

“

**Separate the signal from the noise...  
Hear your own ears. Cut the strings.  
Be yourself. Only you. Walk.  
Follow your own path...  
Listen to your limbs.  
Walk...Are there others watching you?  
Who knows? Who cares...  
There is only one of you. Only one.”**

TILDA SWINTON, POEM FOR VIKTOR&ROLF “ONE WOMAN SHOW” COLLECTION, 2003



Museum of Fine Arts Boston

Avenue of the Arts 465 Huntington Avenue Boston, MA 02115 mfa.org

# GENDER BENDING FASHION

**Michelle Tolini Finamore**  
PENNY VINIK CURATOR OF FASHION ARTS

**MUSEUM OF FINE ARTS, BOSTON**

# A CURATOR'S PERSPECTIVE

## Michelle Tolini Finamore

PENNY VINIK CURATOR OF FASHION ARTS

Fashion and gender have long been intertwined. “Gender Bending Fashion” examines the rich history of haute couture, ready-to-wear, and street fashion that has challenged rigid, binary definitions of dress. The traditional division between menswear and womenswear reflects a history in which institutions across society—not only fashion, but education, religion, medicine, the legal system, and beyond—have sought to describe gender as a strict binary, established on notions of biological difference. The exhibition presents fashions that disrupt traditional conventions and fashions that historically have blurred concepts of male and female dress. The contemporary expression of gender fluidity is explored in the work of designers who propose altogether new approaches, often seeking to eliminate or transcend notions of gendered dress.

Clothing serves as a primary means of nonverbal communication signifying the identity—real, created, and perceived—of designers and wearers. Fashion can provide insight into broader societal shifts, touching on issues of gender expression and identity, sexuality, race, class, pop culture, activism, and social justice. In the end, though, this is an exhibition driven by fashion, an art form that has always generated powerful opinions and emotional responses. Gender has been a touchpoint for my research and exhibition projects: my 2013–14 MFA exhibition “Think Pink” explored deeply entrenched gender associations with the color pink. “Gender Bending Fashion” comes from that research, and this moment of changing cultural norms is an opportunity to delve more deeply into centuries-old gendered fashion tropes.

The subject of gender-bending fashion is complex. Although clothing is usually constructed with a particular gender in mind, it is the social discourse around fashion that actually imbues it with gendered meaning. Gender-bending sartorial choices may be a reflection of gender identity or of sexuality, yet each individual’s narrative is uniquely theirs. Male-identified heterosexuals can choose to wear skirts and still be every bit as straight as a man in a suit, yet the social rules associated with skirt-wearing prompt certain assumptions about a man in a dress. For many others, however, clothing is an important aspect of the public presentation of their gendered selves, evident on social media platforms such as Instagram and Facebook. In 1985, fashion theorist Elizabeth Wilson described fashion as a medium through which the public and the private collide, positing that we navigate the world “adorned in dreams,” predicting the would-be mantra of the Instagram world today. The current questioning of gender binaries has intensified due to the prevalence of digital platforms that allow individuals to not only experiment with self-fashioning, but also find communities with shared values.

The contemporary fashion in “Gender Bending Fashion” is presented within the context of the rich and varied historic collections of the MFA. Yet even with the opportunities afforded by an encyclopedic museum collection, challenges arise. The stories behind gender-bending and gender-neutral trends are often forged by queer and nonbinary individuals, many of them individuals of color. How does a curator incorporate the histories not represented in the material culture of museums or in the fashion history canon? Individual stories are essential,

bringing to light wearers and designers who have pushed against established norms to disrupt commonly held assumptions about gendered dress. From the tuxedo-clad lesbian singers of Harlem’s nightclub scene and Marlene Dietrich in the 1930s, to David Bowie’s gender-blurring ensembles of the 1960s and ’70s, to New York City’s ball culture of the 1970s onward, to Bostonians in the exhibition’s digital album, **FIGS 7 AND 23** personal stories of gender expression are central to the broader narrative of “Gender Bending Fashion.”

The story of this exhibition could start with a dress that fuses personal narrative with public expression—a dress by Italian designer Alessandro Trincone. Elegant, ethereal, and ruffled, the dress would, to most, be considered typically “feminine.” **COVER/FIG 1** It was, however, designed for a man. The dress captured the attention of the rapper Young Thug (a.k.a. Jeffery Lamar Williams), who chose to wear it on the cover of his 2016 album *No, My Name is JEFFERY*, appearing as a formidable skirted warrior in an image that defies a binary definition of gender. The ensemble reminded him of the character Subzero from the popular video game *Mortal Kombat*, a hyper-muscular fighter whose hard-edged, sci-fi outfit often includes a samurai-inspired pleated skirt. Young Thug has remarked that a man wearing a dress is a nonissue, commenting, “In my world, you can be a gangsta with a dress or you can be a gangsta with baggy pants. I feel like there’s no such thing as gender.” Trincone titled the collection “Annodami,” which translates to “knot me,” to refer to the knots and bows used on the garments and his repudiation of the gender oppression the designer experienced as a child.

Both the rapper and the designer are moving beyond the standard Western ideal of the suited man and the skirted woman. Trincone presents, in his words, a “new meaning of masculinity. . . [which] reinforces my belief of no gender binaries between men and women.” The dress, its designer, and wearer evoke the multi-faceted, complex story of gender-bending fashion, melding high fashion with pop culture, the West with the East, and the private with the public. The dress also embodies the latest iteration of the rich, if episodic, fashion history of men in dresses. The dress, however, is just one aspect of an ever-evolving narrative related to fashion and gender and, similarly, this project reflects a fleeting moment within a constantly shifting landscape.

“**Genderless, ageless, raceless, nationless, limitless**”

RAD HOURANI

**COVER/FIGURE 1** Much of Alessandro Trincone’s gender-fluid work is a fusion of Japanese shapes and Italian sartorial tradition, incorporating kimono styling, *kosode* trousers, even Japanese lanterns—which were the inspiration for this dress’s construction.

ALESSANDRO TRINCONI, DRESS, “ANNODAMI” COLLECTION, SPRING/SUMMER 2017, COTTON, SYNTHETIC. MODEL: ANDREA ANTONELLI. PHOTOGRAPH BY GIOCONDA AND AUGUST.



# BINARY DISRUPTION

Gender operates on concepts of difference and, for most of Western history at least, visual cues indicating male vs. female are essential to that understanding. The sobriety of a man's business suit reinforces its status as a potent symbol of patriarchal power. Women co-opt the tailored suit to express power, and its overt masculine aspiration is amplified when worn on a woman's body and set in opposition to the male suit wearer. **FIG 4** For men, wearing vivid colors, floral patterning, or skirts that signify "femininity" further cements the association of those qualities with women. There have been shifts—after protracted battles—that have led to permanent acceptance of women wearing pants or men with long hair. Until very recently, that acceptance (or at least acquiescence and tolerance) has not extended to other gender-bending trends such as skirts for men. It is now more common to see men in skirts on social media, on pop music stages, and in fashion advertisements—evidence of a more nuanced hybridity that approaches and expresses gender as a spectrum rather than solely dualistic in nature.

For Millennials and Generation Z, gender fluidity is not a subcultural or alternative style, but a rethinking of the concept of gender. Many recent surveys estimate that 20 to 50% of contemporary young people self-identify as something other than strictly male or female. The American Dialect Society assigned "they" as the singular gender-neutral pronoun in 2015 and, to date, Facebook has more than seventy terms to describe a user's gender. The multiplicity of terms, and the vast number of Instagram accounts dedicated to gender expression, are evidence of the dynamism of the ongoing dialogue and importance of social media as a safe space for individuals to challenge gender norms via clothing, makeup, and hair.



FIG 2



FIG 3



FIG 4

**FIGURE 2** In a memorable scene in the 1930 film *Morocco*, actor Marlene Dietrich, clad in a top hat and tails, serenades the audience. According to director Josef von Sternberg, Dietrich's ensemble originally encountered "a storm of opposition" from the studio executives.

MARLENE DIETRICH IN THE FILM *MOROCCO*, 1930. PHOTOGRAPH BY EUGENE ROBERT RICHELIEU/JOHN KOBAL FOUNDATION/GETTY IMAGES.

**FIGURE 3** David Bowie's gender-bending style in this cover photo for *The Man Who Sold the World* was rejected for the album's American release, but subsequently appeared on the 1971 British LP.

DAVID BOWIE WEARING MR. FISH CAFTAN ON THE COVER OF ALBUM *THE MAN WHO SOLD THE WORLD*, BRITISH LP, 1971.

**FIGURE 4** Designers Viktor&Rolf based their 2003-4 collection, "One Woman Show," on actor Tilda Swinton's gender non-conforming style, reflected in both her personal fashion expression and in her roles; as Swinton states, "I would say, as with any transformative possibility, we can also play with gender." DESIGNED FOR VIKTOR&ROLF BY VIKTOR HORSTING AND ROLF SNOEREN, SUIT, "ONE WOMAN SHOW" COLLECTION, FALL/WINTER 2003-4. SATIN, SYNTHETIC. COURTESY OF VIKTOR&ROLF.



In the time before social media, actors and musicians publicly experimented with gender expression, providing inspiration to contemporary and future generations of binary-blurring individuals. Gender-bending public personae like Marlene Dietrich **FIG 2** and David Bowie **FIG 3** were open about their bisexuality and freely expressed it sartorially. From the 1970s onward, music performers in genres from jazz to punk to hip hop have disrupted normative codes of gendered fashion. The track suits, baggy jeans, Lycra, and oversized jewelry worn by male and female rap artists are still appropriated by high-end designers for both menswear and womenswear. Contemporary performer Janelle Monáe **FIG 5** has a distinctive, and inspiring, gender-fluid style that fuses tailored suits and saddle shoes with glamorous hair and makeup.

Subcultural styles, often galvanized by youth cultures at the margins of society, have historically challenged conventional ideas of gendered dress. Intersectional examination of the 1930s and '40s voluminous, peg-legged zoot suit worn by Latinos in Los Angeles and African American men in Harlem has shown that the style is not only a man's story; Latina women in Los Angeles called pachucas also wore versions of this nonconformist, controversial, and empowering garment. In the 1950s, the English parallel to the zoot suit was worn by rebellious working-class Teddy Boys reacting to American rock 'n' roll with a unique "New Edwardian" style that included long jackets, pegged trousers, and greased and styled hair. The Teddy Girls, whose story has only recently surfaced, had their own version of this look, which included vintage Edwardian jackets, white shirts, jeans, and cropped hair. **FIG 6**

FIG 5



FIG 6



FIG 6



FIG 7

“

**I describe my style as dapper femme, mixing traditionally masculine clothes and accessories with a feminine touch...**

**Often we think of masculinity as the antithesis of femininity. My outfit is a bold statement and rebellion for the acceptance of femininity and masculinity together.”**

TANEKWAH

**FIGURE 5** From the start of her career, Janelle Monáe has fused “masculine” and “feminine” styling to create a unique look—combining impeccably tailored suits, saddle shoes, and a distinctive pompadour with glamorous makeup. Here she wears an elegant, powerful Christian Siriano evening suit with a gown-like train for the 2018 Vanity Fair Oscar Party.

JANELLE MONÁE IN A CHRISTIAN SIRIANO RED EVENING SUIT, SHIRT, AND ACCESSORIES AT THE 2018 VANITY FAIR OSCAR PARTY. STYLED BY ALEXANDRA MANDELKORN. JON KOPALOFF/GETTY IMAGES.

**FIGURE 6** The story of the Teddy Boys and Girls of 1950s London’s East End only recently surfaced when an archive of film director Ken Russell’s photographs was unearthed in 2005. Less well known than their boy counterparts, the rebellious Teddy Girls cropped their hair and wore vintage Edwardian men’s suit jackets with jeans.

KEN RUSSELL, *IN YOUR DREAMS*, TEDDY GIRL SERIES, 1955.

**FIGURE 7** Tanekwah is one of the ten Bostonians featured in the digital album video and touchscreen in “Gender Bending Fashion.”

TANEKWAH HINDS, 2019. PHOTO BY ALLY SCHMALING.



Fashion designers have often been at the vanguard of responding to dramatic cultural change vis-à-vis gender, and the turn of the millennium was a pivotal moment for bold sartorial expressions of gender fluidity. Well-known figures such as Belgian designer Walter Van Beirendonck, **FIG 8** Japanese designer Rei Kawakubo for the label Comme des Garçons, **FIG 20** and French designer Jean Paul Gaultier are some of the most prominent who presented runway shows that challenged the gender binary via men in skirts or unisex dress. Van Beirendonck’s Spring/Summer 2000 menswear collection entitled “GENDER?” had the most direct philosophical query related to gender as a construct, opening with projected words on a screen. (See opposite page.)

Van Beirendonck’s stream-of-consciousness flash words include “multi-identities” and “transgenderism” to encompass a concept of gender that moves beyond the standard polarities and pointedly excludes the words “male” or “female.”

Even with such gender disruption in clothing design, the 20th-century fashion industry has almost always been binary-driven, showing menswear and womenswear at different times on the fashion calendar. There have been dramatic but short-lived flashes of unity—designers such as Gaetano Savini in the 1950s, Jacques Esterel in the 1960s, **FIG 18** and Rudi Gernreich in the 1970s showed men’s and women’s fashion on the runway together—exceptions and not the norm. In the last five years the number of designers forgoing separate men’s and women’s presentations has increased, and runway

shows and advertising are including both transgender and cisgender men and women, as well as nonbinary and genderqueer models. Retail spaces have also participated in this rethinking, including London-based Selfridges 2015 “Agender” boutique, which tried to move beyond “women in suits and men in dresses,” and retailers such as The Phluid Project in New York City that specialize in nongendered apparel, and provide a vibrant platform for designers who do not easily fit into mainstream categories of fashion. Designers such as Alessandro Trincone have shown as part of a web-based collective entitled “Not Just a Label,” which represents fashion lines that “stand out, swim against the stream, break moulds, and change the landscape of fashion.”

This call to arms, sounded time and again in the fashion world, has rarely had lasting impact. Why are these ideas of gendered fashion for “him” and “her” so entrenched? Why have pants for women and skirts for men been such contentious issues for much of fashion history? The answer is multi-faceted, related to deeply held beliefs in America and Europe of the biological differences between men and women, the dominance of patriarchal modes of thinking, and religious doctrine, among other social forces.

**FIGURE 8** Walter Van Beirendonck is one of the “Antwerp Six,” designers who famously put that Belgian city on the fashion map in 1986 when they loaded their collections into a van and drove to London Fashion Week. Van Beirendonck consistently challenges the gender binary in his menswear presentations, and the projection at his 2000 “GENDER?” Collection show presents a concise history of gender codes, including the institutions and commercial forces that shape gender expression, the gendered conditioning of children, self-identity, the differences between biological sex and gender, and the idea of gendered color. This vibrant ensemble is from his more recent “Woest (Fierce)” Collection, Autumn/Winter 2016–17.

WALTER VAN BEIRENDONCK, ENSEMBLE, “WOEST (FIERCE)” COLLECTION, AUTUMN/WINTER 2016–17. POLYESTER, ACRYLIC, ACETATE, MOHAIR, NYLON. MUSEUM PURCHASE WITH FUNDS DONATED BY THE FASHION COUNCIL, MUSEUM OF FINE ARTS, BOSTON. CATWALKING/GETTY IMAGES.



**FIG 8**

“  
gender:  
childhood?  
idealization?  
advertising?  
consumerism?  
pale blue?  
pink?  
identity?  
increase sales?  
socialization?  
institutions?  
mud identity?  
multi-identities?  
shaping identity?  
mapping the self?  
transgenderism?  
gender trouble?  
innocence?  
adult world?  
cultural contexts?  
standardization?  
artificially produced?  
marketing targets?  
subconscious?  
biological difference?  
ambiguity of identity?  
biological sex?  
moral danger?  
gender?”

WALTER VAN BEIRENDONCK



# THE POWER OF PANTS

One of the most compelling narratives related to gender is the power of pants, a story that encompasses court cases, sensationalist press coverage, even arrests. As recently as the 1990s, women were not allowed to wear pants in Wall Street firms; pants were only officially permitted on the Senate floor in 1993; in 2013 a 200-year-old law was repealed in France that forbade women from wearing pants in public; and today there are judges who still do not permit pants-wearing female attorneys into their courtrooms. For much of Western history, dresses were standard women's attire. The public emergence of women in pants stretches back to the 1850s, when Amelia Bloomer, a women's rights activist, recommended that women wear pants as everyday dress to free them from their restrictive hoop skirts and corsetry. The bloomer ensemble (named after Bloomer but invented by Elizabeth Smith Miller), consisting of roomy pants worn with a voluminous overdress, closely followed the contemporary fashion silhouette, yet the concept was still far too radical for wholesale adoption. In the same era, there were radical outliers including the famous pants-wearing Civil War surgeon Dr. Mary Edwards Walker, who persisted in wearing men's clothing even after eight arrests for "inappropriate" attire. When questioned about her clothing, Dr. Walker said: "I don't wear men's clothes. I wear my clothes."

The transition to bifurcated garments did not come without struggle and paralleled cultural changes such as women's suffrage and increased movement into the workforce and public social spaces. Women took up bicycling, tennis, golf, and swimming, and the clothing adopted for such sports had a profound effect on the acceptability of pants wearing. By the late 19th century, women were allowed to wear wool bloomers with blouson tops for swimming.

“

**The woman shall not wear that which pertains to a man, neither shall a man put on a woman's garment, for whoever does these things is an abomination to the Lord your God.”**

DEUTERONOMY 22:5

When Australian swimmer Annette Kellermann promoted the skirtless men's one-piece bathing suit for women in the early 1900s on Revere Beach in Massachusetts, she was fined by the Metropolitan Parks Commission for wearing "improper" attire. Kellermann eventually designed her own line of less cumbersome suits for women athletes. Bicycling was another sport in which practicality blurred the gendered fashion lines. **FIG 12** Although wearing bloomers while bicycling in public was controversial at the end of the 19th century, various transitional garments, including a combination pant/skirt that ingeniously concealed the bloomers beneath a removable front panel, allowed the physical freedom of pants, yet appeared to be skirts.

**FIGURE 9** As one of the best known black entertainers of the 1920s Harlem Renaissance, lesbian blues singer Gladys Bentley became known for her distinctive gender-blurring performance style and material, often performing her original songs in tuxedos or tails. PHOTOGRAPH OF GLADYS BENTLEY, ABOUT 1940. COLLECTION OF THE SMITHSONIAN NATIONAL MUSEUM OF AFRICAN AMERICAN HISTORY AND CULTURE.



FIG 9



The shift to pants for “street” attire and formal wear was a significantly longer struggle. In the 1910s, avant-garde designers such as French couturier Paul Poiret proposed Orientalist “harem” pants for women, worn under an overdress or tunic. Countless satirical films, postcards, and cartoons communicating the fears related to the masculinization of women and the freeing nature of pants followed Poiret’s proposition, and only the most adventurous dressers would dare to don them. As pants wearing for women gained modest acceptance in sporting and informal contexts, in the 1930s designers such as Jeanne Lanvin began pushing boundaries by proposing less controversial pant-like garments for evening wear. **FIG 10**

The evolution of pants wearing for women went hand in hand with the advent and increased wearing of the tailored suit for women. As early as 1921, tailoring firms created dresses and suits with tuxedo styling that imitated men’s smoking jackets, and by 1924 “the evening tuxedo” for women was growing in popularity. Marlene Dietrich, who communicated her idea that “I am at heart a gentleman” via tailored men’s attire, is held up as an important binary-blurring icon. There were, however, numerous performers, such as Chinese-American actor Anna May Wong, silent film star Gloria Swanson, Harlem blues singer Gladys Bentley, **FIG 9** and American-born, Paris-based entertainer Josephine Baker, who all performed in tuxedos and male-styled attire as well.

**FIGURE 10** Although originally introduced in 1911 by French designer Paul Poiret, “harem” pants or “jupe-culottes” for women did not become standard attire. This Jeanne Lanvin 1930s evening ensemble continues Poiret’s tradition, fusing pants and a skirt; it would be many decades, however, before pants became acceptable evening wear for women.

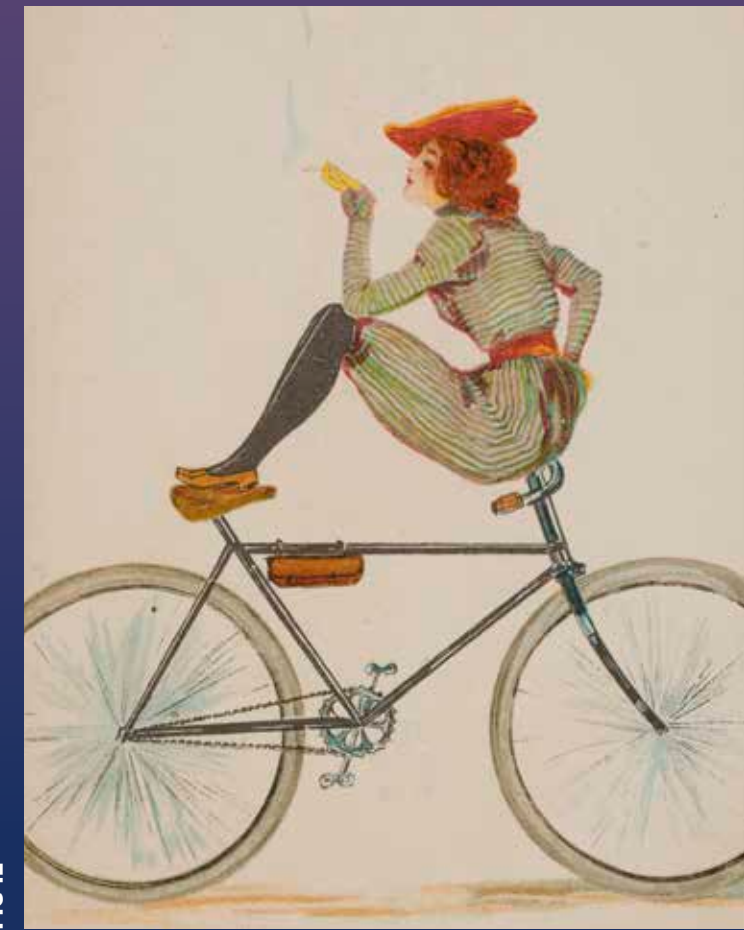
JEANNE LANVIN, WOMAN’S EVENING PANTS ENSEMBLE, FALL 1935–36. SILK CREPE, TRIMMED WITH GILDED LEATHER. GIFT OF MISS LUCY T. ALDRICH. REPRODUCED WITH PERMISSION.



**FIG 10**



**FIG 11**



**FIG 12**

**“I don’t wear men’s clothes. I wear my clothes.”**

DR. MARY EDWARDS WALKER

Yet, for many of these performers, their hair and makeup still signaled, and reinforced, the idea that they were women in men’s suiting. For formal evening wear, it was still taboo to don pants well into the 1970s. In 1966, as a couture designer who was particularly savvy at responding to the younger generation’s rejection of bourgeois ideals and the emergence of women’s emancipation, Yves Saint Laurent introduced his infamous *Le Smoking* tuxedo for women. The suit’s controversy revolved around the extreme androgyny of the models, whose close-cropped hair and “masculine” styling made them look like men. **FIG 11** At this point, the concept of women wearing pants was certainly not new to fashion, but progress towards adoption and acceptability was slow.

**FIGURE 11** In 1966, designer Yves Saint Laurent launched *Le Smoking*, a line of women’s evening pantsuits inspired by male evening wear, which remains popular even today. His advertising and editorial campaigns blurred gender lines, posing one female model in “masculine” tailored attire and another in a “feminine” voluminous dress.

KENNETH PAUL BLOCK, YVES SAINT LAURENT “PARIS COUTURE,” *W MAGAZINE*, 1976. OPAQUE AND TRANSPARENT WATERCOLOR WITH BLACK MARKER. GIFT OF KENNETH PAUL BLOCK, MADE POSSIBLE WITH THE GENEROUS ASSISTANCE OF JEAN S. AND FREDERIC A. SHARF. COPYRIGHT © CONDÉ NAST.

**FIGURE 12** “It is the skirt which rules the destinies of women on the cycle,” declared the 1896 *Handbook for Lady Cyclists*. This postcard depicts a 1900 New Woman in trousers, atop a bicycle and smoking a cigarette—caricaturing her assertive pose and masculine habit, and expressing society’s discomfort with a liberated woman in pants.

RAPHAEL KIRCHNER, *WOMAN SMOKING ON A BICYCLE*, FROM THE SERIES *ALL HEIL*, 1900. COLOR LITHOGRAPH ON CARD STOCK. LEONARD A. LAUDER POSTCARD ARCHIVE—GIFT OF LEONARD A. LAUDER.



# THE SUITED WOMAN

Tailored ensembles for women have a long history that is generally connected to women participating in traditionally “male”-oriented activities, such as sports and office work. Upper-class women wore tailored sporting attire and equestrian wear from the 17th century onward. The shift to tailored ensembles for everyday “street” wear was a 20th-century phenomenon. By 1900, 75% of clerical workers were women; this cultural change is reflected in the noticeable uptick in work attire of tailored jackets, vests, and bowties on the pages of fashion magazines. After women achieved the right to vote in 1920, and were more visible in the workplace, the youthful flapper, now more in control of her identity and self-fashioning, expressed her newfound freedom by appropriating the dress of those in power—the suited male. The tailored look of this era completed by a slim silhouette and bobbed hair was, historically, the closest approximation to menswear to date. Various design firms, including the Paris-based O’Rossen, became known for their masculine modes made in “mannish” textiles such as Scottish tweeds and shirting fabrics. Eventually carried in department stores across America and available as home sewing patterns, the “O’Rossen” became a popular term for a man-styled tailored suit (albeit with skirts, not pants). **FIG 14** As with the controversy over women donning pants, the threat posed by the financially and sexually independent *garçonne* (the feminization of the French *garçon*), or bachelor girl, in her tailored attire became the subject of derision in popular culture.

**FIGURE 13** Prisca Monnier’s *Dandy Queens* portrait series depicts strong women in history who did not care about how society wanted them to dress, including the pants-wearing Civil War surgeon and abolitionist Mary Edwards Walker; frontierswoman and performer Calamity Jane; and Jo March, a character in *Little Women* by Louisa May Alcott.

PRISCA M. MONNIER, *DANDY QUEENS, PARIS, 2014*. PHOTOGRAPH. © 2014, BY PHOTOGRAPHER PRISCA LAFURIE MONNIER AND ART DIRECTOR CATIA MOTA DA CRUZ FOR BLACKATTITUDEMAGAZINE.COM. HAIRSTYLIST: NADEEN MATEKY. STYLIST: NAPOORE GAA.

The *garçonne*, the flapper, and the boyette all resonated in other parts of the world: the Japanese *moga*, the German *neue frauen*, the Mexican American *la pelona*, and Mexico’s *chica moderna* all had their versions of the suited flapper. And yet, for the worldwide popularity of the 1920s boy-girl, the powerful, and uncomfortably close, facsimile of men’s attire inspired some designers to offer suits in softer “dressmaking” styles rather than a severely tailored look complete with vest and necktie. One fashion house went so far as to put an advertisement in *Vogue* magazine to “beseech the women of America to return to feminine clothes and abandon the eccentricities of *garçonne* inspiration” (Cyber advertisement, *Vogue*, April 15, 1926, p. 57).

The tailored suit remained an essential part of a woman’s wardrobe throughout the 20th century, though the slim-hipped, flat-chested body type did not see a revival until the 1960s, an era similar to the 1920s in its efflorescence of youthful dynamism and gender upheaval. During World War I and World War II, there was an increase in military-inspired suiting for women and a blurring of gender binaries more generally, as women took an active part in wartime efforts, working in factories and taking on roles formerly occupied by men. In the late 1970s and ’80s, record numbers of women were entering the corporate workforce and, like the female empowerment embodied in the suited flapper, these businesswomen co-opted menswear. The “power suit” featured padded shoulders, a boxy silhouette, and trim hips, mimicking the ideal male body and obscuring the female form beneath it.



FIG 13





## Feminine Women! Masculine Men!

**Which is the rooster,  
which is the hen?  
It's hard to tell them  
apart today**

**Sister is busy  
learning to shave,  
Brother just loves  
his permanent wave**

**Knickers and trousers,  
baggy and wide,  
Nobody knows who's  
walking inside**

**Auntie is smoking,  
rolling her own,  
Uncle is always  
buying cologne"**

1926 SONG, "FEMININE WOMEN! MASCULINE MEN!"  
WRITTEN BY EDGAR LESLIE/JAMES V. MONACO



Contemporary designers such as Dutch duo Viktor&Rolf have offered new interpretations of the power suit, transforming the female model into an exaggeration of the archetypal strong man with broad shoulders created by a flaring ruff composed of multiple layers of shirt collars, as seen in FIG 4. Inspired by the androgyny of the actor Tilda Swinton, Viktor&Rolf's 2003 "One Woman Show" was filled with Tilda clones in various ensembles that reflected a deep history of gender bending, including references to power suits, tuxedos, unisex garments, military attire, and riding habits. Viktor&Rolf noted, "We wanted to do all of our signatures, menswear with couture influences, for an ageless modern woman." From the early 20th century through today, when women participate in a man's world, or want to project authority, they don a masculine-looking suit, which ironically reinforces the gender binaries some wearers are seeking to obliterate.

In the last ten years, there has been a burgeoning of interest in tailored suits that fit an actual body rather than the model-thin fashion ideal, and a largely Internet-driven initiative to expand the dialogue to include wearers who identify as cisgender, transgender, nonbinary, or otherwise. Designers such as Bindle & Keep, HauteButch, and Marimacho (Spanish slang for a masculine woman) design for "unconventionally masculine" clients who want suits made to fit their bodies. Many of these small companies are responding to a need in the marketplace

not fulfilled by more mainstream design firms; in the words of HauteButch's blog: "Finding the right gear to wear that expresses your tomboy swag doesn't have to be limited to the men's section of your local department store." Bindle & Keep and other contemporary design firms share a kinship with historic tailoring ateliers such as O'Rossen, but have extended the discourse to encompass communities and bodies often left out of the traditional fashion market.

Responding to the contemporary resurgence in tailored suits for women, Paris-based photographer Prisca M. Monnier created the evocative *Dandy Queens* series.

FIG 13 A series of photographic portraits of female dandies wearing male-styled attire in sober browns and grays, the figures in the photographs are named after iconoclastic and independent women from history. Monnier's series also provides a female counterpoint to the contemporary movement, in both African and African American communities, to embrace color, pattern, and vibrancy in men's dress. Some of the most visible proponents of this resurgence include the Congolese Sapeurs; London tailor Oswald Boateng, who has introduced bright hues to London's Savile Row; and Philadelphia-based Ikiré Jones, which uses African and African-inspired fabrics for the firm's tailored suits.

FIG 16 These wearers challenge the hegemony of the somber-toned Western male suit, melding European styling with designs inspired by the African diaspora.

FIGURE 14 Tailored looks such as the "O'Rossen" were so popular and widespread in the 1920s that *Vogue* magazine declared in 1924, "Every woman knows that plenty of Paris houses are ready to dress in all things like a man." Two years later, George S. Chappell opined in the same publication that "women were not merely invading a man's closet, they were co-opting his physique, his mannerisms, and his way of thinking."

ILLUSTRATED BY ROBERT POLACK, PRINTED BY GEORGES GOTSCHO, INVITATION FOR O'ROSSEN FASHION SHOW, ABOUT 1926. INK ON PAPER. GIFT OF SUSAN B. KAPLAN.

FIG 14



# THE MALE PEACOCK

In American and European culture, the male corollary of the gender-bending suited woman came in the form of the dandified peacock or the skirted man. While these trends have flared up occasionally, they have not had lasting impact on the basic man's suit, a standard of male fashion since the French Revolution. The 18th century is the era closest to our own in the sense that men wore more highly ornamented garb; it was common to see waistcoats in shades of pink and purple that were virtual gardens of floral embroidery. After the Revolution, the anti-monarchic Republic rejected luxury, and its concomitant frivolity, in order to represent democratic social and political ideals. The business suit of the 19th century, in its serious and somber tones, is still the ubiquitous, and indeed essential, uniform of the American and European male, and now much of the rest of the world as well.

Some of the most dramatic upsets in fashion history involved the disruption of the traditional male business suit. The zoot suit, with its voluminous use of fabric defying wartime rationing, was not only considered unpatriotic, but also seen as an extreme style that was too "feminine." Subcultural styles such as these worked against the "establishment" and are often at the core of a radical rethinking of gender binaries. A similar upheaval occurred during the "peacock revolution" of the 1960s and '70s, when young men wore their hair long and championed color, vivid psychedelic patterns, even lace trim. This radical departure from conventional dress was not the traditional "top-down" fashion movement, as these younger consumers shopped at urban boutiques run by their contemporaries. These nonconventional modes of dress eventually filtered into mainstream culture via "hippie" dress, men's caftans, and the 1970s leisure suit in a wide variety of colors.

“

**It makes much more sense to just not put any particular value on gender. Be happy and be yourself. Enjoy. Perhaps [the] ‘post-gender’ term means we are bored of tagging. We are men, woman, trans. We are whatever. Garments that take the best of ourselves, make us dream, and make us feel comfortable and happy today.”**

PALOMO SPAIN

**FIGURE 15** When he launched his atelier in 2015, Alejandro Gómez Palomo garnered immediate attention for the color, vibrancy, and unusual silhouettes he introduced to men's fashion. Palomo is primarily interested in creating beautiful clothes that can be worn by anyone, regardless of how they self-identify. ALEJANDRO GÓMEZ PALOMO FOR PALOMO SPAIN, DRESS, "SEXUAL OBJECT" COLLECTION, FALL/WINTER 2017. METALLIC BROCADE. MUSEUM PURCHASE WITH FUNDS DONATED BY THE FASHION COUNCIL, MUSEUM OF FINE ARTS, BOSTON. OVIDIU HRUBARU/ALAMY STOCK PHOTO.



FIG 15





FIG 17



**FIGURE 16** Designers Walé Oyéjidé and Samuel Hubler of Philadelphia-based Ikiré Jones use African-inspired fabrics for tailored suits that challenge the hegemony of the somber-toned Western male suit, melding European styling with designs inspired by the African diaspora.

DESIGNED FOR IKIRÉ JONES BY WALÉ OYÉJIDÉ ESQ. WITH SAMUEL HUBLER, *VINES II* SUIT, "BORN BETWEEN BORDERS" COLLECTION, SPRING/SUMMER 2014. MUSEUM PURCHASE WITH FUNDS DONATED BY THE FASHION COUNCIL. PHOTO: ROG WALKER FOR IKIRÉ JONES.

**FIGURE 17** Artist JeongMee Yoon started her *Pink* and *Blue* projects, as seen in *Seowoo and Her Pink Things* (2005), to document the deep-rooted gender associations of consumer goods acquired by children, as well as the widespread effects of the increasingly global marketplace. Pink for girls and blue for boys is no longer solely a Western phenomenon.

JEONGMEE YOON, *SEOWOO AND HER PINK THINGS*, 2005. CHROMOGENIC PRINT (LIGHTJET). MUSEUM PURCHASE WITH FUNDS DONATED BY THE WEINTZ FAMILY HARBOR LIGHTS FOUNDATION AND THE FASHION COUNCIL. REPRODUCED WITH PERMISSION.

The gendering of color is an important aspect of how we judge gendered dress. Pink for girls and blue for boys is a relatively recent invention that fell out of favor in the 1970s and then resurfaced in the late 1980s with advances in ultrasound testing of a baby's gender. Images such as JeongMee Yoon's 2005 photograph *Seowoo and Her Pink Things* FIG 17 address how children are conditioned to think about color in gendered terms. So powerfully entrenched is this idea in the West that, although pink generally did not have specific gender associations in the East, the effects of a global marketplace have transformed the color's cultural meaning in Asia.

Significantly, the current "peacock revolution" has spawned gender-bending designs that move beyond the 1960s and '70s incarnation, embracing formerly "feminine" hues such as pink and lavender, floral patterning, new silhouettes, and skirts. Spanish designer Palomo's floral metallic brocade dresses for men and women might be viewed as classic women's garments, but his shows feature male models, subverting the notion that women are the only wearers of highly embellished couture attire made in dynamic colors and vibrant patterns. FIG 15 Palomo aims to create clothing unencumbered by gender associations, focusing instead on beauty and happiness. In the design house's words: "It makes much more sense to just not put any particular value on gender. Be happy and be yourself. Enjoy. Perhaps [the] 'post-gender' term means we are bored of tagging. We are men, woman, trans. We are whatever. Garments that take the best of ourselves, make us dream, and make us feel comfortable and happy today."



# MEN IN SKIRTS

Palomo's dress also challenges deep-rooted attitudes toward men in skirts. For much of Western history, young children wore garments that did not distinguish them by gender. Boys wore dresses (often adorned with lace and ruffles) until they were "breeched," or put in pants, at around the age of 9. **FIG 19** Skirted attire for adult males, however, was viewed as a threat to a gendered power divide essential to patriarchal society. This message was most powerfully evident during the Stonewall riots in Greenwich Village in 1969, when men were arrested for wearing women's clothing. The dresses and skirts worn by drag queens/trans women Sylvia Rivera and Marsha P. Johnson had a profound impact on the birth of the gay rights movement.

Since the early 20th century designers have tried to put men in skirts, with varying degrees of success. As early as 1929, the Men's Dress Reform Party in Britain proposed less confining, more comfortable, and practical clothing for men that included the regular wearing of shorts and kilts. Several designers, including Jacques Esterel in the 1960s, Rudi Gernreich in the 1970s, and Jean Paul Gaultier in the 1980s, all proposed that men adopt skirts or dresses for everyday wear. From a fashion history perspective, these designers are seen as originators of fleeting trends and idealistic, but not broadly achievable, goals of exploding the fashion gender binary. In 1966, Esterel famously showed men in skirts alongside a woman in vinyl pants. **FIG 18** Freedom of expression and comfort are two concepts that continually resurface in the male dress-wearing dialogue. Held up as the ultimate symbol of conformity and an icon of modernity, the man's business suit and the physical constraint inherent in its design has been, at times, the cause of dissension and the inspiration for a better way of living.

“

**If I am attempting to dress men not as women, but rather put men in dresses, it does not mean that they have to, but they can if they want to. It is just another door towards freedom.”**

JACQUES ESTEREL

**FIGURE 18** In the midst of the hippie era's sartorial revolution, Jacques Esterel proposed skirts for men, yet even in 1966, the concept was considered radical. The prolific and influential French designer Jean Paul Gaultier, who trained with Esterel, has shown men in skirts in his couture and ready-to-wear collections since 1985. JACQUES ESTEREL, "MIRONTON" (LEFT), A SCOTTISH-STYLE PLAID KILT ENSEMBLE, AND "FALSE BROTHER" (RIGHT), A VINYL PANTSUIT WITH ZIPPED JACKET ENSEMBLE. 1966 © AP/WIDE WORLD PHOTOS.



FIG 18



Not surprisingly, Esterel chose a “safe” masculine garment—the kilt—to introduce his radical ideas to the public. Since the Scottish kilt’s popular adoption in the 19th century, it has been an acceptable form of skirt for a man, if now usually reserved for formal occasions, ceremonies, or rites of passage. What is it about the kilt that reads as masculine enough for men to don skirts? The kilt’s origins as the nationalistic, militaristic ensemble of the Scottish Highlands lends it male credibility. Since 2000, a group of men calling themselves “Bravehearts in Kilts against Trouser Tyranny” has promoted skirt wearing, connecting the form to other ancient combatants such as Roman gladiators and Vikings. The group’s clarion call has contemporary resonance with male skirts such as the Internet phenomenon of the Utilikilt that at this writing, continues to grow in popularity.

Although for the last few decades luxury fashion designers have been putting men in skirts and dresses, much of the work has been confined to a high fashion context. The American designer Stephen Sprouse showed denim skirts for men as early as 1983, and in 1985, Gaultier (who briefly worked with Esterel) sent men down the runway in skirts in his “And God Created Man” collection. In the 1980s, even within a pop culture milieu that witnessed the popularization of the phrase “gender bending” and embraced musical stars such as Boy George in Indian *shalwar kameez*-inspired ensembles, and punks who wore skirts over pants, the idea of men in skirts never fully trickled down into the ready-to-wear market.



FIG 19

**FIGURE 19** For much of Western history, young girls and boys were dressed alike until boys were breeched, or put in trousers, at about age 9. UNKNOWN AMERICAN ARTIST, *TWO CHILDREN WITH DOG*, 19TH CENTURY. OIL ON CANVAS. GIFT OF EDGAR WILLIAM AND BERNICE CHRYSLER GARBISCH.

**FIGURE 20** Rei Kawakubo’s line, Comme des Garçons, literally translates to “like boys,” and, from the very start of her career in the late 1970s, she subverted standard Western silhouettes for men and women. Her 1995 collection “Transcending Gender” blurred sartorial gender binaries, concepts she continues to explore in recent work, including this 2012 menswear ensemble pairing a kilt with a rose-embazoned jacket. DESIGNED BY REI KAWAKUBO FOR COMME DES GARÇONS, *BLAZER AND KILT*, 2012. MUSEUM PURCHASE WITH FUNDS DONATED BY THE FASHION COUNCIL.



FIG 20

“**Women show up every day in pants, but the minute a man wears a dress, the seas part.**”

BILLY PORTER

The current dialogue about men in skirts has broadened to embrace high fashion, pop culture musicians, actors on the red carpet, and street attire. In February 2019, actor Billy Porter famously wore a Christian Siriano tuxedo gown to the Academy Awards and in the ensuing press frenzy commented, “My goal is to be a walking piece of political art every time I show up. To challenge expectations. What is masculinity? What does that mean? Women show up every day in pants, but the minute a man wears a dress, the seas part.” Men wearing skirts is at its most prolific and disruptive right now, evident in phenomena such as the rap star Young Thug wearing the tiered, ruffled Alessandro Trincone dress on the cover of his album. Young Thug’s connection of this particular dress to Japanese warrior garb is insightful, allowing us to think more broadly of the historic continuum of gender-bending fashion and how skirts in Europe and America, Arabic *banyans*, Japanese kimono, and Middle Eastern caftans have been appropriated at various times as acceptable forms of masculine skirted dress.



# BEYOND GENDERED CLOTHING

The East-West connection has radically transformed traditional approaches to men's and women's dress via avant-garde Japanese designers such as Comme des Garçons, Issey Miyake, and Yohji Yamamoto, who gained traction in European and American markets in the 1980s with their unconventional shapes, innovative fabric choices, and novel approaches to the body. Designer Rei Kawakubo's line Comme des Garçons **FIG 20** literally translates to "like boys," and from the very start of her career in the late 1970s, she subverted standard Western silhouettes for men and women. Kawakubo chose her career path "to be free as a woman," but her work was never, in the words of journalist Judith Thurman, "packaging a woman's body for seduction" ("The Misfit," *The New Yorker*, July 4, 2005).

Consistently looking to men's attire to adorn her women, her prescient 1995 "Transcending Gender" women's collection included oversized suits, men's tailored coats combined with voluminous ruffled skirts, and a striking dress inspired by an 18th-century man's tailcoat.

Yohji Yamamoto also continually revisits the concept of gender blurring through dress. His 2007 collection fused elements of men's and women's fashion, combining a skirt and pants into one garment, then adding a gray tailcoat, a jaunty white collar and cuffs, and a corset-inspired vest, with many models wearing monocles. **FIG 21** In Yamamoto's words: "When I started designing [in 1983], I wanted to make men's clothes for women. I always wondered who decided there should be a difference in the clothes between men and women. Perhaps men decided this." (John Duka, "Yohji Yamamoto defines his fashion philosophy," *The New York Times*, October 23, 1983).

The newer generation of contemporary designers further breaks down these binaries and boundaries, exploring a multi-faceted, bricolage approach to their work. Taking inspiration from the diversity of styles and communities fostered on social media platforms, ready-to-wear designers such as India's Anvita Sharma and Asit Barik of Two Point Two Studio and Brazilian Fabio Costa of NotEqual are presenting dynamic, post-modern clothing that can be worn interchangeably by people of all genders and, importantly, all sizes. At the couture level, Canadian Syrian Jordanian designer Rad Hourani creates clothing constructed to fit people of all genders. Hourani's take on genderless fashion extends even beyond the 1960s unisex iteration of Rudi Gernreich, aspiring to create garments that are free of limitations of gender, age, religion, boundaries, and conditioning. Hourani introduced his unisex collection in 2007, and in 2013 was the first designer in history to show a unisex collection on the Paris runway by invitation of the Chambre Syndicale de la Haute Couture. His deep studies of the human anatomy have resulted in a completely new sizing system that can be adapted for men, women, and bodies of any sex or gender, and transforming the way designers approach construction. **FIG 22**

With the fashion world in perpetual motion, what does the future hold for the relationship between gender, fashion, and expression? Looking back to the past can illuminate the hopes for the future. Is this a paradigm-shifting moment? Are contemporary notions of gender being challenged on a scale that moves beyond their historic precedents? Have we permanently moved beyond purely binary definitions of gender expression?

**FIGURE 21** One of Yohji Yamamoto's signature garments has been the classic tailored suit, for both men and women; this icon of power becomes a radically new form through his deliberate alteration of scale and construction. YOHJI YAMAMOTO, WOMAN'S ENSEMBLE, SPRING 2007. GIFT OF YOHJI YAMAMOTO, INC. PHOTOGRAPH © MONICA FEUNDI.

“

**When I started designing [in 1983], I wanted to make men's clothes for women. I always wondered who decided there should be a difference in the clothes between men and women. Perhaps men decided this.”**

YOHJI YAMAMOTO

**FIG 21**







FIG 22



FIG 23

**FIGURE 22** Canadian Syrian Jordanian designer Rad Hourani introduced his unisex collection in 2007, and in 2013 was the first designer in history to show a unisex collection on the Paris runway by invitation of the Chambre Syndicale de la Haute Couture. His deep studies of the human anatomy have resulted in a completely new sizing system that can be adapted for men, women, and bodies of any sex or gender. RAD HOURANI, *PORTRAITS*, SEPTEMBER 2012. IMAGES COURTESY OF RAD HOURANI.

**FIGURE 23** Alex is one of the ten Bostonians featured in the digital album video and touchscreen in “Gender Bending Fashion.” ALEXANDRE MASON SHARMA, 2019. PHOTO BY ALLY SCHMALING.

“

**I love the way I feel in men’s clothes, and I love the way I feel in women’s clothes. They are two parts of a whole that makes me feel complete, and, without expressing both, I am diminished.”**

ALEX

Contemporary designers and the wearers of their work are proposing that style is rooted in one’s own definition of personal identity and gender expression rather than solely the public perception of one’s identity. While fashion always operates within a larger cultural framework, social media has encouraged personal freedom in building fashion communities and sartorial subcultures that reflect a broader gender spectrum. Actor Tilda Swinton wrote a poem for the Viktor&Rolf 2003 show, encouraging wearers to be their own muse, to march to their own drum, and be true to themselves: “Separate the signal from the noise...Hear your own ears. Cut the strings. Be yourself. Only you. Walk. Follow your own path...Listen to your limbs. Walk...Are there others watching you? Who knows? Who cares...There is only one of you. Only one.”



Bibliography

Bolton, Andrew. *Men in Skirts* (London: V&A Publications, 2003).

Bowstead, Jay McCauley. *Menswear Revolution: The Transformation of Contemporary Men’s Fashion* (London: Bloomsbury, 2018).

Brodell, Ria. *Butch Heroes* (Cambridge: MIT Press, 2018).

Crane, Diane. *Fashion and Its Social Agendas: Class, Gender and Identity in Clothing* (Chicago: University of Chicago Press, 2001).

Entwistle, Joanne, and Elizabeth Wilson, eds. *Body Dressing* (Oxford and New York: Berg, 2001).

Garber, Marjorie. *Vested Interests: Cross-Dressing and Cultural Anxiety* (New York: Routledge, 1992).

Geczy, Adam, and Vicki Karaminas. *Queer Style* (London: Bloomsbury, 2013).

Hebdige, Dick. *Subculture: The Meaning of Style* (London and New York: Routledge, 1979).

Hill, Daniel Delis. *Peacock Revolution: American Masculine Identity and Dress in the Sixties and Seventies* (London: Bloomsbury Visual Arts, 2018).

Hollander, Anne. *Sex and Suits* (New York: Knopf, 1994).

Horak, Laura. *Girls Will Be Boys: Cross-Dressed Women, Lesbians, and American Cinema, 1908-1934* (New Jersey: Rutgers University Press, 2016)

Horak Kirkham, Pat, ed. *The Gendered Object* (Manchester: Manchester University Press, 1996).

Lewis, Shantrelle P. *Dandy Lion: The Black Dandy and Street Style* (New York: Aperture, 2017).

Mauries, Patrick. *Androgyne: Fashion + Gender* (London: Thames & Hudson, 2017).

McNeil, Peter, and Vicki Karaminas, eds. *The Men’s Fashion Reader* (Oxford and New York: Berg, 2009).

Paoletti, Joanne B. *Sex and Unisex: Fashion, Feminism, and the Sexual Revolution* (Bloomington, Indiana: Indiana University Press, 2015).

Ramirez, Catherine S. *The Woman in the Zoot Suit: Gender, Nationalism and the Cultural Politics of Memory* (Durham and London: Duke University Press, 2009).

Semmelhack, Elizabeth. *Standing Tall: The Curious History of Men in High Heels* (Toronto: Bata Shoe Museum Foundation, 2015).

Smith, Catherine, and Cythia Greig. *Women in Pants: Manly Maidens, Cowgirls and Other Renegades* (New York: Harry N. Abrams, 2003).

Wilson, Elizabeth. *Adorned in Dreams: Fashion and Modernity* (Berkeley: University of California Press, 1985).

Woodward, Sophie. “The Myth of Street Style” in *Fashion Theory* 13:1 (2009), 83–101.

GENDER BENDING FASHION

LINDE FAMILY WING FOR CONTEMPORARY ART

MARCH 21-AUGUST 25, 2019

GENEROUSLY SUPPORTED BY

The Carl and Ruth Shapiro Family Foundation  
The Fashion Council  
The Coby Foundation



ADDITIONAL SUPPORT PROVIDED BY

The Museum Council  
Special Exhibition Fund

FASHION COUNCIL LEADING SUPPORTERS

Nancy Adams and Scott Schoen  
Lynn Dale and Frank Wisneski  
Elisa Fredrickson  
Penny Vinik

ADDITIONAL SUPPORT FROM

Adelle Chang and Edward Yoon  
Sinésia and Bill Karol  
Megan O’Block  
Carroll and Bob Pierce  
William and Emi Winterer  
Anonymous (1)

With special thanks to many other Fashion Council members for their contributions.

MEDIA SPONSOR



HOTEL PARTNER



PROJECTION DESIGN AND ANIMATION PARTNER



ACKNOWLEDGEMENTS

MUSEUM OF FINE ARTS, BOSTON  
Matthew Teitelbaum,  
Ann and Graham Gund Director  
Adam Tessier  
Chelsea Garunay  
Edward Saywell

David and Roberta Logie  
Department of Textile and Fashion Arts

Pamela Parmal, chair  
Emily Stoehrer  
Jennifer Swope  
Catherine Tutter  
Lauren Whitley

Textile Conservation  
Claudia Iannucciilli  
Allison Murphy  
Joel Thompson  
Johanna Tower

MFA Staff  
Brett Angell  
Homi Bahba  
Chris Barberesi  
Jill Bendonis  
Kat Bossi  
Katherine Campbell  
Linda Chernoff  
Scott Cina  
Kevin Cotter  
Sarah Cowen  
Patty Doyle  
Gail English  
Karen Frascona  
Katie Getchell  
Michael Gould  
Dawn Griffin  
Eben Haines  
Chris Hopkins  
Kristen Hoskins  
Amelia Kantrovitz  
Jill Kennedy-Kernohan  
Olga Khvan  
Caroline Kipp  
Sarah Kirshner  
Shilo Kuriakose  
Maggie Loh  
Jared Medeiros  
Alexandra Meyer-England  
Patrick Murphy  
Katrina Newbury  
Chris Newth  
Janet O’Donoghue  
Quinn Papazian  
Audrey Rodriguez  
Michael Roper

George Scharoun  
Michael Tom  
John Woolf  
Lucinda Zuniga  
Larry Gibbons and his construction team and all other staff who have been invaluable to this project.

The Fashion Council for their unwavering support of TFA initiatives.

RESEARCH AND SUPPORT

Nancy Adams  
Jason Allen  
Nathalie Atkinson

Ben Barry  
Terry Baybutt  
Black Math  
Ceara Buzzell  
Chloe Chapin  
Lynn Dale  
Mallory Drover  
Matisse DuPont  
Suzanne Eliastem  
Elisa Fredrickson  
Ruben Hopwood  
Liana Krupp  
Sinésia Karol  
Ceil Lambert  
Hannah Lynch  
Paul McAlpine  
Sarah Mills  
Carroll Pierce  
Elizabeth Semmelhack  
Phyllis Slocum  
Michael Thorpe  
Dr. Jo Trigilio

DESIGNERS AND ARTISTS

Fabio Costa, NotEqual  
Rad Hourani  
Ralph Lauren  
Alexandra Mandelkorn  
Prisca Monnier  
Walé Oyéjidé and Samuel Hubler, Ikiré Jones  
Alejandro Gómez Palomo, Palomo Spain  
Anvita Sharma, Two Point Two Studio  
SHOWstudio  
Christian Siriano  
Rob Smith, The Phluid Project  
Thom Solo  
Alessandro Trincone  
Walter Van Beirendonck  
Viktor&Rolf

LENDERS

Hamish Bowles  
Sandra Hirshkowitz, David Bowie Archive  
Laura Johnson, Historic New England  
Kevin Jones, FIDM Museum and Galleries  
Lizbeth and George Krupp  
Jacob McMurray, Museum of Pop Culture  
Jimmy Raye  
Christian Restrepo  
Deutsche Kinemathek, Berlin  
Margaret L. Scott  
Judy Taubman

DIGITAL ALBUM PARTICIPANTS

Ally Schmalig Photographer  
Tusneem Abuhasan  
Bhen Alan  
Damon Bassford  
Kris Canfield  
Anthony Fusco  
Tanekwah Hinds  
Sean Lynch  
Christian Restrepo  
Alexandre Mason Sharma  
Maya Spratling

ROUNDTABLES

Casey Greenleaf  
Abby Lynch  
Alec MacLean  
Kate Nicoletti  
Alison Rendleman  
Amanda Zhang

TEEN ARTS COUNCIL

Michael Barone  
Joshua Caban  
Holly Doig  
Dahlia Elamin  
Naomy Figueroa  
J’Nasia Mckenzie  
Aquim Orgeat  
Donavan Payne  
Franchesca Salamanca  
Angela Shen  
Imogen Watts

Last, but most important, Dan, Oliver, and Madeleine Finamore.