas
Spring 2021 Ready-to-Wear, 2020
Swarovski crystals, cotton blend, and wool
Courtesy of Lou Dallas

LUAR
Gingham Hooded Gown, Fall/Winter 2023 Collection
Courtesy of LUAR

Martine Syms
Loot Sweets, 2021
Nylon, silk, wool, wood, metal, and embedded screen
with digital video
57 × 24 × 2 inches, video: 11 min, 48 sec
Courtesy the artist and Bridget Donahue, NYC

Telfar
A/W 2014 Collection Video Lookbook
Courtesy of Telfar

Vaquera
Look 4, Spring/Summer 2018
Look 18, Spring/Summer 2018
Look 1, Fall/Winter 2019
Courtesy of Vaquera

Elena Velez
Look 27, Fall / Winter 2023
Brown Wool Deconstructed Suit (Collection 1/ YR000),
Spring/Summer 2022
Courtesy of Elena Velez

Women's History Museum
Magasin Mort 1, 2021
Decal on plaster
10 × 14 × 2 inches
Courtesy of the artist and Company Gallery, New York

Women's History Museum
Magasin Mort 2, 2021
Decal on plaster
10 × 14 × 2 inches
Courtesy of the artist and Company Gallery, New York

Women's History Museum
Magasin Mort 3, 2021
Decal on plaster
10 × 14 × 2 inches
Courtesy of the artist and Company Gallery, New York

Women's History Museum
Magasin Mort 4, 2021
Decal on plaster
10 × 14 × 2 inches
Courtesy of the artist and Company Gallery, New York

Women's History Museum
Magasin Mort 5, 2021
Decal on plaster
10 × 14 × 2 inches
Courtesy of the artist and Company Gallery, New York

Women's History Museum
Magasin Mort 6, 2021
Decal on plaster
10 × 14 × 2 inches
Courtesy of the artist and Company Gallery, New York

Women's History Museum
Magasin Mort 7, 2021
Decal on plaster
10 × 14 × 2 inches
Courtesy of the artist and Company Gallery, New York

Women's History Museum
Magasin Mort 9, 2021
Decal on plaster
10 × 14 × 2 inches
Courtesy of the artist and Company Gallery, New York

Women's History Museum
Magasin Frixenet (1), 2019
Cast plaster and decals
8 × 12 × 18 inches
Courtesy of the artist and Company Gallery, New York

Women's History Museum
Magasin Frixenet (2), 2019
Cast plaster and decals
8 × 12 × 18 inches
Courtesy of the artist and Company Gallery, New York

Women's History Museum
Magazine Cushions for The Massive Disposal of Experience, 2022
3 Poufs and covers, 12 Parts Total
18 × 15 × 15 inches
Courtesy of the artist and Company Gallery, New York

Acknowledgments

This exhibition and its successful implementation would not have been possible without the dedication of the Department of Exhibitions staff: Ted Holland, Assistant Director; Shoshi Rosen, Gallery Coordinator; Travis Molkenbur, Head Preparator; and Peter Schenck and Scott Whipkey, Installation Technicians, along with our dedicated student assistants.

I would like to thank the artists, designers, and generous lenders who graciously made work available—special thanks to the staff at Bridget Donahue Gallery, Susan Inglett Gallery, and Company Gallery.


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We extend our gratitude to the talented individuals who contributed to the success of the Giovanna Flores Collection 11 Runway Show: Marcus Cuffie for styling, Dylan Chavles for hair, Cutler Salon/Redken for hair sponsorship, and Ricky Michiels for casting. Special mention to Isaac Davidson/Wigbar for the exhibition headpieces and wigs.

Sincerely,
Nick Battis
Director of Exhibitions

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ALL-IN
Bernadette Corporation x Supreme
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