



FASHIONWORK, FASHION WORKERS

Ever since Mallarmé's self-published fashion magazine *La Dernière Mode* (1874), artists have taken an interest in fashion, not only engaging it as a polemical theme but adapting its real modes of production. By embracing the working realities of the fashion industry, artists confront alternative forms of manufacture, presentation, and sales, affording them fleeting spaces for experimentation and critique. In occupying the intersection of these creative worlds in highly idiosyncratic ways, hybrid practices help challenge our very definitions of art and fashion by transgressing their economic, institutional, and social delineations.

Fashion Work, Fashion Workers brings together five artistic projects that have engaged the production, presentation, and distribution processes of the fashion industry. Through archival material, moving image, artworks, and garments, the exhibition explores fashion work in all its complexity, tracing it from the atelier of the garment-maker to the post-production editing suite of the campaign photographer. The historical arc of the exhibition connects 1990s collaborative, DIY-approaches to fashion design and promotion to the digitized and increasingly corporatized systems of fash-

ion of the 2010s, where aesthetic activities such as styling and creative directing have become ubiquitous. The exhibition suggests that in a post-Fordist society, where work is increasingly individuated, project-based, and subcontracted, fashion workers such as designers, stylists, and image-makers are figures of particular relevance as they seek out platforms for critical expression while ensuring economic livelihood within the cultural industries. Collectively, these artists engage the industry of fashion by engaging, distorting, or circumventing its rules and conventions.

Between 1995 and 1998, the shape-shifting cultural collective Bernadette Corporation operated as the ready-to-wear fashion brand *Bernadette Corporation Fashion Line*, releasing biannual collections and staging fashion shows that warped the conventions of traditional fashion communication. As a meta-brand, they examined fashion's rapid corporate co-optation of urban youth culture and lampooned the identity-driven consumerism of the 1990s. The collective's shifting members worked omnipresently as designers and stylists across New York's media platforms — only to reinvent their themselves as fashion magazine editors in 1999, founding and releas-

List of Works

- 1 DIS, *Watermarked*, 2012, Digital Video. Courtesy Project Native Informant
- 2 Susan Cianciolo, *Folding Screen*, 1996-1998, Water-based paint, canvas, board, ink, hinges, 48 x 30 in. ◊
- 3 Susan Cianciolo, *Run 2* Turquoise Wrap Skirt and Bright Purple Jacket, 1996 ◊
- 4 Susan Cianciolo, *Run 4* through *Run 8*, 1996-1999, Collage of preparatory photographs for *The Dune Magazine Ad* and *Run 4* — *Run 8* archival photographs by Rosalie Knox, Ari Marcopoulos, Wyatt Troll and Laura Genninger, 40 1/2 x 29 1/2 in. ◊
- 5 Susan Cianciolo, *Run 4*, 5 and 7, 1996-1998, Collage of Susan Cianciolo polaroids and photos by Rosalie Knox and Annette Monheim, 40 x 28 1/4 in. ◊
- 6 *Run 1-3* book, photos by Andrea Rosen, 1996, Photographs (documenting models waiting in a circle prior to screening of *Pro-Abortion Anti-Pink* at Andrea Rosen on Prince Street), tape, collage on paper ◊
Run 1 soundtrack on cassette, 1995 ◊
Run 2, 1996, Black and white xerox lookbook, photo by Dietmar Busse ◊
Run 1-4 book, 1993-1997 drawing and paper/ photograph collage on paper ◊
- 7 Susan Cianciolo, *Run 3* Sheer Black Shorts, 1996, Floral Line Drawing Crop Top with original *Run 3* pattern, 2014 ◊
- 8 Susan Cianciolo, *Run 11* Black Denim Jean with Tan Side Tie, 2000-2001, *Run 11* Patchwork Leotard (remade 2009) ◊
- 9 Susan Cianciolo, *Alleged* Films 95 97 99: *Pro-Abortion Anti-Pink*, *Diadal* and *Run with Zeros* by Antek Walczek, 1995-1999, Digital video (color, sound), 27:29 minutes ◊
- 10 Susan Cianciolo, *Pro-Abortion Anti-Pink* study, 1995 photograph, pen ink, orange paper, collage
Run 5 dolls, 1997 Photograph, Rosalie Knox ◊
Run 10 performance still, featuring *Mended Veil* Jewelry Collaboration, Andrea Rosen Gallery, 2000 Photograph ◊
"Designers and Their Tribes", Photo reportage by Annie Leibovitz featuring Susan Cianciolo and family, US Vogue, 2000. Courtesy Jeppe Ugelvig Archive
Pro-Abortion Anti-Pink screenplay with Phil Frost, 1996, Collage on paper ◊
Run 5 Collection Book, 1997 ◊
Run 4-8 book, 1997-1999 ◊
Hand woven Kyoto silk stand up neck cover, 2010, Woven cloth from "Underneath the Sea and Beside a Mountain" collection ◊
- 11 BLESS Service No. 46 (2012-). Courtesy BLESS
The CCS Wallscape, 2018, Custom-made photo-wallpaper on board, hooks, shelves, 118" x 157"
- (300 cm x 400 cm)
The Doshaburi Scarf, 1 scarf, greymix
The RA Make-up Pictures, 2 Images
The RA Make-up pictures, 1 image (Anna)
The Stand-up Comedy Demimooresbag, 1 hemp bag
The TOC Bikelock Lock 8, 1 bikelock, gold silver mix
The TOC Bikebumbag, 1 bumbag, black
The Maryam Nassir Zadeh Jeansjacket, 1 jacket, size S, dark blue/light blue
The Triple Major V-hood sweater, 1 sweater, mix + reflector
The Colette Eastbag, 1 backpack, brown
The Lift Keyknot, 2 keyknot (1 black, one natural)
The PinUp BabyBoom, 3 sweaters (1 palestine, 1 sword, 1 solitaire)
The Dr. Elgarafi Jasmine's jacket, 1 jacket, greyrosé check
The Manuel Raeder Costumebomber, 1 bomber, jacket
The DGF Colorwave, 1 Bag, red, oldrosé, green, blue
The Bjarne Melgaard Sleeve liner, 1 jacket
The LRC Tamcoat, 1 coat, 2017. Courtesy Lydia Rodrigues
- 12 Bernadette Corporation, *Reconstructed Outfit*, 2012-2018, Reconstruction of S/S '96 customized jeans, Asian-inspired top and puffy nylon vest, both F/W '95 Δ
- 13 Bernadette Corporation, *Bernadette Corporation: Fashion Shows, 1995-1997, 1995-97*, 6:20 min,



ing the short-lived but impactful *Made in USA* (1999-2001). Named after the poorly rated Godard film from 1966, *Made in USA* brought together many experimental voices of the late 1990s fashion world in the U.S. and expanded what fashion publishing could entail.

With her idiosyncratic label *RUN* (1995-2001), artist-designer Susan Cianciolo (b. 1969) operated at the intersection of New York's art and fashion worlds of the 1990s. Working closely with her friends and family, whom she would enroll as co-designers and -producers, *RUN* functioned as a total work of art that in its insistence on craft defied the production norms of both fashion business and art practice. Cianciolo's raw and ethereal designs — all handmade and unique — reflected a personal and highly original approach to textile production, frequently up-cycling and repurposing pre-existing materials in new ways. *RUN*'s conceptual fashion presentations were presented in galleries across New York City, featuring a changing cast of poets, film-makers, musicians, and photographers, while designs were sold in fashion stores internationally.

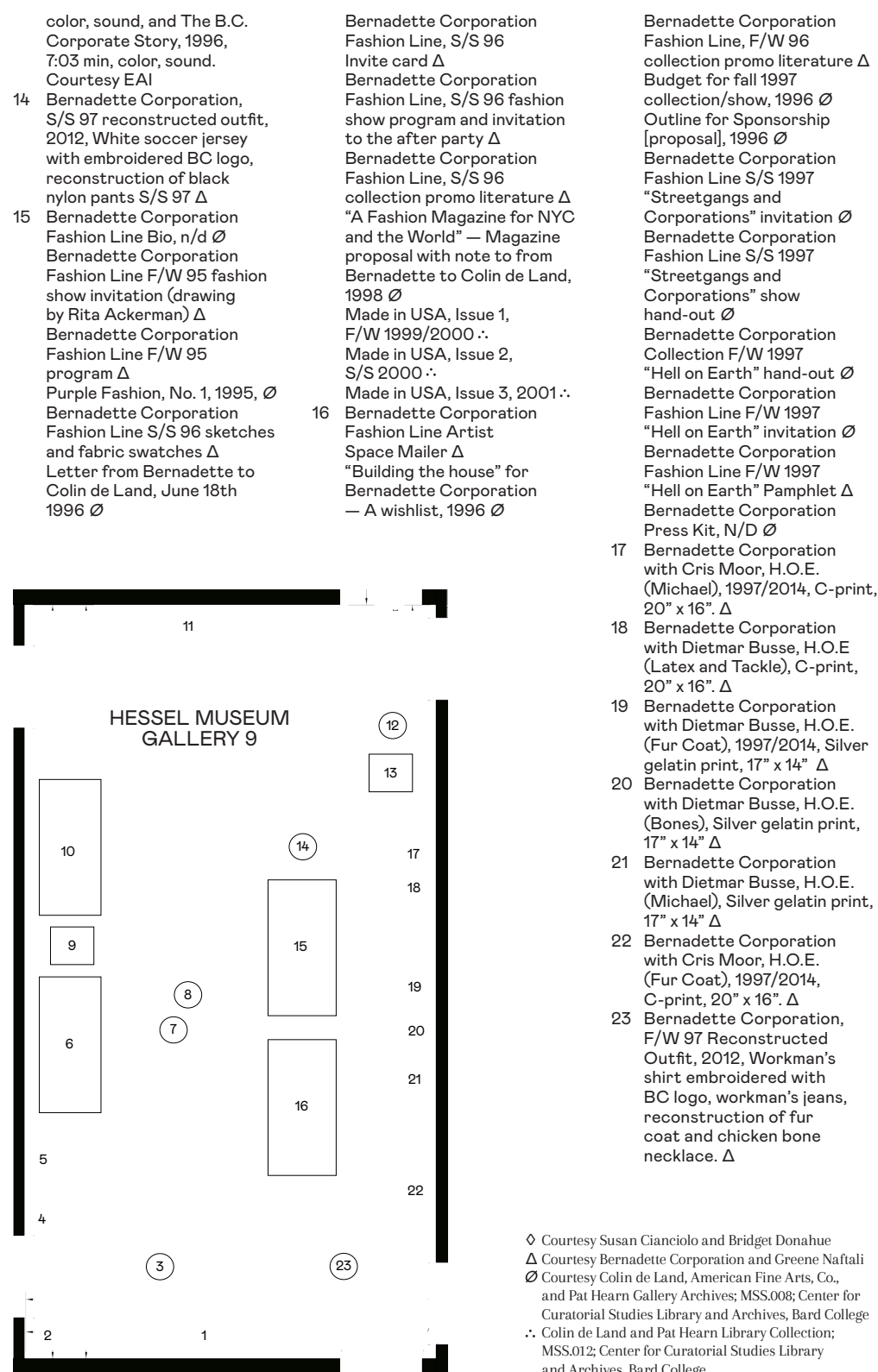
For over 20 years, the European duo BLESS (f. 1995) has devoted themselves to rethinking the conventions of fashion production and presentation. Since launching their first project — a series of "wigs" made of recycled fur — they have set out to define a new, idealist approach to fashion practice and business, one that, in their own words, functions as "a visionary substitute to make the near future worth living for." Their interdisciplinary work — ranging from garments to accessories, furniture, and installations — is presented exclusively through "services" that are displayed concurrently in mu-

seums, art biennales, and fashion stores around the world. Included here is a retrospective display of BLESS's collection *N°46* (2012-), which functions as an open-ended commission-based design service to which clients can submit requests for any kind of unique BLESS product — thereby consciously defying the bi-annual rhythm of the fashion industry.

The New York-based collective DIS has occupied a variety of roles in the worlds of art and fashion over the last 10 years, working as artists, curators, stylists, producers, and party hosts. Their publishing platform *DIS Magazine* (2008-2017) critically fused the language of art, fashion, and entertainment online, and became the definitive hub for emerging web-based cultural practices during the early 2010s. In 2014, they launched DISown, a permanent e-commerce platform stocking fashion and home merchandise by more than thirty artists. Their 2012 campaign *Watermarked* for fashion brand Kenzo reflects on the nature of commissioned image-making for corporate fashion brands, an increasingly common form of artistic work today. *Watermarked* reflects the group's ongoing commitment to exploring the status, politics, and economics of the image in a post-digital consumer society.

Fashion Work, Fashion Workers is curated by Jeppe Ugelvig as part of the requirements for the Master of Arts degree at the Center for Curatorial Studies, Bard College.

Cover photo: Cris Moor
Design: Laura Silke



◊ Courtesy Susan Cianciolo and Bridget Donahue
Δ Courtesy Bernadette Corporation and Greene Naftali
Ø Courtesy Colin de Land, American Fine Arts, Co., and Pat Hearn Gallery Archives; MSS.008; Center for Curatorial Studies Library and Archives, Bard College
∴ Colin de Land and Pat Hearn Library Collection; MSS.012; Center for Curatorial Studies Library and Archives, Bard College



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