

Fashion's Missing Masses

The representation of marginalized
populations in collections and
exhibitions of dress

Edited by

Kenna Libes

Bard Graduate Center

Curating and Interpreting Culture



VERNON PRESS

Copyright © 2026 by the Authors.

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior permission of Vernon Art and Science Inc.

www.vernonpress.com

In the Americas:

Vernon Press

1000 N West Street, Suite 1200,

Wilmington, Delaware 19801

United States

In the rest of the world:

Vernon Press

C/Sancti Espiritu 17,

Malaga, 29006

Spain

Curating and Interpreting Culture

Library of Congress Control Number: 2025948036

ISBN: 979-8-8819-0296-4

A color version of this book is available as PDF E-Book: 979-8-8819-0435-7

Product and company names mentioned in this work are the trademarks of their respective owners. While every care has been taken in preparing this work, neither the authors nor Vernon Art and Science Inc. may be held responsible for any loss or damage caused or alleged to be caused directly or indirectly by the information contained in it.

Every effort has been made to trace all copyright holders, but if any have been inadvertently overlooked the publisher will be pleased to include any necessary credits in any subsequent reprint or edition.

Cover design by Kenna Libes.

Table of contents

List of figures	vii
List of tables	xv
Author bios	xvii
List of acronyms	xxiii
Foreword	xxv
Sarah Scaturro <i>Cleveland Museum of Art</i>	
Introduction: Fashion's Missing Masses	xxix
Kenna Libes <i>Bard Graduate Center</i>	
Section I: Bringing the body back	1
1. Changing our practices: Diversifying dress display	3
Camille Myers Breeze <i>Museum Textile Services</i>	
Rebecca Helgeson <i>Museum Textile Services</i>	
2. Reflecting diversity: Transforming mannequins to represent humanity's true colors in museum fashion exhibitions	33
Marcy L. Koontz <i>The University of Alabama</i>	
Shirley P. Foster <i>The University of Alabama</i>	
3. Missing mass: Fat fashion in museum collections	57
Kenna Libes <i>Bard Graduate Center</i>	
4. Hollow honesty: Mannequins in the museum space	83
Wonne Scrayen <i>prActiZe</i>	

5. (Re)Dressing American fashion: A curatorial discussion about “Exhibition Worthiness” and the “Museological Body”	103
Emma McClendon <i>Bard Graduate Center, New York</i>	
Lauren Downing Peters <i>Columbia College Chicago</i>	
6. Absence, presence, and absence as presence: Disability in the exhibition of dress	129
Megan Strickfaden <i>University of Alberta</i>	
Section II: Cultural representation and identity	157
7. The <i>Thobe</i> as biblical fantasy: The legacy of Orientalism in Palestinian dress collections	159
Flannery Surette <i>Okanagan College</i>	
Wafa Ghnaim <i>The Tatreez Institute</i>	
8. Collecting the colony: Philippine dress and textiles in U.S. museums	213
Angela Hermano Crenshaw <i>Bard Graduate Center in New York City</i>	
9. Representing indigenous fashion in Latin American museums	237
Laura Beltrán-Rubio <i>The Fashion and Race Database</i>	
10. Orienting queerness: Strategies in curating queer fashion	261
Milana Stewart <i>Independent researcher</i>	
Section III: What can one exhibit do?	287
11. Honoring Native American designers in the Met’s <i>In America</i> exhibition series	289
Echo Malleo <i>Kent Historical Society</i>	

12. Unraveling invisibilities: The “Esther” dress and the Smithsonian’s National Museum of African Art	307
Tolulope Omoyele <i>University of the Arts, London</i>	
13. Un-Fashioning Peruvian stereotypes: Exploring hidden multifaceted identities in fashion exhibitions	339
Sandra Mathey García-Rada <i>Istituto Marangoni Paris</i>	
14. “The Traces of Use”: The potentiality of visibly worn dress in <i>Appearances Can Be Deceiving: The Dresses of Frida Kahlo</i>	365
Michelle McVicker <i>Antonio Ratti Textile Study and Storage Center</i>	
15. <i>The Body Beautiful</i>: [Ad]dressing representation in fashion at National Museums Scotland	389
Georgina Ripley <i>National Museums Scotland</i>	
Index	421

List of figures

Fig. 1.1:	Costume mounting is a physical as well as an intellectual challenge.	4
Fig. 1.2:	Respondents to the April 2024 Diverse Dress Display Survey confirm that costume mounting responsibilities are spread across several traditional museum roles.	6
Fig. 1.3:	Commercial child's mannequin and archival Ethafoam head altered to fit a Hollywood film ensemble with hat.	7
Fig. 1.4:	Diversifying a display of costume can be as simple as varying the finish fabric on a mannequin.	9
Fig. 1.5:	A group of low-profile, custom heads made for an exhibition of Indigenous and European-American people wearing hooded garments. The removeable heads were attached to mannequins using rare-earth magnets.	10
Fig. 1.6:	A combination of low-profile Ethafoam forms (L) and full Ethafoam mannequins (R) were used throughout this exhibit. Black show fabric was chosen to represent the arctic night.	11
Fig. 1.7:	Custom Ethafoam mannequin shaped to support a bustled dress.	18
Fig. 1.8:	A custom Ethafoam mannequin with a replica cage crinoline and petticoat sewn by Kenna Libes. Additional support for the back closure was built into the back of the mannequin.	19
Fig. 1.9:	Custom mannequins, both invisible and traditional, padded out, covered with stockinet, and finished with show fabric. The surface is layered with cotton rag or other PH-neutral paper adhered with wheat starch paste.	20
Fig. 1.10:	Seated mannequin made from a commercial torso and custom Ethafoam bottom. The garments chosen were stable, and a barrier of Melinex was used between the skirt and the seat.	20

Fig. 1.11:	This invisible buckram mannequin emphasizes the beauty of the object but tells little about the person who owned it.	22
Fig. 1.12:	The Boston Colored Giants baseball uniform worn by William “Cannonball” Jackman.	23
Fig. 2.1:	Color measurement template.	47
Fig. 2.2:	Han-A, Maria, Jenny, and Clo mannequins featured in the <i>splash! 100 Years of Women’s Swimwear 1920-2020</i> exhibition, 2022.	50
Fig. 3.1:	View of the plus-size dress shown at the Costume Institute exhibit <i>Women Dressing Women</i> .	59
Fig. 3.2:	Mourning dress worn by Queen Victoria, British, 1894–95.	60
Fig. 3.3:	Photograph, c. 1905, probably American. Collection of the author, 23.562.	65
Fig. 3.4:	Elizabeth Allen (née Parry, 1825–1895), c. 1864.	67
Fig. 3.5:	Stays, c. 1805, originally owned by Abigail Arthur (American, 1759–1820).	71
Fig. 5.1:	Heavily worn and mended jeans found on a North Carolina sharecropper’s farm, ca.1860.	110
Fig. 5.2:	T-shirt worn by professional skateboarder Leo Baker, made by Nike, Inc., 2017.	111
Fig. 5.3:	First Ladies Exhibit in the Arts & Industry building, ca. 1920.	114
Fig. 5.4:	Exhibit Halls in the new U.S. National Museum, March 1910.	116
Fig. 5.5:	Screen captures from Naomi Mishkin’s interview for the “American Wardrobe” installation.	123
Fig. 6.1:	Dress forms provide a more generic canvas to display dress, 2019, Shanghai, China.	135
Fig. 6.2:	A prosthesis (left) and various jackets (right) worn by injured and disabled soldiers, 2015, Canadian War Museum, Ottawa, Canada.	137
Fig. 6.3:	A pair of ca. 1970 Amano (USA) shoes made from leather, plastic and vinyl with a Dr. Scholl’s cushioned heel lift on the right shoe.	140

Fig. 6.4:	Hacked clothing made by/for folks with disabilities for the <i>Crippling Masculinity</i> project on hangers to display them in an exhibition, 2023, Toronto & Edmonton, Canada.	141
Fig. 6.5:	A convertible woolen jacket designed for women with limited arm mobility or a prosthetic arm by Anne Kernaleguen, ca. 1978.	142
Fig. 6.6:	Two men in wheelchairs wearing business casual attire, 2015, Canadian Museum for Human Rights, Winnipeg, Canada.	143
Fig. 6.7:	A non-disabled woman wearing a floral paneled wrap around jumpsuit prototype with ties designed for women with disabilities by Anne Kernaleguen, original photo by Laurie Sims, ca. 1978.	144
Fig. 6.8:	A touchable tactile representation of a textile pattern of airplanes, 2015, Paris, France.	145
Fig. 6.9:	Two photos capturing dress-environment interfaces taken by blind photographer Aymeric Vildieu, 2024, Ile d'Oleron, France.	147
Fig. 6.10:	A textual descriptions for the photos in fig. 6.9, 2024, Ile d'Oleron France.	147
Fig. 6.11:	A neon pink mannequin, made by scanning a person with an asymmetrical trunk, for the <i>Crippling Masculinities</i> exhibition series, 2023, Toronto, Ontario.	149
Fig. 6.12:	Two views of one of the <i>Crippling Masculinities</i> exhibitions in Toronto showing three different mannequins. The mannequins are brightly colored in neon pink, yellow, and electric blue.	150
Fig. 7.1a:	The Gaza <i>thobe</i> on view in the "Arts of the Islamic World" gallery.	162
Fig. 7.1b:	The Gaza <i>thobe</i> on view in the "Arts of the Islamic World" gallery, Brooklyn Museum, 2023.	163
Fig. 7.1c:	The graffitied wall label on October 7, 2023.	163
Fig. 7.1d:	The new wall label, authored by Wafa Ghnaim, on May 15, 2024.	164

Fig. 7.2a:	Raphael Tuck & Sons was the world's largest postcard publisher and issued "The Holy Land Series" in 1906.	167
Fig. 7.2b:	A woman in Bethlehem dress, cradling a water jug. "Woman & tree, Bethlehem."	168
Fig. 7.3:	Khalil Raad, "Neighbours in Bethlehem," early 20 th century. Public domain image.	169
Fig. 7.4a:	A portrait of the Misleh Family in traditional Bethlehem dress.	170
Fig. 7.4b:	A woman dressed in the traditional Bethlehem ensemble of the townspeople (1890–1900).	170
Fig. 7.5:	From left to right, a miniature <i>thobe al-malak</i> fit for a doll (late 19th century, C.I.X.52.8) and two girl's (10–12 years old) dresses, the first from Ramallah (1860s–1870s, C.I.42.176.1) and the second from the Jerusalem area (early 20th century, 1980.389.7).	171
Fig. 7.6a,b:	Left, a) Yousef Albina, "Girls Dressed in the Traditional Clothing of Taamreh Bedouins," 1950s.	172
Fig. 7.7a:	The <i>thobe al-malak</i> on striped velvet, imported by Najib Naser (Naser Factory) from Krefeld, Germany under the British occupation of Palestine to mimic the woven striped linen and silk fabric sourced from al-Majdal in Gaza (city style, circa 1928–mid 20th century).	173
Fig. 7.7b:	The <i>Ta'Amreh thobe ubb</i> with couched rosettes similar to those of the city women in the same region (semi-nomadic style, mid-20th century).	173
Fig. 7.8a-d:	Figure of a seated goddess, Canaanite, 14th–13th century BCE.; Head of a female figure, Neo-Assyrian, Nimrud, 8th century BCE.; Limestone funerary bust of Aqmat, from Palmyra, Syria, late 2nd century CE.; Funerary Column of Abidallathos, mele, Cassia, and Germanos ("Qartaba Column"), 120–160 CE.	175
Fig. 7.9:	A handmade <i>shatweh</i> headdress of a married Bethlehem woman from the early twentieth century, donated in 1920 by Mary Roberts Coles and Mrs. George S. Robbins to the Penn Museum.	180
Fig. 7.10:	Front and back of a <i>thobe</i> which combines the chest panel of the Bethlehem <i>thobe al-malak</i> with the regional dress	

	styles of Gaza, al-Ramle, and al-Khalil in the skirt and sleeves.	183
Fig. 7.11:	A selection of the <i>thobe al-malak</i> in the Met's Palestinian dress collection.	191
Fig. 7.12:	Views of the CI's exhibit <i>From Casablanca to Calcutta</i> , January 9—December 15, 1948.	194
Fig. 7.13:	The map in the entryway of <i>The Art of the Arab Lands, Turkey, Iran, Central Asia, and Later South Asia</i> at the Met that includes Historic Palestine.	195
Fig. 7.14:	Views of the CI's exhibit <i>From Casablanca to Calcutta</i> , January 9—December 15, 1948.	197
Fig. 8.1:	Dress, Philippines (Maranaw), early 19 th century.	217
Fig. 8.2:	Jacket, Bagobo, ca. 1900. Abacá fiber, cotton, beads, sequins.	218
Fig. 8.3:	Vest, Ifugao, c. 1981. Bark.	219
Fig. 8.4:	Shirt, Philippines, second half of 19 th century.	220
Fig. 8.5:	View of Philippines display case in Indo-Pacific Gallery, Yale University Art Gallery.	228
Fig. 9.1:	Display of a Muisca nose pendant and sculpture depicting a human figure with a ceremonial headpiece known as <i>caricure</i> , nose pendant, and necklace, paired with an early nineteenth-century waistcoat at Museo Nacional de Colombia.	241
Fig. 9.2:	Sculpture of a warrior, excavated from the archaeological region of Tumaco—La Tolita (present-day Colombia) and Esmeraldas (present-day Ecuador), ca. 700 BCE–350 CE, on display at Museo Nacional de Colombia.	242
Fig. 9.3:	Display of a headdress, earrings, nose pendant, and necklace superposed in front of a shadow depicting a human figure at the Gold Museum in Bogotá.	243
Fig. 9.4:	Detail of mural painting at the Chapel of Sutatausa depicting a female figure known as the “Cacica de Sutatausa” in Sutatausa, Boyacá, Colombia.	244
Fig. 9.5:	Display with ceramic and stone spindle whorls and three cotton textile fragments from the archaeological site of La Esperanza (Muisca region) at Museo Nacional de Colombia.	246

Fig. 9.6:	Display of Guane cotton textile fragments, ca. 700–1600 CE, over an illustration that attempts to complete the pattern at Museo Nacional de Colombia.	247
Fig. 11.1:	View of "Cascade" Ensemble by EMME Studio Design House (Korina Emmerich), Winter 2021, wool.	290
Fig. 11.2:	View of Ensemble by designer Jamie Okuma (Enrolled member of the La Jolla Band of Mission Indians, Shoshone-Bannock, Wailaki, Luiseño, and Okinawan), Ensemble, 2019.	298
Fig. 11.3:	View of Dresses by designer Lloyd "Kiva" New.	301
Fig. 12.1:	<i>Esther</i> , Patience Torlowei, b. 1964, Nigeria. Dress: natural fibers, silk, silk taffeta lining, cotton interfacings, adhesive Petticoat: net polyester, metal, lace trimmings.	309
Fig. 12.2:	[Detail of] <i>Esther</i> , Patience Torlowei, b. 1964, Nigeria.	314
Fig. 13.1:	View of the plus-size dress shown at the Costume Institute special exhibition "Women Dressing Women," The Metropolitan Museum of Art, Gallery 980, December 7, 2023 - March 3, 2024.	344
Fig. 13.2:	Photograph by Toni Frissel (1952) featured at the Fashion and Textile Museum, August 20, 2019.	346
Fig. 13.3:	Photo of the section "Woven in the sky" taken at the Fashion and Textile Museum, August 20, 2019, by the author.	348
Fig. 13.4:	Photo of the weaving process setup in the section "Woven in the sky" taken at the Fashion and Textile Museum, August 20, 2019, by the author.	349
Fig. 13.5:	Photo of the section "Timelessness and tradition: costumes of Peru" taken at the Fashion and Textile Museum, August 20, 2019, by the author.	352
Fig. 13.6:	Photo of the section "Contemporary Fashion" taken at the Fashion and Textile Museum, August 20, 2019, by author.	355
Fig. 13.7:	Photo of Mozh Mozh's Fall/Winter 2018 collection. The model is wearing the pants featured in the "Weavers of the Clouds" exhibition.	357
Fig. 13.8:	Photo of Mozh Mozh's Fall/Winter 2018 collection. The model is wearing the jacket featured in the "Weavers of the Clouds" exhibition.	358

Fig. 13.9:	Photo of Mozh Mozh's Fall/Winter 2018 collection. The model is wearing the sweater and pants featured in the "Weavers of the Clouds" exhibition.	359
Fig. 14.1:	Ishiuchi Miyako, <i>Frida by Ishiuchi#108</i> , 2013.	370
Fig. 14.2:	Exterior of building where <i>Appearances Can Be Deceiving</i> takes place, as depicted in Frida Kahlo Museum virtual tour.	377
Fig. 14.3:	Close-up of metal rod and bandage exhibition design detail in Room 1, photographed by Michelle McVicker.	380
Fig. 14.4:	Close-up of two case studies of visible displays of wear, photographed by Michelle McVicker.	382
Fig. 15.1:	<i>Body Beautiful: Diversity on the Catwalk</i> at National Museums Scotland, May 23—October 20, 2019, © National Museums Scotland.	390
Fig. 15.2:	Ensembles in UK Sizes 16–18, by <i>Simply Be</i> , from their London Fashion Week "Curve Catwalk" Fall 2017, on display in <i>Body Beautiful: Diversity on the Catwalk</i> at National Museums Scotland, © National Museums Scotland.	403
Fig. 15.3:	Model Rebekah Marine at the FTL Moda fashion show during Mercedes-Benz Fashion Week, New York, Fall 2015.	406
Fig. 15.4:	Tunic, designed by Antonio Urzi for FTL Moda, Mercedes-Benz Fashion Week, New York, Fall 2015 (V.2023.36, National Museums Scotland), © National Museums Scotland / FTL Moda.	409
Fig. 15.5:	Custom looks on loan from Sinéad Burke, by Burberry® and Christopher Kane, Spring 2018, on display in <i>Body Beautiful: Diversity on the Catwalk</i> at National Museums Scotland, © Andy Catlin.	411

List of tables

Table 2.1:	Color measurements – Maria.	47
Table 2.2:	Color measurements – Jenny.	47
Table 2.3:	Color measurements – Han-A.	48
Table 2.4:	Color measurements – Clo.	48
Table 2.5:	Color measurements – Maria.	48
Table 2.6:	Color measurements – Jenny.	48
Table 2.7:	Color measurements – Han-A.	49
Table 2.8:	Color measurements – Clo.	49
Table 12.1:	Forty countries represented at NMAfA.	319

Author bios

Laura Beltrán-Rubio is a curator, writer, and researcher specializing in the arts and fashion of the Americas. She received her Ph.D. in American Studies from The College of William and Mary and her M.A. in Fashion Studies from Parsons School of Design. Her work explores the fabrication of identity through fashion and the arts in the Americas. She has taught at Parsons School of Design, William & Mary, and Universidad de los Andes (Bogotá, Colombia). She is currently a Senior Researcher at The Fashion and Race Database. Her work has been published in scholarly journals, the popular media, and exhibition catalogues.

Camille Myers Breeze began her conservation career in 1989 at the Textile Conservation Workshop in South Salem, New York. After earning a BA in Art History from Oberlin College, Camille received an MA in Museum Studies: Costume and Textiles Conservation from the Fashion Institute of Technology. She spent five years in the Textile Conservation Laboratory at the Cathedral of St. John the Divine in New York City before moving to the Textile Conservation Center at the American Textile History Museum in Lowell, Massachusetts. Camille founded Museum Textile Services in 1999 as a full-service textile conservation studio serving museums, historical societies, and private collectors. Museum Textile Services conservation and exhibition collaborations have received awards from the American Alliance of Museums, AASLH, NEMA, and Maine Preservation. In 2015, she co-founded the Andover Figures® line of custom museum forms for conservators and collections specialists. Camille is a Fellow of the AIC and is the former chair of the Ethics and Standards Committee. She has been a New England Museum Association's Independent Museum Professionals Group Co-Chair and is currently the co-leader of the Conservators affinity group. Camille is a summer instructor at the Center for Collections Care at Beloit College, and has taught elsewhere in the United States, the Dominican Republic, Portugal, and Peru.

Angela Hermano Crenshaw is an art historian, curator, and educator specializing in dress and textiles. She is currently pursuing a PhD in Decorative Arts, Design History, and Material Culture at the Bard Graduate Center in New York City, where she earned her MA. Her work focuses on American receptions of the Philippines in the US colonial period via material objects, particularly textiles. She has shared her work at conferences at Yale University, Boston University, and the New England Museums Association, and regularly lectures on Philippine textiles and dress history. Angela received her undergraduate degree in Art

History from the University of St Andrews in Scotland and has held positions at Providence College Galleries and the RISD Museum, where she curated the recent exhibition *From Pineapple to Pañuelo: Philippine Textiles* (2024–25).

Lauren Downing Peters, PhD, is Associate Professor of Fashion Studies and Director of the Fashion Study Collection at Columbia College Chicago. Her interdisciplinary research explores the entanglements of dress, the body, and identity, with a particular emphasis on plus-size fashion and standardized sizing; twentieth-century American fashion; and fashion sustainability. Her publications include *Fashion Before Plus-Size: Bodies, Bias, and the Birth of an Industry* (Bloomsbury 2023), *Fashion in American Life* (Bloomsbury 2024), and *(Re)Dressing American Fashion: Wear as Witness* (Yale University Press 2025).

Wafa Ghnaim is an art and dress historian, fashion researcher, embroiderer, educator, and the founder of the Tatreez Institute, specializing in Palestinian embroidery and adornment. She is the author of *Tatreez & Tea* (2016) and *THOBNA* (2023), with research published by the Metropolitan Museum of Art, the Art Institute of Chicago, and the National Gallery of Singapore. A former instructor at the Smithsonian Museum and Research Scholar at the Metropolitan Museum of Art, she now continues her preservation work as a Mellon Foundation Research Fellow at the Museum of the Palestinian People, and a commissioned designer for Victoria & Albert Museum's *Thread Memory: Embroidery from Palestine*.

Rebecca Helgeson completed a Museum Studies Masters at Harvard University in May of 2020. She began working part-time at Museum Textile Services (MTS) in 2019, contributing to several major projects both in the studio and off-site. With a background in theatrical production, she also puts her years of experience in fabricating, sewing, and project management into creatively solving many complex preservation challenges. Rebecca is also the NAGPRA (Native American Graves Protection and Repatriation Act) liaison for MTS. Rebecca previously was the Collections Manager at the Framingham History Center, where she oversaw care, storage, exhibitions, and access to their collection, located in three historic buildings.

Shirley P. Foster, Ph.D., is a former chair of the Department of Clothing, Textiles, and Interior Design, Professor Emerita at The University of Alabama, and dedicated twenty-five years to higher education. Her interdisciplinary research delved into the cultural lives of 19th-century women, particularly focusing on refinement in the antebellum South. Her work emphasizes the importance of the human environment, exploring both dress and spatial design, and highlights the power of symbols in these realms.

As a member of The Alabama Historical Commission, Shirley contributed her expertise, actively engaging in the preservation and promotion of state-owned

historic sites. She played a crucial role in statewide programs supporting individuals, groups, and communities in local preservation efforts. Shirley also made substantial contributions to national and state preservation initiatives, overseeing the National Register of Historic Places, and administering programs like the Historic Rehabilitation Tax Credit Act. Over two decades, she was part of the team that, in May 2019, along with scientific experts, determined the identity of the *Clotilda*, the last-known slave ship to enter the United States. Ongoing ACH research aims to guide the preservation of this significant archaeological site for future generations.

Marcy L. Koontz specializes in historic dress, museum studies, and pedagogical methodologies. Koontz is an associate professor and curator of The Fashion Archive at The University of Alabama and has a Ph.D. in Collections Management. Her educational background has uniquely informed her research endeavors, which investigate the intricate tapestry of object-based material culture, meticulous collections management and curatorial practices, innovative exhibition design, and the dynamic integration of emerging technologies. This academic foundation enriches her commitment to preserving and academically exploring our rich sartorial heritage.

She received the inaugural Hope B. McCormick Fellowship, focusing on the relocation and rehousing of the collection in the Hope B. McCormick Costume Center at the Chicago History Museum, and played a crucial role in initiating the establishment of the historic dress collection at the Goodwood Plantation and conducted research and fiber analysis on French tapestries at the Knott House Museum, both situated in Tallahassee, Florida, and created the first collections database for the historic dress and textiles collection at Florida State University. Her ongoing contributions and unique, interdisciplinary perspective, which spans diverse disciplines, including STEM, serve as a catalyst for continued innovative research and comprehensive activities, furthering the preservation and scholarly exploration in the field of historic dress.

Kenna Libes is a PhD candidate in Decorative Arts, Design History, and Material Culture at the Bard Graduate Center in New York City. Her current areas of research include the dress cultures of marginalized populations in the fashion history canon, with a focus on historical dress for larger bodies. She also studies historiography and the composition of collections and exhibitions to understand the production of the past and its influence on the present. She has previously published in *Dress and Fashion, Style & Popular Culture*.

Echo Malleo's scholarship focuses on Native American fashion design and the decentralization of the fashion industry. She also has a passion for museum work and studying how institutions help to form fashion narratives. She is

currently the Curator and Collections Manager at the Kent Historical Society in Kent, Ohio.

Sandra Mathey García-Rada is a graduate from the MA Fashion Studies program from Parsons Paris and has previously studied Fashion Design at Mod'Art Peru and at the Fashion Institute of Technology. Her research explores the legacy of colonialism in contemporary fashion practices and, alongside her academic work, she is a trend researcher for Latin American fashion brands, aiming to create a more responsible fashion industry by rethinking the trend analysis process through a decolonial lens.

Emma McClendon is a fashion historian, curator, and PhD candidate at the Bard Graduate Center. While at The Museum at FIT from 2011-2020, she curated numerous critically acclaimed exhibitions, including *Yves Saint Laurent + Halston: Fashioning the 70s* (2015), *Denim: Fashion's Frontier* (2016), and *The Body: Fashion and Physique* (2019). Recent publications include *Power Mode: The Force of Fashion* (Skira, 2019).

Michelle McVicker is Associate Collections Specialist at the Antonio Ratti Textile Study and Storage Center at The Met. As a collections care professional, she previously worked at El Museo del Barrio, The Museum at FIT, The Smithsonian National Museum of American History, and The Costume Institute. She holds an M.A. in Fashion Studies from Parsons School of Design. Her research interests include how material culture, specifically clothing, embodies Latinx representation within the United States. She has published academically on fashion history, intangible heritage, and how to proactively intervene in gaps within museum costume collections.

Tolulope Omoyele was awarded a PhD in 2023 by the London College of Fashion, University of the Arts London. Tolu is an alumna of the National University of Ireland (M.Litt.), Trinity College, Ireland (MPhil), DunLaoghaire Institute of Arts, Design and Technology, Ireland (P.dip) and Cork Institute of Technology (BSc. in Computing and Information Technology).

Tolu's research interests in the African diaspora, Africa Fashion Week London, African fashion cultures, Yoruba fashion, Nigerian dress cultures, and diaspora fashion media have been informed by the need for scholarly investigation in these areas.

Georgina Ripley Georgina Ripley is Principal Curator of Modern and Contemporary Design at National Museums Scotland, where she is primarily responsible for the fashion and textile collections from 1850 to the present day. She was the lead curator for *Beyond the Little Black Dress* (31 July – 29 October 2023), touring exhibition *Body Beautiful: Diversity on the Catwalk* (2019–22) and for the museum's permanent *Fashion and Style* gallery, which opened in

2016. Ripley is the editor of *Little Black Dress: A Radical Fashion*, published to accompany the 2023 exhibition. Her current research focuses on equity, diversity, and inclusivity in contemporary fashion, and the representation of intersectional masculinities in fashion photography. She is also conducting ongoing research into British fashion designer, Jean Muir (fl. 1962–1995), whose archive forms part of the National Museum's collection.

Dr. **Sarah Scaturro** is the Eric and Jane Nord Chief Conservator of the Cleveland Museum of Art. Previously she was the head of the conservation laboratory at the Costume Institute, Metropolitan Museum of Art and the textile conservator and assistant fashion curator at the Cooper-Hewitt Smithsonian Design Museum. She received her PhD from Bard Graduate Center with a dissertation tracing the professionalization of fashion curators and textile conservators during the 20th century. A highly regarded fashion and textile expert, she has lectured internationally, her writing appears in many books and journals, and her work has been covered by media such as *Vogue*, the *New York Times*, *The Art Newspaper*, *CNN*, and many more.

Wonne Scrayen is the critical fashion curator of prActiZe, a multifaceted platform for fashion from A to Z. Aiming to immerse people into a more embodied experience of fashion, she questions if there is an alternative and more genuine way of engaging with fashion beyond the mere visual. When her research geared more towards embodiment, the visual approach she had come to rely on over the course of her Art History degree [University of Ghent], felt rather counterintuitive. Her subsequent MA at ArtEZ in Critical Fashion Practices did, however, allow her the time and space to consider fashion from this more embodied perspective.

Whether it's through projects of her own, co-curated work or fitting features of fellow creators, prActiZe positions itself as a counterbalance to the [visual] blueprint nature of the current fashion system. Ultimately, to [re]claim agency for both garments as well as bodies.

Milana Stewart is a fashion researcher and writer with a passion for uncovering and celebrating the hidden and marginalized histories of fashion. She has a master's degree in Fashion Studies from Parsons Paris - The New School, where she explores the intersections of fashion, culture, and identity.

Megan Strickfaden, PhD, is a design anthropologist and migrant who has lived in seven countries. She currently makes a home in Edmonton's University of Alberta at the Department of Human Ecology (Canada) and currently holds a position as an adjunct professor in the School of Fashion & Art Design, Donghua University (Shanghai). As a professor, Megan solves complicated problems for people who live without sight, move around speedily on wheels, and/or process the world differently from others. She has carried out extensive anthropological

research and fieldwork in the Netherlands, Belgium, the UK, Canada and China. Megan's areas of specific concern cover, but are not confined to, unpacking challenging problems such as designing specialized systems and networks with many stakeholders. She is interested in understanding human-object and human-environment relations, especially within the context of challenging social issues. Megan uses ethnographic and co-created film, curates exhibitions, and teaches design studies and material culture design to explore with and provoke change.

Flannery Surette is an anthropologist and archaeologist of settler descent and teaches in the department of anthropology at Okanagan College, located on the traditional and unceded territory of the Syilx Okanagan People. She earned her PhD in Anthropology from Western University, where she explored the connection between technological traditions and identity formation on the north coast of Peru through the lens of textile production, material culture and symbolic analysis. She specializes in the archaeology of northern Peru and has been working on projects related to world textiles and identity formation, museology, the archaeology of the Okanagan Valley, experimental archaeology and a collaboration with Wafa Ghnaim, documenting the Palestinian textile industry of the city of al-Majdal.

List of acronyms

Institutions & organizations

AAM	Asian Art Museum, San Francisco
AASLH	American Association for State and Local History
AFWL	Africa Fashion Week in London
AIC	American Institute for Conservation
AMNH	American Museum of Natural History, Smithsonian Institution
BGC	The Bard Graduate Center, New York City
BM	Brooklyn Museum
CI	Costume Institute, Metropolitan Museum of Art
CWF	Colonial Williamsburg Foundation, Williamsburg, VA
DARM	Daughters of the American Revolution Museum, Washington, D.C.
ECA	Edinburgh College of Art
ESDA	European Sculpture and Decorative Arts department, Metropolitan Museum of Art
FHCC	Fox Historic Costume Collection, Drexel University
FSC	Fashion Study Collection, Columbia College Chicago
GWU	Textile Museum at George Washington University
HAM	Harvard Art Museums
HBC	Hudson's Bay Company
IAIA	Institute for American Indian Arts, Santa Fe, NM
INEI	National Institute of Statistics and Informatics, Peru
MAA	Museum of African Art, Smithsonian Institution
MAD	Museum of Art and Design, New York City
MCNY	Museum of the City of New York
MDCHC	Maryland Center for History and Culture
Met	Metropolitan Museum of Art, New York City
MFA	Museum of Fine Arts, Boston
MFIT	Museum at the Fashion Institute of Technology, State University of New York
MIFA	Museum of International Folk Art, Santa Fe, NM

MMA	Object numbers for Metropolitan Museum of Art, New York City
MOA	Museum of Anthropology, University of British Columbia
MTS	Museum Textile Services, Andover, MA
NEMA	New England Museum Association
NMAAHC	National Museum of African American History and Culture, Smithsonian Institution
NMAH	National Museum of American History, Smithsonian Institution
NMS	National Museums Scotland
NMAFA	National Museum of African Art, Smithsonian Institution
NSU	Nova Southeastern University Art Museum, Fort Lauderdale, FL
PMAE	Peabody Museum of Archaeology and Ethnology, Harvard University
RISD	Rhode Island School of Design Museum
SI	Smithsonian Institution
SLIM	Slim's Fashion & Arts School, Manila, Philippines
TFA	The Fashion Archive, The University of Alabama
TMC	Textile Museum of Canada
TSF	Traphagen School of Fashion
VAM	Victoria & Albert Museum, London
WHO	World Health Organisation

Materials

PLA	polylactic acid
PTEG	polyethylene terephthalate glycol
PTL	print-to-last
VOCs	volatile organic compounds

Foreword

Sarah Scaturro

Cleveland Museum of Art

Fashion Studies is a dynamic and porous field. Having been in it for over twenty years, I often find myself following news of upcoming and recent publications to see how its borders are changing and how it is absorbing perspectives from other disciplines. My interest was piqued over a year ago when a call for contributions landed in my email inbox for a forthcoming book aiming to redress issues related to the traditionally restrictive curatorial practices inherent in Western fashion museology. The editor, Kenna Libes, was happily familiar to me, as we both had graduated from the Fashion Institute of Technology's (FIT) Fashion and Textile Studies: History, Theory, and Museum Practice MA program (although I had preceded her by over a decade), and were concurrently doctoral students at Bard Graduate Center. While I had wanted to contribute something to her project, I let the opportunity pass since, at the time, I was diligently finishing my dissertation on the professionalization of dress curation and textile conservation, in addition to my role as the chief conservator of the Cleveland Museum of Art. Yet, I recognized that I should remain aware of her book's publishing, as it would assuredly be one of those texts that marked a rupture with the older ways of doing fashion museology.

A few months later, I was pleasantly surprised and honored when Kenna contacted me, asking if I might be interested in writing the forward for her book. She explained that she understood that I was constantly observing the field (she was right!) and that my years of experience in museums conserving, curating, and archiving fashion, as well as my advocacy for museum workers, would be helpful in situating her book for readers. Additionally, my deep understanding of fashion conservation, a sub-specialization of textile conservation, could contextualize and support Kenna's laser focus on how the mechanics of fashion museology—aspects like mannequins, checklists, and conservation treatments—are essential to understanding and directing the message of fashion in museums. Kenna perceptively understood her project as revealing possible futures of fashion museology through exploring how fashion's missing masses have already been found, and that my time in the field coincided with the shift that her book demonstrated.

I began my graduate education in fashion museology at the turn of the twenty-first century. My schooling exposed me to fashion and textile history and theory, fiber science, curatorial praxis, archiving, and conservation as I

studied the methods of how to curate, preserve, and manage fashion collections. I learned to dress mannequins from June Bové, who had mounted Diana Vreeland's exhibitions at the Costume Institute, Metropolitan Museum of Art during the 1980s.¹ Like many of my fellow alumna from FIT's Fashion and Textile Studies program, as a student, I was in awe of, and somewhat intimidated by this tall, elegantly dressed, and opinionated woman so vigorously wrangling mannequins. She demanded that we study inside and out the garments that we handled, usually through creating drawings that detailed every seam, proportion, and even condition. She taught us that to mount a garment properly, we needed to envision and then fashion the body that once wore it. She showed us how every good costume mounting endeavor included underwear—or at least the approximation of it. Bové also insisted that we study anatomy, clarifying that what we were doing was not just filling space between the mannequin and garment, but creating proxy musculatures and fat deposits. We were to create flesh.

Although it was a comprehensive education, there was little that I was taught about the power dynamics of representation inherent within fashion museology. I had started my studies not soon after Joanne Entwistle published her groundbreaking 2000 book *The Fashioned Body*, which asserted that every body was a dressed body.² Her insistence on the body as “fleshy” instantly grounded dress into the everyday and for everybody.³ Although Entwistle's work quickly made impact in the academy, it took a bit longer for museum practice to incorporate the broadening of embodied representation that *The Fashioned Body* encouraged. For example, while the mannequin dressing class I took in school certainly required that we honor fleshiness, the bodies we studied were still dominantly white, thin, and upper-class.

As I began working in museums, I learned to attune my dressing skills to be not just historically and physically appropriate, but also aspirational. What do I mean by that? I learned I could move the flesh around on a mannequin, for example, by shifting padding to the back, so that I could safely support a garment internally while making it look thinner when viewed from the front. It was also in museums that I was exposed to opinions that a size eight garment could never be ‘chic,’ even though it might be achingly beautiful and

¹ In my doctoral research I came across a memo from Diana Vreeland regarding June Bové where she lauded that Bové “is one of the few people who really cares terribly, and works from a different angle with all that she is inspired by.” Diana Vreeland to Jean Druesedow and Katell le Bourhis, interdepartmental memo, May 19, 1986, Box 24, Costume Institute papers, Metropolitan Museum of Art archives.

² Joanne Entwistle, *The Fashioned Body: Fashion, Dress, and Modern Social Theory*, Cambridge, Malden, MA: Polity Press; Blackwell, 2000.

³ Joanne Entwistle, “Fashion and the Fleshy Body: Dress as Embodied Practice.” *Fashion Theory* 4 (3), 2000: 323–47.

exquisitely hand-crafted. I was taught the lesson that any garment that was not located within or generated from the Western high fashion industry was possibly second-rate, and perhaps not even worthy of collecting as a fashion specimen. This lesson congealed after a museum shed itself of thousands of garments that were categorized as 'regional'—a coded and othering word meaning 'ethnic'—in order to crystalize its collecting mandate to be only Western high fashion masterworks. Overall, my time in museums for the first fifteen years of my career, as reflected through exhibition, display, and collecting practices, taught me that fashion museology prioritized small-sized, high fashion clothes worn dominantly by upper-class white folks. Thus, although the field of Fashion Studies was radically widening, fashion museology appeared to be lagging.

Yet, a shift *was* actually occurring during this time, with small pockets of museum practitioners pushing the field to be more permeable and expansive. This shift materialized through simple, yet revolutionary gestures, such as insisting on differently colored and shaped mannequins that were unlike the standard, slim, white Schläppi mannequins so often used. It also emerged through exhibitions that cast off the monographic narrative of designer-as-genius or the mandatory presence of luxurious clothing of the upper and royal classes. There even began to be exhibitions that prioritized showing the worn, humanistic qualities of dress, rather than presenting an idealized, pristine vision. These exhibitions foregrounded the lived experiences of people with all bodies and from all social strata and cultures. I attempted to contribute to this movement in my capacity as a fashion conservator by proposing a model of practice that simultaneously met the restrictive and traditional fashion museological 'norms' I was expected to carry out in my daily work while still being intentionally flexible and expansive through foregrounding the material reality and the values manifested within fashion.⁴ I believed, and still do today, that my materials- and values-based fashion conservation approach could one day open curatorial methods beyond the limited examples I was experiencing.

And then suddenly, this book you are reading now, *Fashion's Missing Masses*, arrived with unassuming provocation, offering our field a consolidated and inspiring overview of how some fashion museum practitioners have found and reclaimed the "missing masses" of bodies, peoples, and cultures that have not been traditionally represented within fashion exhibitions. This book foremost

⁴ Sarah Scaturro, "A Materials and Values Approach to the Conservation of Fashion." In *ICOM-CC 18th Triennial Conference Preprints*, Copenhagen, 4–8 September 2017, ed. J. Bridgland, art. 1907. Paris: International Council of Museums, 2017. <https://www.icom-cc-publications-online.org/1674/A-materials-and-values-based-approach-to-the-conservation-of-fashion>

interrogates the limits of fashion museology and calls for us practitioners to exceed them. It does so by thoughtfully giving us several pathways forward, demonstrating how the bodies and marginalized identities that historically have been sidelined can become more intentionally centered. The book concludes with a section validating the redress of bodies and cultures within exhibitions through offering inspiring case studies. These collected essays cumulatively build on traditional fashion museological praxis by embracing a seepage of theory and history, thus expanding the possible points from which a practitioner can launch. The mere presence of this book uniquely exemplifies how the museology of yesterday has finally morphed into something insistently different. Compared to my experiences as an emerging professional years ago, *Fashion's Missing Masses* represents a remarkable turn towards a new fashion museology that treats all worn heritage and all bodies as worthy of study and care. Appearing at a time like now, this book is a profound gesture and call to action that demands of us practitioners an openness and engagement with all that fashion museology can be.

Introduction:

Fashion's Missing Masses

Kenna Libes
Bard Graduate Center

This volume is a product of a shift in fashion museology. While most fashion exhibitions focus on clothing worn by young, slim, abled, white people, this paradigm is increasingly being questioned by scholars and visitors alike. In recent years, museum professionals and fashion historians have begun to put more weight on public and community interests—in part thanks to decolonization movements—which has resulted in panels, special journal issues, and conferences dedicated to reparations and representation.

The campaign to decolonize museums is, at its core, a movement for equity. Museums were founded to uphold colonialist ideals of hierarchy: *this thing* is better than *that thing*; *this* is the item that matters.¹ Exhibited objects are nodes of influence, doing work of inspiration, memory-making, and narrative formation, through which history is told. Behind them, often invisible, are the makers, collectors, donors, curators, and conservators to whom they owe either existence or place. While today major fashion designers and corporate sponsors often hold pride of place in an exhibition, the artists and craftspeople of the past are generally obscured. Decolonization, therefore, involves restoration and recovery: giving credit where it is due to remedy absences in the narrative.

Readers may already be familiar with decolonization initiatives in museums. Most often, the public hears about repatriation, in which a museum returns a stolen object to its country or culture of origin. Historians and academics have probably encountered discussions centered around pedagogy and curricula, for which the goal is to de-center the majority—the people in power, whom the historical canon is constructed to venerate—and recognize the existence and accomplishments of marginalized populations. In fashion museums, the influence of decolonization can be seen both politically and physically as staff and visitors encourage shifts in focus around curation, collection, and display. Recent books published about representation in fashion and fashion education, such as *Creating African Fashion Histories* (Indiana University Press, 2022) and *Fashion Education: The Systemic Revolution* (University of Chicago Press, 2023),

¹ Kevin Coffee, *Museums and Social Responsibility: A Theory of Social Practice* (Routledge, 2022), 156.

and *New Approaches to Decolonizing Fashion History and Period Style* (Routledge, 2024), have added significantly to developing scholarship, but there has yet to be a volume that broadly highlights the many facets—both problems and successes—of representation in fashion museums.²

The essays in this volume discuss the state of representation in museum collections and exhibitions of dress, primarily in the Americas, and the work of centering those who have been marginalized. How do museums use and frame objects made or worn by people who are Indigenous, disabled, LGBTQ+, fat, or foreign? Although many institutions are beginning to recognize the importance of including these populations in fashion exhibitions, few regularly do so. It is imperative to question where these objects exist and are housed in collections. Change has been publicly and loudly requested: In her 2020 article “The Incredible Whiteness of the Museum Fashion Collection,” *New York Times* fashion director Vanessa Friedman highlighted the hierarchical implications of major fashion collections, including the Metropolitan Museum of Art’s Costume Institute (CI) in New York and the Musée des Arts Décoratifs in Paris, that center on white designers.³ Long-existing separations and definitions are being questioned: Should a Palestinian *thobe* be part of an ethnographic or fashion collection? Are visible signs of wear acceptable to display? Is the white-painted mannequin truly a blank canvas, or is it a baggage-laden product of institutional racism?⁴ Dress can be an intimate, relatable experience, or it can be used to reinforce damaging stereotypes. Understanding the line between tokenization and representation in spaces of institutional authority is critical to learning how museums can better serve diverse populations in the teaching of history.

Who curates? Who is curated?

The fashion economy is reliant on aesthetics, but no one person arbitrates taste. While the role of tastemaker has expanded dramatically in the digital age, as creative directors, celebrities, social media influencers, and street-style fashionistas alike hold power, it has never been true that every person within a culture dresses the same way, or even that one garment is always used the same

² Scattered work has been done around this goal, including Laura Dionne, “Curatorial Practices Challenging Colonial Narratives in Fashion and Dress Exhibition,” Master’s thesis (Toronto Metropolitan University, 2022 [first online 2024]).

³ Vanessa Friedman, “The Incredible Whiteness of the Museum Fashion Collection,” *New York Times*, September 29, 2020. <https://www.nytimes.com/2020/09/29/style/museums-fashion-racism.html>

⁴ Anne Bissonnette, “Increasing Mannequin Diversity in Museum Exhibitions to Address Social Equity: Making a Case for the ‘Forest People,’” *Dress* 50:2 (2024), 263.

PAGES MISSING
FROM THIS FREE SAMPLE

Index

A

ableism, 142
Africa Fashion Week, 309
African American, 42
AIMS Media, 138
All Walks Beyond the Catwalk, 391
al-Nakba, 161, 199
American Museum of Natural
History, 116, 225, 227, 229
Color of You, 44
Anne Lambert Clothing and Textiles
Collection, Edmonton, Canada,
153
Appadurai, Arjun, 383
appropriation, xxxii, 183, 369, 384
Aragon, Alba F., 371, 385
Asian Art Museum, San Francisco,
224
Ayala Museum, 234
*Skeins of Knowledge, Threads of
Wisdom*, 216
Ayers, Shaholly, 408

B

Bard Graduate Center Gallery
*(Re)Dressing American Fashion.
Wear as Witness*, 104, 125
Bartlett, Florence Dibell (1881–
1953), 184
bayanihan, 232
Benjamin, Walter
now-time, 372
Biblicization, 165
Bissonette, Anne, xxxv
Blaasse, Marije, 96
body size, 15, 131
fatness, 8, 57, 64, 67, 69, 75
plus-size, xxxii, 14, 15, 16, 58,
69, 72, 84, 88, 95, 97, 100, 397,
400, 402
vanity sizing, 91

body surrogates, 150
Bonaveri, xxxvi, 13, 83, 87, 96, 134
Schläppi, 13, 99, 115, 134
Tribe, 13, 98, 100
Boutié, Frédéric, 95
Brighton Museum & Art Gallery
Queer Looks, 263, 269, 272, 273,
278
British Museum, 185
From the Land of the Bible, 200
Brooklyn Museum, 34, 37, 223,
367
Africa Fashion, 25, 160
*Jeffrey Gibson. When Fire Is
Applied to a Stone It Cracks*,
119
Brooks, Mary M., 76, 353
buckram, 19

C

Christian theatrical productions,
182
Christianity, 178, 186
Chromat, 400
Clark, Judith, 346, 366
CNL|Patina-V, 14
Colonial Williamsburg
Foundation, 12, 70, 77
colonialism, xxxiii
color space
CIELAB, 46
concept of the West, 343
Cooper Hewitt
Willi Smith. Street Couture, 37
corsetry, 63, 90, 91, 379
Costume Institute, 34, 57, 58, 62,
66, 86, 109, 223, 275, 289, 367
Museum of Costume Art, 188
A Cycle of American Dress,
109
Cotta, Laurent, 280

Crippling Masculinities. Disabled Men's Intersectional Narratives through Fashion, 133, 148

cultural dispossession, 176
 cultural essentialism, 340
 cultural forgetting, 375
 cultural representation
 African American, xxxix, 110
 Armenian, 197
 Bagobo, 218, 227
 B'laan, 218
 Chancay, 249
 Cherokee, 300
 Chimú, 250
 Filipino, xxxviii, 214
 First Nations, xxxvii
 Indigenous, xxxviii, 238, 250, 258, 347
 Isthmus of Tehuantepec, 374
 Karajá, 257
 Lebanese, 196
 Muisca, 241, 244
 Native American, 117, 119, 262, 289, 297
 Navajo, 302
 Nigerian, xxxix, 308
 Palestinian, xxxviii, 167
 Peruvian, xxxix, 340
 Puyallup, 289
 T'boli, 218
 Ta'Amreh, 170, 174
 Zapotec, 381
 cultural sensorium, 124, 125

D

Daniel Lambert (1770-1809), 136
 Dass, Angélica, 44
 Humanae, 44
 David, Alison Matthews, 93, 118
 Davis, Nancy, 77
 decolonization, xxix
 Decter Mannikin Company, 41
 DeGregorio, William, 68, 71, 77
 Devriese, Pauline, 87, 94, 97, 100
 Digital Equality Lab, 255
 disability, xxxvi, xl, 129, 132, 139, 386, 392, 397, 405
 achondroplasia, 58, 410, 412
 blindness, 146

deafness, 148
 neurodivergence, 148
 orthopedic devices, 368, 379
 prosthetic, 379
 prosthetics, 140, 144, 406, 407
 wheelchair, 10, 14, 57, 139, 144
 Diverse Dress Display Survey, 29
 Dolce & Gabbana, 90
 Dorfman Museum Figures, 14
 dress-environment interfaces, 131
 Duke, Doris (1912-1993), 184

E

El Dorado, 239
 Emmerich, Korina, 289, 292, 303
 Entwistle, Joanne, xxxiii
 Ester Manas, 61
 Ethafoam, 14, 17, 18, 24
 ethnographic collections, 176

F

Fashion & Lace Museum,
 Brussels, 83, 87, 98
 Fashion and Textile Museum,
 London
 Weavers of the Clouds. Textile Arts of Peru, xxxix, 340, 344, 360
Fashion in Diaspora, 232
 Fashion Institute of Technology, 80
 Fashion Study Collection,
 Columbia College Chicago
 Appropriate(d) Dress. Native American [Mis]representation In Fashion & Culture, 262
 fiberglass, 13, 14, 17, 37, 49, 50, 73, 133, 405, 412
 Field Museum, 117, 180, 224, 229
 Finamore, Michelle Tolini, 71, 78
 Flood, Catherine, 94
 Fondation Azzedine Alaïa
 Alaïa/Grès. Beyond Fashion, 117
 Fosshape, 24
 Foucault, Michel, 330
 Fox Historic Costume Collection,
 Drexel University, 72

freak shows, 136
 Frida Kahlo Museum, 371
 Appearances Can Be Deceiving.
 The Dresses of Frida Kahlo, xl,
 366, 369, 372, 376, 386
 La Casa Azul, 367
 FTL Moda, 407

G

Gaba, Lester (1907-1987), 41
 Garland-Thomson, Rosemarie,
 141, 405
 Geczy, Adam, 356
 Gucci, 91

H

Hans Boodt, 15, 25, 99, 138, 402
 haptic fashion, 124
 Harvard Art Museums, 225
 Helen Louise Allen Textile
 Collection, University of
 Wisconsin, Madison, 225
 Henestrosa, Circe, 366, 370, 381
 heritage, 354
 Higgins, Salvacion Lim "Slim"
 (1920-1990), 221
 "Holy Land" phenomenon, 165,
 170, 174, 200
 pilgrimage, 191
 Honolulu Museum of Art, 228
 Hudson's Bay Company, 291
 Hurst, Neal, 77

I

In Focus. Blind Photographers
 Challenge Visual Expectations,
 133, 146
 invisible mounts, 21, 117, 124,
 140, 243
 Irvin, Kate, 71
 Ishiuchi, Miyako, 370
 Frida by Ishiuchi, 370
Ixitkydký. Um olhar sobre os
vestires tradicionais das
mulheres Iny Karajã, 257, 258

J

Jansen, Angela, 106, 250
 Judaism, 186

K

Kahlo, Frida (1907-1954), xl, 140,
 366, 371, 379, 386
 Frida Kahlo. Making Her Self
 Up, 24
 Kane, Christopher, 412
 Kharoufeh, Nijmeh, 184
 Kisiel, Marine, 280
 Knox, Kelly, 407
 Kunstmuseum Den Haag, 96
 Kutesko, Elizabeth, 360

L

La Mexicana, 384
 Lacis Museum of Lace and
 Textiles
 The Philippine Cloth of Pride,
 Endurance & Passion, 229
 Lagerfeld, Karl, 99
 language, 84, 94, 101, 251, 342
 American Sign Language, 149
 Latin American fashion, xx, 251,
 252, 253, 254, 343, 354
 Levine, Barbara, 375
 Lewisohn sisters, 35, 184, 188
 London College of Fashion, 255
 Sewing Semiotics, 92
 Lopez, Luanda, 367
 Lor, Nicolas, 87, 89, 92, 98

M

Macchiavello, Chiara, 343
 Madame Tussauds, 134
 Manex, 15
 mannequinage, 85, 94, 367
 mannequins, xxxv, 5, 6, 11, 13, 15,
 16, 24, 36, 37, 39, 51, 53, 57, 72,
 73, 83, 84, 86, 87, 88, 90, 100, 105,
 113, 115, 131, 134, 144, 151, 392,
 402, 403, 404, 408, 412, 419
 diverse, 35

- models
 Aaron Rose Philip, 57, 139
 Adhel Bol, 26
 Christy Turlington, 26
 Donyale Luna, 39
 Sayoko Yamaguchi, 40
 Sinéad Burke, 58, 138, 399, 410, 414
 Tina Chow, 134
 Twiggy, 134
 pregnant, 145
 skin color, 8, 36, 38, 41, 116, 150
 wax, 101
 wicker, 408
 Marine, Rebekah, 407
 Mary Katrantzou, 90
 Maryland Center for History and Culture
Spectrum of Fashion, 72
 masculinity, 148
 MATE – Museo Mario Testino
 Alta Moda, 254
 Matin, Mozhdeh, 355
 Maura Reilly, 120, 266, 270
 McClendon, Emma, xxxv, 36, 63, 75, 393, 402
 McCord Stewart Museum, Montreal
Reveal or Conceal?, 93
 Melchior, Marie Riegels, 345, 378
 Merle-Smith, Kate Fowler (1888–1982), 184
mestizo, 219, 253
 Metropolitan Museum of Art, xxx, xxxviii, 26, 34, 57, 107, 162, 187, 223, 227
Alexander McQueen. Savage Beauty, xxxi
al-Nakba. Seeds of Fashion, 200
 Antonio Ratti Textile Center, 187
Camp. Notes on Fashion, xxxii, 263, 273, 275, 279
Cycle of American Dress, 195
From Casablanca To Calcutta, 195, 199
 Global Dress Collection, 188
In America, xxxix, 289, 294, 303
In America. A Lexicon of Fashion, 104, 289, 296, 299
In America. An Anthology of Fashion, 300
Women Dressing Women, xxxii, xxxv, 57, 86, 139, 413
 Mexican dress, 366
 embroidery, 385
huipil, 252, 368, 381, 385
rebozo, 369
 Tehuana, 368
 Mexican fashion, 253
 Mexicanidad, 366, 384
 Mexico
 Isthmus of Tehuantepec, 366, 374, 383
 Milbourne, Karen, 311
 ModeMuseum Antwerp, 83, 95, 98
 Modemuseum Hasselt, 83, 87
DressUndress, 89
SMUK, 90
 Musée du quai Branly, 226
 Museo de America, 225
 Museo de Arte Miguel Urrutia
Sembrar la duda, 256
Museo del Oro, 237, 240, 245
 Museo Franz Mayer
Carla Fernández casa de moda. Un manifiesto de moda mexicana, 252
 Museo Textil Precolombino
 Amano, Lima, 248, 250
 museological body, 105
 Museu de Arte Brasileira
 Moda no Brasil. criadores contemporâneos e memória, 251
 Museum of Anthropology (University of British Columbia, 185
 Museum of Costume History, Buenos Aires
Íntima, Mary Tapia, 252
 Museum of Fine Arts, Boston, 224
Fashioning Sargent, 21
South African Art, Made Visible, 25
 Museum of International Folk Art, 179, 184
More Splendid than the Shining Full Moon. An Exhibition of

Costumes from Old Palestine,
201
Museum of the City of New York,
66, 70
Museum Textile Services, 13, 75

N

national identity, 371
National Museum of African
American History and Culture,
320
National Museum of African Art,
308, 319, 321, 332
Earth Matters, 327
Earth Matters, Fashion
Matters, 310, 330
*I Am... Contemporary Women
Artists of Africa*, 311
Museum of African Art, 317
National Museum of American
History, 66, 77, 114, 221
Collection of Period Costumes,
34
Suiting Everyone, 106
National Museum of Colombia,
241, 246
National Museums Scotland
The Body Beautiful. Diversity
on the Catwalk, xl, 78, 138,
389, 390, 405
Navajo dress
broomstick skirts, 302
New, Lloyd Kiva (1916-2002), 300,
303
NIX Pro mobile spectrophotometer,
46
Norfolk Museums, 405

O

O'Brien, Alden, 68, 75
Okuma, Jamie, 297, 299, 303
Olmedo, Dolores, 373
Orientalism, 165, 185
Other, concept of, 116, 267, 347,
356, 405
Ottoman dress
sarma, 196

P

Pacific Asia Museum, University
of Southern California, 225
Palacio de Iturbide
*El arte de la indumentaria y la
moda en México, 1940-2015*,
252
Palais Galliera, 280, 367
Palestine, 189
American Colony, 186
Bayt Dajan, 179
Bethlehem, 169, 180, 181, 191
Gaza, 160
Jerusalem, 172, 185, 188, 198
Ramallah, 189, 191, 196
Palestinian dress
abayah, 189, 192
jellaya, 196
keffiyeh, 196, 199
khirqqa, 191
shatwe, 172, 178, 180, 183, 187
taqsira, 178, 191
thobe, xxx, xxxviii, 161, 181, 198
thobe abu qutba, 179
thobe al-khaddama, 171
thobe al-malak, 170, 179, 192
thobe ghabani, 185
thobe ubb, 173
Palestinian embroidery, 174, 183
Bethlehem style, 178
tahriri, 171
tatreez, 168, 191
papier-mâché, 17, 19, 73, 77
Parisian dolls, 133
Pastor Rocas, Marian, 214
Peabody Museum of Archaeology
and Ethnology, 225, 230
Pendleton Woolen Mills, xxxix,
290, 293
Penn Museum, University of
Pennsylvania, 180, 231
Peru, 340, 345, 347, 361
Peruvian dress
manta, 245, 344
pollera, 344
Petrov, Julia, 38, 89, 91, 94, 95, 118,
393
Pham, Minh-Ha T., 375
Philadelphia Museum of Art

Patrick Kelly. Runway of Love, 37
 Philippine dress
barong, 220, 224
camisa, 220, 224
kalukaplu, 230
malong, 217
relicarios, 223
 photography, 142, 146, 382
 blind, 146, 152
 selfies, 146
 Piña (pineapple) fiber, 219, 223, 224, 225, 229, 233
 polylogue, 120, 121
 portable environment, 130, 142
 Pro Infirmis, 138
 Proportion London, 25, 402, 408, 412
 Pushor, Jessica, 69, 75, 76

Q

queer identity, 262, 265, 282, 401
 camp, 274, 278
 gender identity, xxxix, 13, 148, 404

R

Rahr Color Clinic, 199
 resonant design, 412
 Rhode Island School of Design
 Museum, 71, 231, 233
 Rootstein, 39, 134
 Rosenzweig, Denise and
 Magdalena, 374

S

Said, Edward, 356
 Sauro, Clare, 72
 Scaturro, Sarah, xxxiv, 86, 107, 367
 Shippensburg University
 Fashion Archives and
 Museum, 225
 Simon, Hilary, 340
 skin color, 9, 16, 50, 115, 404
 Soto, Hilda Trujillo, 366
Staten Island Mode, 122
 stereotypical exoticism, 360

Syria
 Aleppo, 179, 192
 Syrian dress, 190

T

Tartsinis, Ann Marguerite, 227
 Terry, Christian, 352
 Testino, Mario, 254
 Textile Museum of Canada, 182, 226
 textile primacy, 247
 Textiles Research Center, Leiden, 226
 The Fashion Archive, University of Alabama, 52
 The Skin Tone Mannequin
 Project, 42, 45
 The Hinabi Project, 229
 The Museum at FIT
 A Queer History of Fashion, 263, 266, 269
 Black Fashion Designers, 42
 The Textile Museum, GWU, 182, 225
 Sweet Yarns. The Story of a Noble Fiber from the Philippines, 228
 Thierry Mugler, 89
 3D modeling, 24
 body scans, 145, 148
 timelessness, 368, 385
 Torlowei, Patience, xxxix, 308, 312
 traces of wear, 105, 366, 370
 Traphagen School of Fashion, 196
 Trujillo, Hilda, 370
 Turok, Marta, 367, 368, 385

U

UCLA Fowler Museum of Cultural History, Los Angeles, 229
 Universal Design for Learning, 121
 Urzi, Antonio, 407

V

Van Godtsenhoven, Karen, 57, 86, 89, 91, 92, 101

- Van Rooij, Christel, 83, 87, 96, 99
Vänskä, Annamari, 267
Victoria and Albert Museum, 12,
74, 77, 221, 255, 367
 A Concise Dictionary of Dress,
 118
Africa Fashion, xxxii, 25, 38,
331
 David Bowie Is, xxxi
 Disobedient Objects, 88, 92, 94
 *Fashioning Masculinities. The
 Art of Menswear*, 262
 *Frida Kahlo. Making Her Self
 Up*, 24
 *Gabrielle Chanel. Fashion
 Manifesto*, xxxi
 Kimono. Kyoto to Catwalk, 22
Streetstyle. From Sidewalk to
Catwalk, 1940 to Today, 265
Viktor & Rolf, 100
Vionnet, Madeleine (1876-1975),
134
Virtruvian Man, 99
Vivek, 24
Volonté, Paolo, 65, 89

W

- WalkingStick, Kay, 297
weaving, 350
Welters, Linda, 221
Wilson, Elizabeth, xxxiv, 112, 118,
356, 386
Wilson, Leila, 186
witnessing, Kelly Oliver, 108
World's Fairs, 227, 231

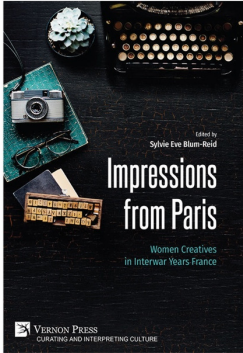
Y

- Yale University Art Gallery, 227



VERNON PRESS

Other distinguished titles from “Curating and Interpreting Culture”:



Impressions from Paris

Women Creatives in Interwar Years France

Sylvie Eve Blum-Reid (Ed.)

'Impressions from Paris' explores the contributions of women artists and writers in interwar Paris, a hub of experimentation amid political upheaval. Through art, literature, fashion, and more, this volume revisits their global impact, inspired by works like Shari Benstock's 'Women of the Left Bank' and Andrea Weiss's 'Paris Was a Woman.'

\$102 | €92 | £81

Subjects: Literary Analysis, Cultural Studies, History.

ISBN: 978-1-64889-735-1 | Hardback | 205 pp | 1/2024

Also available in E-book.

vernonpress.com/book/1815

Italy in the Second Half of the 19th Century

Bridging New Cultures

Francesca Cadel, Paola Nastri (Eds.)

This volume explores 19th-century Italy's cultural transformation through literary and interdisciplinary case studies, highlighting creativity, resilience, and women's emancipation.

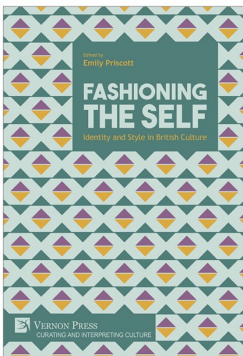
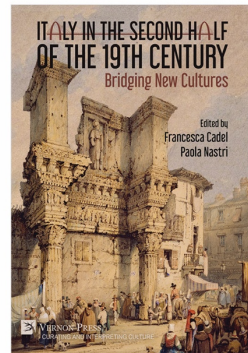
\$107 | €100 | £86

Subjects: Sociology, Education, Language and Linguistics.

ISBN: 978-1-64889-746-7 | Hardback | 266 pp | 1/2024

Also available in Paperback and E-book.

vernonpress.com/book/1827



Fashioning the Self

Identity and Style in British Culture

Emily Priscott (Ed.)

Fashioning the Self explores how personal style intersects with race, class, gender, and colonialism in British culture. Through interdisciplinary essays on portraiture, literature, and working-class glamour, it reveals fashion's power to reshape identity and cultural meaning, highlighting the richness and diversity of British style across time.

\$69 | €65 | £59

Subjects: Art, Sociology, History.

ISBN: 978-1-64889-179-3 | Hardback | 190 pp | 9/2023

Also available in Paperback and E-book.

vernonpress.com/book/1246

Vernon Press is accepting proposals for monographs or multi-author volumes in this series.

For more information, visit <https://vernonpress.com/publish-with-us> or contact us directly at submissions@vernonpress.com