MARGIN: 26.5mm
MARGIN: 15mm

Thesis submitted in partial fufilment of
the requirements for the Degree of
Doctor of Philosophy (PhD)

UNSEX

EXHIBITION-MAKING AS A METHODOLOGICAL APPROACH TO INTERPRET CONTEMPORARY GENDER-NEUTRAL FASHION IN MUSEUMS AND GALLERY SPACES

by Antonis Daikos

November 2022

University of the Arts London
London College of Fashion
Centre for Fashion Curation

London Doctoral Design Centre

MARGIN: 33.5mm
MARGIN: 40mm
MARGIN: 15mm
MARGIN: 26.5mm
MARGIN: 15mm
MARGIN: 26.5mm
A4 FORMAT: 210mm (W) x 297mm (H)
OVERSIZED FORMAT: 270mm (W) x 350mm (H)

Thesis submitted in partial fulfilment of
the requirements for the Degree of
Doctor of Philosophy (PhD)

UNSEX

EXHIBITION-MAKING AS A METHODOLOGICAL APPROACH TO INTERPRET CONTEMPORARY GENDER-NEUTRAL FASHION IN MUSEUMS AND GALLERY SPACES

by Antonis Daikos

November 2022

University of the Arts London
London College of Fashion
Centre for Fashion Curation

London Doctoral Design Centre

supervised by

Prof. Amy de la Haye (DoS)
Prof. Judith Clark
Dr. Jeffrey Horsley

MARGIN: 26.5mm
MARGIN: 15mm
A4 FORMAT: 210mm (W) x 297mm (H)
OVERSIZED FORMAT: 270mm (W) x 350mm (H)

ABSTRACT 1
PREFACE 3

INTRODUCTION 5

1.0 DEFINITION: *GENDER-NEUTRAL FASHION* 16
1.1 METHODOLOGY TOWARDS A DEFINITION 16
1.2 DESIGNERS 17
1.3 GEOGRAPHY 23
1.4 TIMELINE 29
1.6 NORMCORE 31
1.6 PRETENSION 35

2.0 INTERPRETATION: *GENDER-NEUTRAL FASHION* 36
2.1 FRAGMENTS OF FASHION 36
2.2 SPECTRUM OF GENDERS 39
2.3 OBJECTS: *VARIANTS* AND *HYPOTHETICAL ORIGINALS* 42
2.4 FRAGMENTS (PART 1 of 2): HISTORY THROUGH OBJECTS 45
SECTION OVERVIEW 52
2.4.1 THE GENDERED OBJECT 55
2.4.2 OBJECT I: ACCESSORY 57
2.4.3 OBJECT II: GARMENT 61
2.4.4 BODY (ANIMATE) 98
2.4.5 DESIGN 113
2.4.6 MATERIAL 124
2.4.7 DECORATION 137
2.4.8 COLOUR 145
2.4.9 GRAPHIC 157
2.4.10 CONTEXT: A-W OF STYLES 168
FRAGMENTS (PART 1 of 2): EPILOGUE 199

3.0 MUSEOLOGICAL CONTEXT 200
3.1 (FASHION) EXHIBITIONS AND GENDERS 200
3.2 EXHIBITION REVIEW: *GENDER BENDING FASHION* 219
3.3 (FASHION) EXHIBITIONS AND PRETENSION 228

4.0 EXHIBITION-MAKING STRATEGIES 232
4.1 FRAGMENTS (PART 2 of 2): DESIGN RESEARCH 232
4.1.1 THE GENDERED MUSEUM 233
4.1.2 OBJECT I: EXHIBIT 235
4.1.3 BODY (INANIMATE) 253
4.2 EXHIBITION DESIGN 258
4.2.1 Q 266
4.2.2 VENUE 268
4.2.3 TOPOGRAPHY 271
4.2.4 MAPPING OF GENDERS 273
4.2.5 ORIENTATION 275
4.2.6 AUGMENTATION 277
4.2.7 DISRUPTION 279
4.2.8 MATERIALITY 283
4.2.9 SECTION OVERVIEW 286
FRAGMENTS (PART 2 of 2): EPILOGUE 304

CONCLUSION 308

REFERENCES 312
WEBSITES 326
APPENDIX A: GLOSSARIES 329
APPENDIX B: COMMUNICATION 339

ACKNOWLEDGEMENTS 347

MARGIN: 26.5mm
MARGIN: 15mm

ABSTRACT

According to theorist Elizabeth Wilson, fashion *"defines and redefines the gender boundary"* (Wilson, 2007, p.117). Correspondingly, academics Joanne Entwistle (2015) and Judith Roof (2016) further consider how contemporary fashion reshapes that boundary, whilst engaging with nonbinary gender identities. Moreover, the links between fashion and genders are negotiated by leading fashion media, such as *Vogue* and *Women's Wear Daily*, and by practitioners in fashion and museums, including designers Rad Hourani and Neil Grotzinger, and curators Maria Luisa Frisa (2018, 2020) and Michelle Finamore (2019), among others.

The demographic data around nonbinary genders are inconclusive; notably, in the UK, gender identity was first addressed during the 2021 Census. However, the Asexual Visibility and Education Network estimate that up to 25% of the global population may not identify with the gender binary (Bauer et al., 2017). Whereas gender-neutrality is apparent in contemporary western fashion, few fashion exhibitions have engaged critically with the topic.

With this practice-based research, comprising a written thesis and a practical exhibition proposal, I aim to contribute to the field of fashion exhibition-making by developing strategies to interpret contemporary gender-neutral fashion within museums and galleries. In my thesis I provide an analytical definition of gender-neutral fashion and identify designers and objects, which synthesize a fragmentary history of gendered archetypes and their gender-neutral re-interpretations within fashion. In my practical proposal I consider existing exhibition-making conventions, such as plinths and mannequins, and I identify the following new strategies towards negotiating the relationships between historic gendering and contemporary gender-neutrality: *topography, mapping, orientation, augmentation, disruption,* and *materiality.*

Finally, a central objective within this practice-based thesis is to demonstrate the symbiosis of exhibition-making theory and practice. Thus, the graphic integration of fashion imagery, architectural representation and text comprises as significant a contribution to the research as the body of text and provides a new template for practice-based research on fashion exhibition-making.

MARGIN: 15mm
MARGIN: 26.5mm
A4 FORMAT: 210mm (W) x 297mm (H)
OVERSIZED FORMAT: 270mm (W) x 350mm (H)

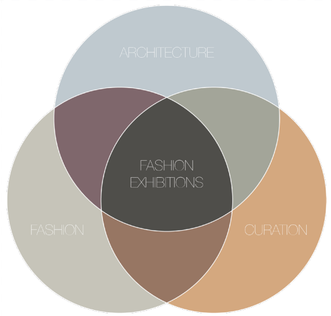


Diagram A
My perception of fashion exhibition-making shown as the overlap among architecture, fashion and curation.

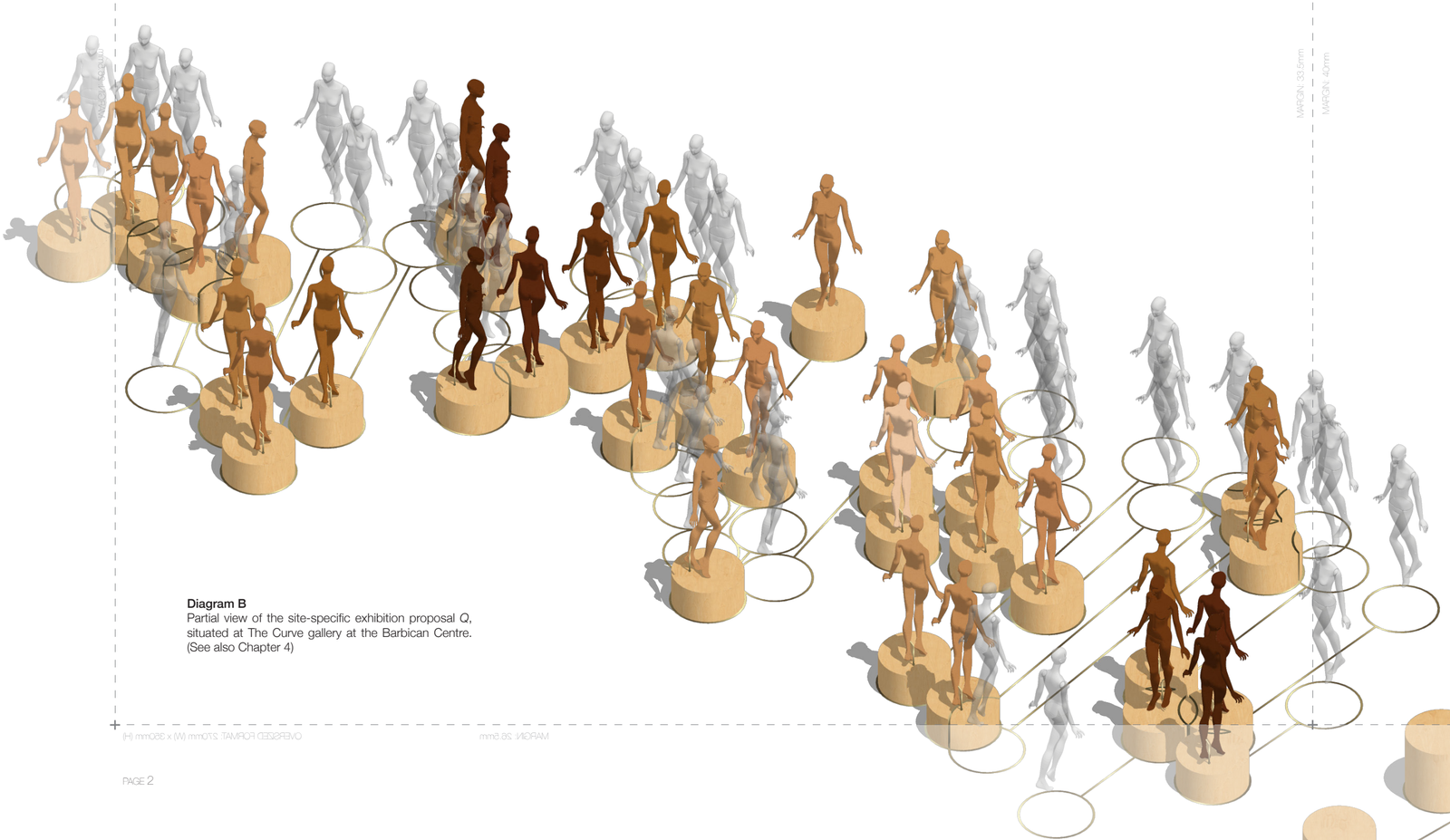


Diagram B
Partial view of the site-specific exhibition proposal *Q*, situated at The Curve gallery at the Barbican Centre. (See also Chapter 4)

PREFACE

The research draws upon three core fields, architecture, fashion, and curation (Diagram A); my associated practice is positioned within their apparent intersections. Whilst my perspective is that of the *fashion exhibition-maker*, I recognised early on that one of its limitations was the lack of an overarching definition for this term. Rather than attempting a general definition or inserting my practice into existing ones, in the following paragraphs I would like to clarify how I came to identify as such, what my point of view within the context of this research is, and what my hopes are in relation to my contribution to the field of fashion exhibition-making.

Unsurprisingly, my continuing involvement with the Centre for Fashion Curation (CfFC) has remoulded my professional identity as a RIBA[1] Chartered Architect. Alongside practicing architecture, I was awarded studentships for postgraduate studies and PhD research from the Arts and Humanities Research Council (AHRC) and the London Doctoral Design Centre (LDoc). These facilitated opportunities for me to engage with the broader narratives and the realisation of fashion exhibitions within the contexts of academic and professional practices. Consequently, this practice-based research will demonstrate how my approach towards exhibiting fashion is one where the narrative development and installation design are interwoven, and this overlap is where I perceive my exhibition-making practice to take place.

Throughout this practice-based PhD, I maintain that my relationship with fashion is neither that of a historian, nor is it fully aligned with that of a curator. As an exhibition-maker and author of a narrative around fashion and gender expressions, I provide my own reading of a nonbinary (and non-linear) fashion history through objects, underpinned by theoretical and editorial citations. Furthermore, I develop a mapping strategy, which negotiates the sequence of objects, the multiplicity of genders, and their relationships with physical space. Ultimately, I translate the research into a site-specific exhibition proposal for The Curve gallery at the Barbican Centre.

Finally, I would like to assert that my positionality as a cisgender gay man is not assumed to be a universal representation of the queer community. The research is focused on defining gender-neutrality as a fashion phenomenon and on interpreting – rather than representing – it within the context of museum exhibitions. Ultimately, I hope that the readers of my thesis, and the visitors to my exhibitions in the future, will come away with a clear view of my working practices and exhibition-making interventions, and will progressively extend the breadth of this discourse with their own considerations and interpretations.

[1] Royal Institute of British Architects

Fig.1 *Asexual Revolution,* W Magazine, October 2004, © Steven Meisel 2004
Magazine editorials, advertising campaigns, and fashion photography inform the narrative of gender-neutrality in contemporary fashion; this research project focuses on the development and interpretation of this narrative within fashion exhibitions.

INTRODUCTION

Through the consideration of exhibition-making in relation to contemporary gender-neutral fashion, I aim to develop tools and conventions, and ultimately a hypothetical exhibition, around the relationship between nonbinary genders and contemporary fashion, and their impact on the field of exhibition-making. Originally, my interest in gender-neutral fashion emerged during my MA studies in fashion curation at London College of Fashion (2013-2014). Whilst my MA thesis was focused on the subjectivity of fashion exhibition narratives, I observed that many of the contemporary fashion objects included in my research were classified as gender-neutral. At the time I had interpreted this phenomenon as a possibly passing trend. However, since then the terminology around gender identities and their corresponding expressions within fashion have significantly expanded to also articulate nonbinary ideas around genders within contemporary societies.

Fashion can arguably communicate the identity of the individual wearer within the context of a society; art and design historian Frances Corner notes that *"we use our clothes as a proxy for language"* (Corner, 2014, p.91), whilst sociologist Joanne Entwistle claims, *"how we perform our identity has something to do with our location in the social world as members of particular groups, classes, cultural communities. The clothes we choose to wear represent a compromise between the demands of the social world, the milieu in which we belong, and our own individual desires"* (Entwistle, 2015, p.183). Throughout this thesis, gender-neutral fashion is argued to reflect current societal expectations around genders. However, this is not a new preoccupation; at different times there have been analogous movements within fashion, such as gender-bending, androgyny, and unisex fashion, which were also initially considered as ephemeral (Paoletti, 2013) and will be further considered in Chapter 2.0. This recurring questioning of conventions of femininity and masculinity within fashion reflects fashion theorist Elizabeth Wilson's statement that *"fashion is obsessed with gender, defines and redefines the gender boundary"* (Wilson, 2007, p.117). Wilson's observation leads to the question of how contemporary fashion may reshape that boundary and, more specifically, how it engages with gender identities beyond the heteronormative[2] binarism of cisgender men and women.

[2] See also entry *Heteronormative / Heteronormativity* (APPENDIX A: GLOSSARIES)

MARGIN: 40mm
MARGIN: 15mm
MARGIN: 26.5mm
(H) mm0.83 x (W) mm0.83 :TAMRAH CEGGEFEVO
mm0.83 :MIDRAM

One possible answer to Wilson's question comes from within the field of fashion exhibition-making. Within the context of the 2013 exhibition *A Queer History of Fashion: From the Closet to the Catwalk* in the Museum at the Fashion Institute of Technology (MFIT), museum director Valerie Steele argues, *"by exploring the relationship between fashion and gay culture, we suggest how dissident ways of relating to fashion as a cultural form have resulted in a gay or queer*[3] *sensibility that embraces both idealizing and transgressive aesthetic styles. Ultimately, we argue that fashion history cannot truly be understood without taking account of the creative contributions of gays, lesbians, bisexuals, transsexuals, and other queer individuals and communities"* (Steele, 2013, p.11). If fashion is so closely entwined with queerness – the gender identities and the sexual orientations that fall outside the mainstream of the gender binary – my research argues that fashion exhibitions may also contribute to this discourse and that these newly visible, but not necessarily new, genders can be recorded and interpreted within the context of museum or gallery spaces.

In 2004, human rights activist Peter Tatchell asked, *"what would be in a queer museum? The same kinds of thing as in any other museum. Noteworthy letters, diaries, photographs, drawings, sculptures and personal possessions"* (Tatchell, 2004). Garments, apart from being personal possessions, can illuminate individual identities, including those of genders, as successfully as Tatchell's given examples of noteworthy objects. Fashion exhibitions influence and impact on interpretations and readings of objects and, therefore, can introduce these individual gender identities into the context of museum or gallery spaces. Consequently, visitors should be able to identify representations of themselves, or observe and understand representations of others. However, in the 2017 book *Curatorial Activism*, New York-based curator Maura Reilly questions the range of identities included in museums and galleries. Reilly claims, *"since curatorial selections are generally based on arbitrary, Eurocentric standards of 'taste' and 'quality' – the code words of sexual/racial indifference and exclusion – which have always favoured white males, we need to change those values or work hard to create new or different values"* (Reilly, 2017, p.223). It is from this premise that the aims of this project are to critically evaluate the relationship between fashion exhibitions and genders, to propose a narrative for an exhibition and develop a holistic exhibition environment around gender-neutral fashion, and to contribute to museological practices by considering gender-neutrality against existing, gender-specific exhibition-making methods. The research comprises a written thesis and a series of exhibition proposals, which aim to identify and interpret the phenomenon of gender-neutral fashion in a museological context, consider the relationship between space and genders, and develop exhibition strategies, which can mediate between the two.

[3] See also entry *Queer* (APPENDIX A: GLOSSARIES)

At the time of writing this thesis, most museums and major dress collections were not actively acquiring gender-neutral fashion. Therefore, the object selection process involved extensive research on all contemporary international collections, which were presented and reviewed by leading fashion media, such as *Vogue* (Menkes, 2018 and Phelps, 2017), *Women's Wear Daily* (Diderich, 2018 and Hughes, 2018) or *The New York Times* (Fury, 2014). The selection of gender-neutral garments – or *variants* (Chapter 2.0) – was based on their perceived assertion of gender-neutrality through the media and the representation of each designer in the sample group (Chapter 1.0) by a single garment. The objects signify the unexpected intermixtures of traditionally gendered attributes within contemporary fashion, as well as my own interpretation of gender-neutrality - articulated in consultation with the supervisory team of fashion curators and exhibition-makers Amy de la Haye, Judith Clark and Jeffrey Horsley. Notably, as a result of this research and upon recommendation to curator Amy de la Haye, MFIT acquired a gender-neutral lace and embroidered outfit by New York based designer NIHL for the exhibition *Ravishing: The Rose in Fashion* (2021).

A central objective of this practice-based PhD is for the thesis to demonstrate the symbiosis of exhibition-making theory and practice; thus, its formatting and overall aesthetic comprise as significant a contribution to the research as the body of text and complement the practical component of the research. In reference to graphic language, statistician and artist Edward Tufte describes how useful it is *"to explain the data, to label outliers and interesting data points, to write equations and sometimes tables on the graphic itself, and to integrate the caption and legend into the design so that the eye is not required to dart back and forth between textual material and the graphic"* (Tufte, 1983, p.180). The work of curators and/or exhibition-makers, a distinction that will be further considered in Chapter 4.0, can be largely influenced by the visual language integrated within fashion through fashion illustration, magazine editorials, brand logos and patterns, etc. In the essay *Doppie Pagine: Not Spelling It Out*, exhibition-maker Judith Clark recounts how Anna Piaggi's *Doppie Pagine* (or *Double pages*)[4] in *Italian Vogue* impacted her own practice:

"What I couldn't know then, but know now, is that she was an informing presence in my work as a curator. I wanted ways of talking about fashion. She connected clothes to storytelling. She was […] *providing found fragments of stories about stories about fashion. The individual words on her pages were like crossword puzzle clues: you didn't necessarily have to get them right, you just had to play the game. She was telling us something about clothes without necessarily telling us what it was"* (Clark, 2006, p.265).

[4] See also Piaggi, 1998

Similarly to Clark's responsive approach, it has been my ambition to infuse my research and practice with references, which have shaped my own perception of genders and identity. This autobiographical mode of working within exhibition-making and curatorial practices is echoed in cultural writer and educator David Balzer's claim that *"the curator* […] *emerges with a twist of autonomy, through the vital concept of connoisseurship: a display of taste or expertise that lends stylized independence to the act of caring for and assembling"* (Balzer, 2015, p.27). Adhering to Balzer's premise, the physical document of my thesis is a reinterpretation of the format[5] of pop singer Madonna's *Sex* coffee table book, 30 years after its publication, as a direct visual link to previous considerations around gender identities and sexuality, which had marked my own taste and experience. I did not choose to reference *Sex* only because its lecherous imagery was impressed on my own readings of sexuality and genders in my teenage years; more importantly, I am interested in how *Sex* as an object is representative of the conversations around sex and genders during its time.

Cultural theorist Cathy Schwichtenberg notes, *"Madonna, a postmodern 'product', uses simulation strategically in ways that challenge the stable notion of gender as the edifice of sexual difference"* (Schwichtenberg, 1992, p.122); Katherine M. Franke, the director of the Columbia Law School Centre for Gender and Sexuality, adds, *"the pages of Sex are spirally bound between hard aluminum covers and contain a collage of text and photographs that, taken either collectively or as discrete images or ideas, presumably signifies sex. Some* […] *may observe that although the manifestation of Madonna's sexuality in Sex is tangible and rigid, the ideas being represented are far more fluid and plastic"* (Franke, 1993, p.552). Apart from the associations with genders, *Sex* is strongly linked to fashion; the publication includes images by fashion photographer Steven Meisel (Fig.1) and it was designed by former creative director for fashion magazines *Harper's Bazaar* and *Vogue Paris*, as well as fashion brand Calvin Klein, Fabien Baron. The physical resemblance of this document to *Sex* is a deliberate strategy of visually articulating considerations around the fluidity of genders within contemporary[6] culture. The research, therefore, becomes a showcase of fragments of stories about fashion and about genders. This fragmentary approach is further utilised as a methodological research component and, ultimately, as a practical exhibition-making tool in the following chapters of this thesis.

[5] The term format here refers to the publication size, wire binding and aluminium cover, as approved by UAL.
[6] See also section *1.4 TIMELINE* (p.29)

The thesis has been organised in five chapters. In summary, in Chapter 1.0 I propose a working definition of gender-neutrality in contemporary fashion through the identification of relevant designers and of fundamental apparent commonalities between them, such as time, location, and approach to gender. Chapter 2.0 provides a non-linear, object-based interpretation of fashion history, in which a series of objects and their attributes are considered against the gender binary extremes. Chapter 3.0 includes fashion exhibition examples, with distinct approaches, which will be linked to the definition of gender-neutrality, as well as an exhibition review of the seminal 2019 exhibition, *Gender Bending Fashion*. In Chapter 4.0, I am considering established, and sometimes explicitly gendered, curatorial tools and conventions by providing evidence from within my own practical engagement with exhibition-making. Additionally, Chapter 4.0 explores the correlation between exhibition-making practice and the gendered or gender-neutral attributes discussed in Chapter 2.0, leading up to a hypothetical exhibition proposal and a reflective account of the research progress in Chapter 4.0.

Whilst I acknowledge that PhD research is structured in a way that foregrounds the context of its field, my thesis is structured differently to reflect the sequence of my theoretical analysis and practice. The museological context of the research is considered in Chapter 3.0, rather than earlier on in the document. During the early stages of the research, from 2015 onwards, most of the relevant museological references considered had not yet been realized. Therefore, I began exploring the definition of gender-neutral fashion through objects, rather than fashion exhibitions. The structure of this thesis is directly correlated with my exhibition-making practice. In Chapter 1.0 I establish my definition of gender-neutral fashion, in Chapter 2.0 I interpret that definition through contemporary fashion objects, and in Chapter 3.0 I consider relevant museological developments, most of which took place alongside my research. Finally, in Chapter 4.0 I present my own contribution to exhibition-making practice. A more detailed breakdown of the Chapters has been provided overleaf:

Chapter 1.0 DEFINITION: GENDER-NEUTRAL FASHION

In Chapter 1.0 of this document, I provide a definition of the phenomenon of *gender-neutral fashion*. I present a sample of 119 contemporary fashion designers and brands, along with a brief corresponding geographical and chronological analysis. Additionally, I reference the discourse around *normcore*, an ambiguous sociological concept and contemporary fashion trend, and hypothesize how it may have altered the contemporary relationship between fashion and genders. I then summarize my findings in a concise definition of gender-neutral fashion, on which I can build my research and exhibition narrative.

Chapter 2.0 INTERPRETATION: GENDER-NEUTRAL FASHION

In Chapter 2.0, I provide a fragmentary historical account, spanning from the early 19th century to the present day, which will signpost some of the considerations around binary gendered archetypes. Furthermore, I introduce the terms *variants* and as *hypothetical originals,* in reference to garments, which respectively exemplify emerging gender expressions and established gender norms in fashion. These selected objects, further underpinned by image- and object-based analysis and classification, become the fragments, which synthesize a history of gendered archetypes within fashion, as well as their contemporary gender-neutral re-interpretations. The resulting groupings inform the curatorial narrative and, ultimately, the thematic sections of the hypothetical exhibition proposal in later chapters of this thesis.

Chapter 3.0 MUSEOLOGICAL CONTEXT

In Chapter 3.0, I provide the museological context for my research. I consider eighteen exhibitions and group them into six different types: contemporary art, thematic fashion, binary-gendered fashion, men's fashion, monograph fashion and biographical. Furthermore, I provide a critical review of the 2019 fashion exhibition *Gender Bending Fashion* (Museum of Fine Arts Boston, 2019), which, to date, has been the most relevant exhibition to this research. Finally, I link my research to exhibition-making strategies around the negotiation of dichotomies, other than that of binary genders, such as the classical art dual exhibition *Serial / Portable Classic: The Greek Canon and its Mutations* (Fondazione Prada, 2015), and the fashion exhibition *The Vulgar: Fashion Redefined* (Barbican Art Centre, 2016).

Chapter 4.0 EXHIBITION-MAKING STRATEGIES

In Chapter 4.0, I consider exhibition-making strategies around the interpretation of nonbinary gender identities in fashion exhibitions. Section *4.1 Fragments (Part 2 of 2): Design Research* is linked to my account of the recent history of gender-neutral fashion and, specifically, to the thematic groupings I identified among the selected objects in section *2.4 Fragments (Part 1 of 2): History Through Objects*. These categories are *The Gendered Object, Garment, Body (Animate), Design, Material, Colour, Decoration,* and *Graphic.* I argue that, within the context of exhibition-making, the corresponding categories are *The Gendered Museum, Exhibit, Body (Inanimate),* and *Exhibition Design*. Section *4.2 Exhibition Design* includes evidence of my own engagement with exhibition-making (Fig.44) and further references to *Material, Colour, Decoration,* and *Graphic,* as utilized within my own practice. My proposal for the site-specific fashion exhibition *Q* is structured as a portfolio of architectural diagrams and visualisations, integrated within my thesis format. The exhibition is situated within The Curve gallery (Barbican Centre, London) and it reflects my method of interpreting and mapping contemporary gender-neutral fashion, as defined throughout this research and as expressed through the object selection and related terminology presented in Chapter 2.0.

MARGIN: 26.5mm
MARGIN: 15mm

NOTE ON VISUAL REPRESENTATION

Regarding the visual representations included in Chapter 4.0, I need to acknowledge the limitation of my skills as a designer to accurately represent the human body and associated gender identities in three-dimensional form. I come from an architectural background, where the scale and proportions of the body are significant parameters within the design process; however, I am not further equipped to develop the existing, and gendered, three-dimensional digital models of mannequins to denote gender-neutrality. In exchange, I provide original two-dimensional sketches and collages of mannequins in section 4.1.4 of this document and note that the *Bonaveri Schläppi 2020* mannequins included in my visuals act as placeholders for their proposed gender-neutral equivalents.

Additionally, I argue that the *Schläppi* mannequin is a typical convention within fashion exhibitions, and further illustrate this point with references from Valerie Steele and Judith Clark. Whilst, to date, there are no gender-neutral mannequins available as three-dimensional digital models, the presence of the body is significant, as it conveys the human scale and even the preoccupation with race. By using an existing, albeit gendered, resource and manipulating its materiality, I am also able to address the difference between the physical and the digital installation. Finally, I purposely choose to only include female mannequins, as opposed to a mix of male and female, to denote the desired uniform effect that the clusters of the proposed gender-neutral forms are intended to have and to not enhance the binary relationship between two gendered bodies. The use of one gender was intentional here to denote this uniformity.

MARGIN: 15mm
A4 FORMAT: 210mm (W) x 297mm (H)
OVERSIZED FORMAT: 270mm (W) x 350mm (H)

NOTE ON LANGUAGE

In Chapter 3.0 I provide a critical review of the 2019 fashion exhibition *Gender Bending Fashion,* staged at the Museum of Fine Arts, Boston (MFA). Whilst this has been the most relevant exhibition to the contemporary phenomenon of gender-neutral fashion to date, the exhibition narrative was focused on historic representations of gender identities in the past century. However, one aspect of the exhibition with a direct impact on the development of this research was its explicit engagement with historic and contemporary terminologies around the plethora of genders. Furthermore, sociologist Lucy Nicholas states, *"recent ways of conceptualising sex and gender offer* […] *effective premises on which to base an argument for queer postgender sociality"* (Nicholas, 2014, p.8). It is, therefore, appropriate to consider the contemporary and evolving terminology around genders. In this section I have identified two existing glossaries, which were created in different contexts and can be used for reference purposes, whilst reading this document. Both glossaries have been included in their entirety and have remained unedited for comparison:

- Glossary A was created within the academic and LGBTQ+ contexts; it was created by the American youth-led organization Trans Student Educational Resources, and it is the most recent (2020) and comprehensive list of terminology around the diversity of gender expressions.

- Glossary B was created within the context of the museum; specifically, it has been transcribed from the introductory panels of the exhibition *Gender Bending Fashion* (MFA, 2019). It should be noted that this glossary was not compiled by the exhibition curator of the MFA, but by socio-cultural theorist, activist and educator Jo Trigilio, whose teaching at Simmons University, Boston, focuses on gender variance and nonbinary gender.

Glossary B is much more concise than Glossary A, which suggests that the spatial constraints of a museum can also determine the extent of interpretation through objects within an exhibition, and that editing can be a valuable strategy within exhibition-making practice.

Curiously, both glossary examples omit the term *gender-neutral,* which is being simultaneously used by leading fashion media such as *Vogue* (Menkes, 2018 and Phelps, 2017)*, Women's Wear Daily* (Diderich, 2018 and Hughes, 2018), *GQ* (Broeke, 2018), *The Guardian* (Cochrane, 2014 and 2018) and *The New York Times* (Fury, 2014). When questioned about this omission, gender theorist and author of Glossary B Jo Trigilio responded that *"the glossary that we used for the exhibit focused on terms of identity that people use* [to] *describe themselves. "Gender-neutral" is not a commonly used term of identity in the US. We did have discussions about which gender neutral terms of identity to include because there are so many that people in the US use regularly (nonbinary, androgynous, agender, gender nonconforming [GNC] etc)"* (Trigilio, 2020) (Appendix B). Furthermore, the curator of the exhibition *Gender Bending Fashion*, Michelle Finamore adds, *"we were trying to strike a balance between those words used specifically for gender identity and those for gender expression vis-a-vis fashion and had limited space"* (Finamore, 2020) (Appendix B). As a response to Finamore's and Trigilio's approach, in Chapter 1.0 of this document, I provide a definition of *gender-neutral fashion*, which will inform my research and proposed exhibition-making strategies throughout this document.

1.0 DEFINITION: *GENDER-NEUTRAL FASHION*

1.1 METHODOLOGY TOWARDS A DEFINITION

The first chapter of this document aims to provide a definition of gender-neutrality in contemporary fashion (Fig.2), which may inform the primary hypothesis that nonbinary gender identities are not yet being sufficiently interpreted within the context of fashion exhibitions. Whilst the existing museological negotiations of nonbinary genders are further considered in Chapter 3.0, the initial considerations presented in this chapter include:

- the identification of brands and designers whose approach to genders is not binary,
- the determination of the relevant time frame and geographical taxonomy, and
- the recent impact of normcore (K-Hole, 2014), a fashion trend and sociological concept towards assimilation within social groups, which I argue as a pivotal point for the emergence of contemporary gender-neutral fashion.

Graphic representation is one of the fundamental practical and methodological components of this research. Words, graphics, and tables are utilised as *"mechanisms* […] *for the presentation of information"* (Tufte, 1983, p.180) throughout. In the upcoming sections of this chapter, I have developed a series of Tables, which prioritise different data (year, location, gender) within the same sample group of designers. Furthermore, in Chapter 2.0, this data will provide the core structure of my research approach and exhibition-making narrative, based on the selection of gender-neutral objects.

Fig.2 What is contemporary gender-neutral fashion?
Linus Leonardsson *See You In The Fog*, SS2020
Backstage photo from the 2019 annual show of the
Antwerp Fashion Department © Robin Joris Dullers 2019

1.2 DESIGNERS

Table 01 identifies designers and brands, which have been recently linked to gender-neutrality by leading fashion media, such as *Vogue* (Menkes, 2018 and Phelps, 2017), *Women's Wear Daily* (Diderich, 2018 and Hughes, 2018), *GQ* (Broeke, 2018), *The Guardian* (Cochrane, 2014 and 2018), *The New York Times* (Fury, 2014), *Not Just a Label* (Illingworth, 2017), *Paper* (Patel, 2018), *Dazed* (Sharkey, 2018), *Nylon* (Stubblebine, 2018) and *Indie* (Team Indie, 2018). These sources were selected because of their broad reach within a mainstream and predominantly binary-gendered audience; indicatively, *Vogue* has 29.4M Instagram followers, whilst *Dazed* and *Nylon* have approximately 1.5M Instagram followers each. Furthermore, designers who identify as nonbinary, or position their work within the context of nonbinary genders through their dedicated websites and social media platforms (Instagram, Facebook) have also been included. Throughout this document, and particularly within the practical exhibition proposals in Chapter 4.0, each designer is represented by one corresponding ensemble, the selection of which is further considered in Chapter 2.0.

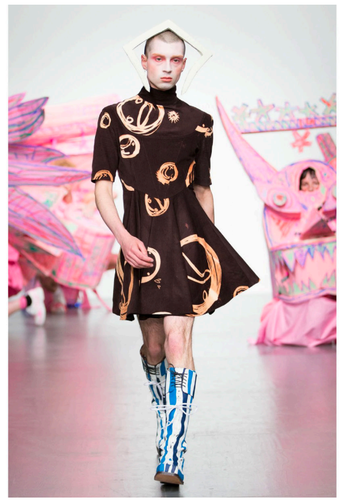


Fig.3 (From left)
Neutral: © Ludovic De Saint Sernin AW2018
Menswear: © Charles Jeffrey LOVERBOY SS2018
Womenswear: © Daniel Gregory Natale AW2016
Dual-gender: © Helen Anthony SS2017

mm8.85 MORAM

MARGIN: 26.5mm

TABLE 01

LIST OF DESIGNERS

	DESIGNER / BRAND	YEAR	LOCATION	GENDER
1	A-COLD-WALL	2014	London	neutral
2	A.W.A.K.E	2012	London	womenswear
3	ACNE STUDIOS	1996	Stockholm	dual
4	AGANOVICH	2013	Paris	dual
5	ALESSANDRO TRINCONE	2015	Florence	menswear
6	ALEXANDRE PLOKHOV	2011	New York	menswear
7	ALYX STUDIO	2015	New York	dual
8	AMI	2011	Paris	womenswear / menswear for women
9	AND RE WALKER	2014	New York	neutral
10	ANDREW COIMBRA	2015	Toronto	dual
11	ANN DEMEULEMEESTER	1985	Antwerp	dual
12	ANNA SUI	1991	New York	dual
13	ANNE SOPHIE MADSEN	2012	Copenhagen	neutral
14	ARCHIE DICKENS	2018	London	menswear
15	ART SCHOOL LONDON	2018	London	neutral
16	ASHISH	2001	London	dual
17	BERTHOLD UK	2015	London	neutral
18	BIANNUAL	2017	Montreal	neutral
19	BOTTER	2018	Paris (moved from Antwerp)	menswear
20	BROKE & LIVING	2014	Toronto	neutral
21	BURBERRY	1856	London	dual
22	CASELY-HAYFORD	1984	London	dual
23	CÉLINUNUNU	2018	Tel Aviv	neutral
24	CHANEL	1909	Paris	womenswear
25	CHARLES JEFFREY LOVERBOY	2017	London	menswear / neutral
26	CHRISTOPH RITTER	2016	London / Antwerp	menswear / neutral
27	CLUB MONACO	1985	Toronto	dual
28	CMMN_SWD	2015	London	menswear
29	COMME DES GARÇONS	1973	Tokyo / Paris	dual
30	CRAIG GREEN	2012	London	menswear
31	DAMIR DOMA	2007	Milan	menswear / dual
32	DANIEL GREGORY NATALE	2015	New York / Toronto	womenswear / dual
33	DANIEL W FLETCHER	2015	London	menswear
34	DELADA	2016	London	dual
35	DILARA FINDIKOGLU	2016	London	womenswear
36	DOPE TAVIO	2016	New York	neutral
37	DOUBLET	2012	Tokyo	neutral
38	ECKHAUS LATTA	2011	New York / Los Angeles	neutral
39	EDWARD CRUTCHLEY	2015	London	menswear
40	ELIRAN NARGASSI	2013	Tel Aviv	menswear
41	FAUSTINE STEINMETZ	2013	London	womenswear
42	FRANCESCO RUSSO	2014	Paris	womenswear (shoes)
43	GARETH PUGH	2006	London	dual
44	GENDER FREE WORLD	2015	Hove	neutral
45	GMBH	2017	Berlin	neutral
46	GRENSON	1866	London	dual (shoes)
47	GUCCI	1921	Florence	dual
48	H&M	1947	Västerås	dual
49	HAIDER ACKERMANN	2003	Antwerp	dual
50	HARDEMAN	2015	Amsterdam	neutral
51	HASSAN HAJJAJ (RAP LONDON)	2016	London / Marrakech	neutral
52	HELEN ANTHONY	2014	London	dual
53	HENDRIKROE	2015	Toronto	dual
54	HENRIK VIBSKOV	2003	Copenhagen	dual
55	HENRY HOLLAND	2006	London	dual
56	HOMIC	2016	New York	menswear / neutral
57	HOUSE OF MALAKAI	2013	Berlin	dual (accessories)
58	J.W.ANDERSON	2008	London	dual
59	JAMIE ELWOOD	2015	Wirral	neutral
60	JARROD REID	2017	Melbourne	neutral
61	JEAN-PAUL GAULTIER	1976	Paris	womenswear
62	JEREMY SCOTT	1997	Paris	dual
63	JI WON CHOI	2018	New York	dual
64	JULIAN J. SMITH	2009	London	dual
65	JULIEN MACDONALD	1997	London	womenswear
66	KAIMIN	2016	New York	neutral
67	KATIE EARY	2008	London	menswear
68	KRIS HARRING	2017	New York	neutral
69	KWAIDAN EDITIONS	2017	London	womenswear
70	LANDEROS NEW YORK	2014	New York	neutral
71	LANVIN	1889	Paris	dual
72	LINUS LEONARDSSON	2018	Antwerp	neutral
73	LOEWE	1846	Madrid	dual
74	LUDOVIC DE SAINT SERNIN	2017	Paris	neutral
75	MAISON ARTC	2015	Marrakech	neutral
76	MARTIN ASBJØRN	2014	Copenhagen	menswear
77	MATTEL	2019	El Segundo	neutral
78	MATTER OF BLACK	2015	Barcelona	dual
79	MATTHEW ADAMS DOLAN	2015	New York	dual
80	MIGUEL ADROVER	1999	New York	dual
81	MONCLER	1952	Milan	dual
82	MOSCHINO	1983	Milan	dual
83	MUTTONHEAD	2009	Toronto	neutral
84	NIHLO COUTURE	2018	Bali	dual
85	NIHL	2018	New York	menswear
86	NOMEN NESCIO	2012	Helsinki	neutral
87	NOT EQUAL	2012	New York	neutral
88	OFFICIAL REBRAND	2018	New York	neutral
89	OTTOLINGER	2018	Berlin	womenswear / dual
90	PALOMO SPAIN	2015	Madrid	menswear
91	PARIA FARZANEH	2018	London	menswear
92	PHILIP NORMAL	2013	London	menswear
93	PYER MOSS	2013	New York	dual
94	QASIMI	2017	London	menswear
95	RAD HOURANI	2007	Montreal	neutral
96	RAF SIMONS	1995	Antwerp	dual
97	RANDOM IDENTITIES	2018	Berlin	neutral
98	RICK OWENS	1994	Los Angeles / Paris	dual
99	ROTTINGDEAN BAZAAR	2017	Rottingdean	menswear
100	S.K. MANOR HILL	2016	New York	neutral
101	SAINT LAURENT	1961	Paris	dual
102	SANDRINE PHILIPPE	2015	Paris	neutral
103	SEEKER	2016	Los Angeles	neutral
104	SENSEN LII	2017	Antwerp	neutral
105	TAKAHIRO MIYASHITA	2010	Tokyo	menswear
106	TELFAR CLEMENS	2005	New York	neutral
107	THAMANYAH	2011	Paris / Dubai	menswear
108	THE DCMT	2016	Chicago (TBC)	neutral
109	THE PHLUID PROJECT	2017	New York	neutral
110	THE-SIRIUS	2016	Seoul	neutral
111	TIM COPPENS	2011	New York	menswear
112	TOOGOOD LONDON	2014	London	neutral
113	TWO POINT TWO STUDIO	2018	Delhi	neutral
114	UNDERCOVER	1990	Tokyo	dual
115	VAQUERA NYC	2016	New York	neutral
116	VIVIENNE WESTWOOD	1985	London	dual
117	WALES BONNER	2014	London	dual
118	WALTER VAN BEIRENDONCK	1983	Antwerp	dual
119	YOHJI YAMAMOTO	1981	Tokyo / Paris	dual
120	ZARA	1975	Arteixo	dual

TABLE 02

LIST OF DESIGNERS - GENDER

	DESIGNER / BRAND	YEAR	LOCATION	GENDER
	ACNE STUDIOS	1996	Stockholm	dual
	AGANOVICH	2013	Paris	dual
	ALYX STUDIO	2015	New York	dual
	ANDREW COIMBRA	2015	Toronto	dual
	ANN DEMEULEMEESTER	1985	Antwerp	dual
	ANNA SUI	1991	New York	dual
	ASHISH	2001	London	dual
	BURBERRY	1856	London	dual
	CASELY-HAYFORD	1984	London	dual
	CLUB MONACO	1985	Toronto	dual
	COMME DES GARÇONS	1973	Tokyo / Paris	dual
	DELADA	2016	London	dual
	GARETH PUGH	2006	London	dual
	GRENSON	1866	London	dual (shoes)
	GUCCI	1921	Florence	dual
	H&M	1947	Västerås	dual
	HAIDER ACKERMANN	2003	Antwerp	dual
	HELEN ANTHONY	2014	London	dual
	HENDRIKROE	2015	Toronto	dual
	HENRIK VIBSKOV	2003	Copenhagen	dual
	HENRY HOLLAND	2006	London	dual
	JARROD REID	2017	Melbourne	neutral
	JI WON CHOI	2018	New York	dual
	JULIAN J. SMITH	2009	London	dual
	LANVIN	1889	Paris	dual
	LOEWE	1846	Madrid	dual
	MATTER OF BLACK	2015	Barcelona	dual
	MATTHEW ADAMS DOLAN	2015	New York	dual
	MIGUEL ADROVER	1999	New York	dual
	MONCLER	1952	Milan	dual
	MOSCHINO	1983	Milan	dual
	NIHLO COUTURE	2018	Bali	dual
	PYER MOSS	2013	New York	dual
	RAF SIMONS	1995	Antwerp	dual
	RICK OWENS	1994	Los Angeles / Paris	dual
	SAINT LAURENT	1961	Paris	dual
	UNDERCOVER	1990	Tokyo	dual
	VIVIENNE WESTWOOD	1985	London	dual
	WALES BONNER	2014	London	dual
	WALTER VAN BEIRENDONCK	1983	Antwerp	dual
	YOHJI YAMAMOTO	1981	Tokyo / Paris	dual
	ZARA	1975	Arteixo	dual
	ALESSANDRO TRINCONE	2015	Florence	menswear
	ALEXANDRE PLOKHOV	2011	New York	menswear
	ARCHIE DICKENS	2018	London	menswear
	BOTTER	2018	Paris (moved from Antwerp)	menswear
	CHARLES JEFFREY LOVERBOY	2017	London	menswear / neutral
	CHRISTOPH RITTER	2016	London / Antwerp	menswear / neutral
	CMMN_SWD	2015	London	menswear
	CRAIG GREEN	2012	London	menswear
	DAMIR DOMA	2007	Milan	menswear / dual
	DANIEL W FLETCHER	2015	London	menswear
	EDWARD CRUTCHLEY	2015	London	menswear
	ELIRAN NARGASSI	2013	Tel Aviv	menswear
	HOMIC	2016	New York	menswear / neutral
	KATIE EARY	2008	London	menswear
	MARTIN ASBJØRN	2014	Copenhagen	menswear
	NIHL	2018	New York	menswear
	PALOMO SPAIN	2015	Madrid	menswear
	PARIA FARZANEH	2018	London	menswear
	PHILIP NORMAL	2013	London	menswear
	RANDOM IDENTITIES	2018	Berlin	neutral
	ROTTINGDEAN BAZAAR	2017	Rottingdean	menswear
	TAKAHIRO MIYASHITA	2010	Tokyo	menswear
	THAMANYAH	2011	Paris / Dubai	menswear
	TIM COPPENS	2011	New York	menswear
	A.W.A.K.E	2012	London	womenswear
	AMI	2011	Paris	womenswear / menswear for women
	CHANEL	1909	Paris	womenswear
	DANIEL GREGORY NATALE	2015	New York / Toronto	womenswear / dual
	DILARA FINDIKOGLU	2016	London	womenswear
	FAUSTINE STEINMETZ	2013	London	womenswear
	FRANCESCO RUSSO	2014	Paris	womenswear (shoes)
	JEAN-PAUL GAULTIER	1976	Paris	womenswear
	JULIEN MACDONALD	1997	London	womenswear
	KWAIDAN EDITIONS	2017	London	womenswear
	OTTOLINGER	2018	Berlin	womenswear / dual

TABLE 03

LIST OF DESIGNERS - LOCATION

	DESIGNER / BRAND	YEAR	LOCATION	GENDER
50	HARDEMAN	2015	Amsterdam	neutral
11	ANN DEMEULEMEESTER	1985	Antwerp	dual
49	HAIDER ACKERMANN	2003		dual
72	LINUS LEONARDSSON	2018		neutral
96	RAF SIMONS	1995		dual
104	SENSEN LII	2017		neutral
118	WALTER VAN BEIRENDONCK	1983		dual
120	ZARA	1975	Arteixo	dual
84	NIHLO COUTURE	2018	Bali	dual
78	MATTER OF BLACK	2015	Barcelona	dual
45	GMBH	2017	Berlin	neutral
57	HOUSE OF MALAKAI	2013		dual (accessories)
89	OTTOLINGER	2018		womenswear / dual
97	RANDOM IDENTITIES	2018		neutral
108	THE DCMT	2016	Chicago	neutral
13	ANNE SOPHIE MADSEN	2012	Copenhagen	neutral
54	HENRIK VIBSKOV	2003		dual
76	MARTIN ASBJØRN	2014		menswear
113	TWO POINT TWO STUDIO	2018	Delhi	neutral
77	MATTEL	2019	El Segundo	neutral
5	ALESSANDRO TRINCONE	2015	Florence	menswear
47	GUCCI	1921		dual
86	NOMEN NESCIO	2012	Helsinki	neutral
44	GENDER FREE WORLD	2015	Hove	neutral
1	A-COLD-WALL	2014	London	neutral
2	A.W.A.K.E	2012		womenswear
14	ARCHIE DICKENS	2018		menswear
15	ART SCHOOL LONDON	2018		neutral
16	ASHISH	2001		dual
17	BERTHOLD UK	2015		neutral
21	BURBERRY	1856		dual
22	CASELY-HAYFORD	1984		dual
25	CHARLES JEFFREY LOVERBOY	2017		menswear / neutral
28	CMMN_SWD	2015		menswear
30	CRAIG GREEN	2012		menswear
33	DANIEL W FLETCHER	2015		menswear
34	DELADA	2016		dual
35	DILARA FINDIKOGLU	2016		womenswear
39	EDWARD CRUTCHLEY	2015		menswear
41	FAUSTINE STEINMETZ	2013	London	womenswear
43	GARETH PUGH	2006		dual
46	GRENSON	1866		dual (shoes)
52	HELEN ANTHONY	2014		dual
55	HENRY HOLLAND	2006		dual
58	J.W.ANDERSON	2008		dual
64	JULIAN J. SMITH	2009		dual
65	JULIEN MACDONALD	1997		womenswear
67	KATIE EARY	2008		menswear
69	KWAIDAN EDITIONS	2017		womenswear
91	PARIA FARZANEH	2018		menswear
92	PHILIP NORMAL	2013		menswear
94	QASIMI	2017		menswear
112	TOOGOOD LONDON	2014		neutral
116	VIVIENNE WESTWOOD	1985		dual
117	WALES BONNER	2014		dual
51	HASSAN HAJJAJ (RAP LONDON)	2016	London / Marrakech	neutral
103	SEEKER	2016	Los Angeles	neutral
73	LOEWE	1846	Madrid	dual
90	PALOMO SPAIN	2015		menswear
75	MAISON ARTC	2015	Marrakech	neutral
60	JARROD REID	2017	Melbourne	neutral
31	DAMIR DOMA	2007	Milan	menswear / dual
81	MONCLER	1952		dual
82	MOSCHINO	1983		dual
18	BIANNUAL	2017	Montreal	neutral
95	RAD HOURANI	2007		neutral
6	ALEXANDRE PLOKHOV	2011	New York	menswear
7	ALYX STUDIO	2015		dual
9	AND RE WALKER	2014		neutral
12	ANNA SUI	1991		dual
36	DOPE TAVIO	2016		neutral
56	HOMIC	2016		menswear / neutral
63	JI WON CHOI	2018		dual
66	KAIMIN	2016		neutral
68	KRIS HARRING	2017		neutral
70	LANDEROS NEW YORK	2014		neutral
79	MATTHEW ADAMS DOLAN	2015	New York	dual
80	MIGUEL ADROVER	1999		dual
85	NIHL	2018		menswear
87	NOT EQUAL	2012		neutral
88	OFFICIAL REBRAND	2018		neutral
93	PYER MOSS	2013		dual
100	S.K. MANOR HILL	2016		neutral
106	TELFAR CLEMENS	2005		neutral
109	THE PHLUID PROJECT	2017		neutral
111	TIM COPPENS	2011		menswear
115	VAQUERA NYC	2016		neutral
32	DANIEL GREGORY NATALE	2015	New York / Toronto	womenswear / dual
38	ECKHAUS LATTA	2011	New York / Los Angeles	neutral
4	AGANOVICH	2013	Paris	dual
8	AMI	2011		womenswear / menswear for women
24	CHANEL	1909		womenswear
42	FRANCESCO RUSSO	2014		womenswear (shoes)
61	JEAN-PAUL GAULTIER	1976		womenswear
62	JEREMY SCOTT	1997		dual
71	LANVIN	1889		dual
74	LUDOVIC DE SAINT SERNIN	2017		neutral
101	SAINT LAURENT	1961		dual
102	SANDRINE PHILIPPE	2015		neutral
19	BOTTER	2018	Paris / Antwerp	menswear
107	THAMANYAH	2011	Paris / Dubai	menswear
98	RICK OWENS	1994	Paris / Los Angeles	dual
99	ROTTINGDEAN BAZAAR	2017	Rottingdean	menswear
110	THE-SIRIUS	2016	Seoul	neutral
3	ACNE STUDIOS	1996	Stockholm	dual
23	CÉLINUNUNU	2018	Tel Aviv	neutral
40	ELIRAN NARGASSI	2013		menswear
37	DOUBLET	2012	Tokyo	neutral
105	TAKAHIRO MIYASHITA	2010		menswear
114	UNDERCOVER	1990		dual
29	COMME DES GARÇONS	1973	Tokyo / Paris	dual
119	YOHJI YAMAMOTO	1981	Tokyo / Paris	dual
10	ANDREW COIMBRA	2015	Toronto	dual
20	BROKE & LIVING	2014		neutral
27	CLUB MONACO	1985		dual
53	HENDRIKROE	2015		dual
83	MUTTONHEAD	2009		neutral
48	H&M	1947	Västerås	dual
59	JAMIE ELWOOD	2015	Wirral	neutral

TABLE 04

LIST OF DESIGNERS - YEAR

	DESIGNER / BRAND	YEAR	LOCATION	GENDER
73	LOEWE	1846	Madrid	dual
21	BURBERRY	1856	London	dual
46	GRENSON	1866	London	dual (shoes)
71	LANVIN	1889	Paris	dual
24	CHANEL	1909	Paris	womenswear
47	GUCCI	1921	Florence	dual
48	H&M	1947	Västerås	dual
81	MONCLER	1952	Milan	dual
101	SAINT LAURENT	1961	Paris	dual
29	COMME DES GARÇONS	1973	Tokyo / Paris	dual
120	ZARA	1975	Arteixo	dual
61	JEAN-PAUL GAULTIER	1976	Paris	womenswear
57	HOUSE OF MALAKAI	1976	Tokyo / Paris	dual
116	VIVIENNE WESTWOOD	1981	London	dual
114	UNDERCOVER	1983	Tokyo	dual
12	ANNA SUI	1984	New York	dual
118	WALTER VAN BEIRENDONCK	1984	Antwerp	dual
22	CASELY-HAYFORD	1985	London	dual
11	ANN DEMEULEMEESTER	1985	Antwerp	dual
27	CLUB MONACO	1985	Toronto	dual
116	VIVIENNE WESTWOOD	1985	London	dual
119	YOHJI YAMAMOTO	1987	Tokyo	dual
12	ANNA SUI	1991	New York	dual
99	RICK OWENS	1994	Los Angeles / Paris	dual
96	RAF SIMONS	1995	Antwerp	dual
65	JULIEN MACDONALD	1997	London	womenswear
80	MIGUEL ADROVER	1999	New York	dual
16	ASHISH	2001	London	dual
63	JI WON CHOI	2002	New York	dual
103	SEEKER	2003	Los Angeles	neutral
34	DELADA	2004	London	dual
49	HAIDER ACKERMANN	2004	Antwerp	dual
35	DILARA FINDIKOGLU	2005	London	womenswear
106	TELFAR CLEMENS	2005	New York	neutral
54	HENRIK VIBSKOV	2006	Copenhagen	dual
43	GARETH PUGH	2006	London	dual
69	KWAIDAN EDITIONS	2006	New York	womenswear
64	JULIAN J. SMITH	2007	London	dual
95	RAD HOURANI	2007	Montreal	neutral
58	J.W.ANDERSON	2008	London	dual
67	KATIE EARY	2008	London	menswear
64	JULIAN J. SMITH	2009	London	dual
83	MUTTONHEAD	2009	Toronto	neutral
105	TAKAHIRO MIYASHITA	2010	Tokyo	menswear
6	ALEXANDRE PLOKHOV	2011	New York	menswear
8	AMI	2011	Paris	womenswear / menswear for women
38	ECKHAUS LATTA	2011	New York / Los Angeles	neutral
107	THAMANYAH	2011	Paris / Dubai	menswear
111	TIM COPPENS	2011	New York	menswear
2	A.W.A.K.E	2012	London	womenswear
13	ANNE SOPHIE MADSEN	2012	Copenhagen	neutral
30	CRAIG GREEN	2012	London	menswear
37	DOUBLET	2012	Tokyo	neutral
86	NOMEN NESCIO	2012	Helsinki	neutral
87	NOT EQUAL	2012	New York	dual
4	AGANOVICH	2013	Paris	dual
40	ELIRAN NARGASSI	2013	Tel Aviv	menswear
41	FAUSTINE STEINMETZ	2013	London	womenswear
57	HOUSE OF MALAKAI	2013	Berlin	dual (accessories)
92	PHILIP NORMAL	2013	London	menswear
93	PYER MOSS	2013	New York	dual
1	A-COLD-WALL	2014	London	neutral
9	AND RE WALKER	2014	New York	neutral
20	BROKE & LIVING	2014	Toronto	neutral
52	HELEN ANTHONY	2014	London	dual
70	LANDEROS NEW YORK	2014	New York	neutral
76	MARTIN ASBJØRN	2014	Copenhagen	menswear
112	TOOGOOD LONDON	2014	London	neutral
117	WALES BONNER	2014	London	dual
5	ALESSANDRO TRINCONE	2015	Florence	menswear
7	ALYX STUDIO	2015	New York	dual
10	ANDREW COIMBRA	2015	Toronto	dual
17	BERTHOLD UK	2015	London	neutral
28	CMMN_SWD	2015	London	menswear
32	DANIEL GREGORY NATALE	2015	New York / Toronto	womenswear / dual
33	DANIEL W FLETCHER	2015	London	menswear
39	EDWARD CRUTCHLEY	2015	London	menswear
44	GENDER FREE WORLD	2015	Hove	neutral
50	HARDEMAN	2015	Amsterdam	neutral
53	HENDRIKROE	2015	Toronto	dual
59	JAMIE ELWOOD	2015	Wirral	neutral
75	MAISON ARTC	2015	Marrakech	neutral
78	MATTER OF BLACK	2015	Barcelona	dual
79	MATTHEW ADAMS DOLAN	2015	New York	dual
90	PALOMO SPAIN	2015	Madrid	menswear
102	SANDRINE PHILIPPE	2015	Paris	neutral
26	CHRISTOPH RITTER	2016	London / Antwerp	menswear / neutral
34	DELADA	2016	London	dual
35	DILARA FINDIKOGLU	2016	London	womenswear
36	DOPE TAVIO	2016	New York	neutral
51	HASSAN HAJJAJ (RAP LONDON)	2016	London / Marrakech	neutral
56	HOMIC	2016	New York	menswear / neutral
66	KAIMIN	2016	New York	neutral
100	S.K. MANOR HILL	2016	New York	neutral
103	SEEKER	2016	Los Angeles	neutral
108	THE DCMT	2016	Chicago (TBC)	neutral
110	THE-SIRIUS	2016	Seoul	neutral
115	VAQUERA NYC	2016	New York	neutral
18	BIANNUAL	2017	Montreal	neutral
25	CHARLES JEFFREY LOVERBOY	2017	London	menswear / neutral
45	GMBH	2017	Berlin	neutral
60	JARROD REID	2017	Melbourne	neutral
68	KRIS HARRING	2017	New York	neutral
69	KWAIDAN EDITIONS	2017	London	womenswear
74	LUDOVIC DE SAINT SERNIN	2017	Paris	neutral
94	QASIMI	2017	London	menswear
99	ROTTINGDEAN BAZAAR	2017	Rottingdean	menswear
104	SENSEN LII	2017	Antwerp	neutral
109	THE PHLUID PROJECT	2017	New York	neutral
14	ARCHIE DICKENS	2018	London	menswear
15	ART SCHOOL LONDON	2018	London	neutral
19	BOTTER	2018	Paris (moved from Antwerp)	menswear
23	CÉLINUNUNU	2018	Tel Aviv	neutral
63	JI WON CHOI	2018	New York	dual
72	LINUS LEONARDSSON	2018	Antwerp	neutral
84	NIHLO COUTURE	2018	Bali	dual
85	NIHL	2018	New York	menswear
88	OFFICIAL REBRAND	2018	New York	neutral
89	OTTOLINGER	2018	Berlin	womenswear / dual
91	PARIA FARZANEH	2018	London	menswear
97	RANDOM IDENTITIES	2018	Berlin	neutral
113	TWO POINT TWO STUDIO	2018	Delhi	neutral
77	MATTEL	2019	El Segundo	neutral

(H) mm0.85 x (W) mm0.72 :TAMROF DEZIRAVO

mm8.85 MORAM

MARGIN: 26.5mm

OVERSIZED FORMAT: 270mm (W) x 350mm (H)

In Chapter 1.0, I explicitly focus on contemporary fashion brands, their launch year, their locations, and whether they present or market menswear, womenswear, gender-neutral, or dual gender collections (Fig.3). Table 01 lists the sample brands associated with gender-neutral fashion within the context of my research. Table 02 presents the core group of interest, which consists of 40 designers, who *"see gender as a non-issue and nonbinary gender as a fact of life rather than something unconventional. With an eclectic mix of gender identities modelling their clothes, their look books and shows are a reflection of this attitude"* (Illingworth, 2017). Therefore, this cluster includes designers, who employ specific strategies, such as presenting unified collections on models who do not necessarily conform to the gender binary, and not retailing garments, or auxiliary products, as gendered.

However, there are three other distinct categories of designers, who negotiate the definition of gender-neutrality in fashion by focusing on menswear (24/119), on womenswear (11/119), or on dual-gender collections (44/119). The latter appear to propose alternative combinations of masculinity and femininity within each binary extreme, or explicitly attempt to encourage flexibility among their consumers within the confines of the gender binary. Furthermore, few dual-gender designers maintain the traditional gendered distinctions, whilst introducing new classifications to accommodate the spectrum between. For instance, French brand Ami offers a *'menswear for women'* category (2018), whilst larger retailers like H&M (2017), or Zara (2016) have recently made the distinction between gendered garments and *'unisex'*, a term which will be further explained in section 2.4.10 of this document.

The 40 designers or brands producing gender-neutral attire, referenced in this document, are:

A-COLD-WALL	HASSAN HAJJAJ	RANDOM IDENTITIES
AND RE WALKER	JAMIE ELWOOD	S.K. MANOR HILL
ANNE SOPHIE MADSEN	JARROD REID	SANDRINE PHILIPPE
ART SCHOOL LONDON	KAIMIN	SEEKER
BERTHOLD UK	KRIS HARRING	SENSEN LII
BIANNUAL	LANDEROS NEW YORK	TELFAR CLEMENS
BROKE & LIVING	LINUS LEONARDSSON	THE DCMT
CÉLINUNUNU	LUDOVIC DE SAINT SERNIN	THE PHLUID PROJECT
DOPE TAVIO	MAISON ARTC	THE-SIRIUS
DOUBLET	MUTTONHEAD	TOOGOOD LONDON
ECKHAUS LATTA	NOMEN NESCIO	TWO POINT TWO STUDIO
GENDER FREE WORLD	NOT EQUAL	VAQUERA NYC
GMBH	OFFICIAL REBRAND	
HARDEMAN	RAD HOURANI	

The 24 menswear designers or brands, which are referenced in this document, are:

ALESSANDRO TRINCONE	DAMIR DOMA	PALOMO SPAIN
ALEXANDRE PLOKHOV	DANIEL W. FLETCHER	PARIA FARZANEH
ARCHIE DICKENS	EDWARD CRUTCHLEY	PHILIP NORMAL
BOTTER	ELIRAN NARGASSI	QASIMI
CHARLES JEFFREY	HOMIC	ROTTINGDEAN BAZAAR
CHRISTOPH RITTER	KATIE EARY	TAKAHIRO MIYASHITA
CMMN SWDN	MARTIN ASBJORN	THAMANYAH
CRAIG GREEN	NIHL	TIM COPPENS

The 11 womenswear designers or brands, which are referenced in this document, are:

A.W.A.K.E.	DILARA FINDIKOGLU	JULIEN MACDONALD
AMI	FAUSTINE STEINMETZ	KWAIDAN EDITIONS
CHANEL	FRANCESCO RUSSO	OTTOLINGER
DANIEL GREGORY NATALE	JEAN-PAUL GAULTIER	

Finally, the 44 designers or brands producing dual-gender attire are:

ACNE STUDIOS	H&M	MIGUEL ADROVER
AGANOVICH	HAIDER ACKERMANN	MONCLER
ALYX STUDIO	HELEN ANTHONY	MOSCHINO
ANDREW COIMBRA	HENDRIXROE	NIHILO COUTURE
ANN DEMEULEMEESTER	HENRIK VIBSKOV	PYER MOSS
ANNA SUI	HENRY HOLLAND	RAF SIMONS
ASHISH	HOUSE OF MALAKAI,	RICK OWENS
BURBERRY	J.W.ANDERSON	SAINT LAURENT
CASELY-HAYFORD	JEREMY SCOTT	UNDERCOVER
CLUB MONACO	JI WON CHOI	VIVIENNE WESTWOOD
COMME DES GARÇONS	JULIAN J. SMITH	WALES BONNER
DELADA	LANVIN	WALTER VAN
GARETH PUGH	LOEWE	BEIRENDONCK
GRENSON	MATTER OF BLACK	YOHJI YAMAMOTO
GUCCI	MATTHEW ADAMS DOLAN	ZARA

MARGIN: 26.5mm
MARGIN: 15mm

1.3 GEOGRAPHY

Moreover, I have further interpreted this collection of data as geographical commonalities (Fig.4) among the 119 designers, who are originating from 29 corresponding cities (Table 03), whilst London (33/119), New York (23/119) and Paris (13/119) appear to be havens for considerations around gender identities within fashion. Europe (16/29) seems to be the region with the higher concentration of cities where this occurs, followed by Asia (6/29), North America (5/29), Australia (1/29), and Africa (1/29). It is evident that gender-neutral fashion is strongly linked to Western culture, which is originating from Europe and *"referring to notions of reason, liberty, democracy, constitutional government, the rule of law, the middle class, private property, individuality, and so on"* (Bavaj, 2011, p.6). However, there also appear to be designers who have brought new ideas around genders to unlikely geographical settings, where LGBTQ+ rights, or even freedom of expression, are not recognised; designer Ahmed Abdelrahman relocated brand Thamanyah from Paris to Dubai (Rabkin, 2016) and gender-fluid brand Orange Culture, *"was to question a traditional vision of manhood in conservative Nigeria, where same-sex marriage is still illegal and LGBT organisations are criminalised"* (Munshi, 2019). Such links between fashion and social change echo sociologist Joanne Entwistle's observation that within any cultural context, *"fashion produces discourses on the body and how to adorn it"* (Entwistle, 2015, p.349).

MARGIN: 15mm
A4 FORMAT: 210mm (W) x 297mm (H)
MARGIN: 26.5mm
OVERSIZED FORMAT: 270mm (W) x 350mm (H)

Fig.4 Graphic representation of proportionate geographic distribution, by city of origin.

MARGIN: 26.5mm
MARGIN: 26.5mm
MARGIN: 26.5mm
OVERSIZED FORMAT: 270mm (W) x 350mm (H)

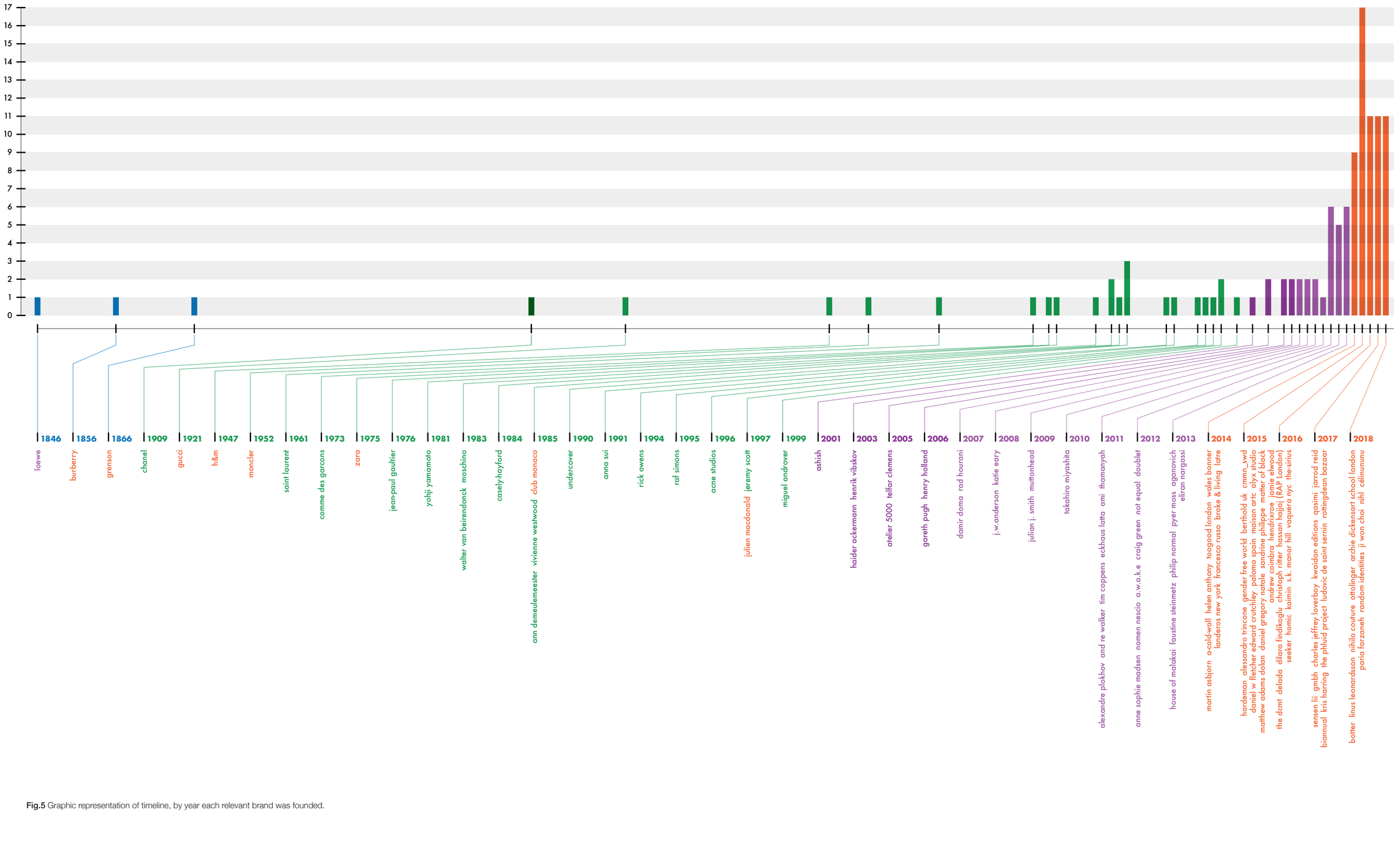


Fig.5 Graphic representation of timeline, by year each relevant brand was founded.

Fig.6 Rad Hourani SS2012 © Rad Hourani 2012

1.4 TIMELINE

Furthermore, I reinterpreted the sample data by date (Fig.5), to further develop my definition of gender-neutral fashion. For the purposes of this research, I reference the year when each brand was established and then focus on their contemporary attitudes towards genders; the corresponding timeline (Table 04) refers to historic fashion houses, which have been founded from as early as 1846 (Loewe), and to contemporary designers, some of whom have received critical acknowledgements as recently as 2018 (Jarrod Reid, Sensen Lii, Art School London, etc.). It is therefore critical to note that 1846-2018 is too broad a timeline towards a definition for gender-neutrality. In recent years, brands with extensive history, such as Loewe, Gucci, Burberry, and Saint Laurent, appear to be adapting their approach to fashion and genders under the guidance of young designers; for instance, J.W.Anderson was appointed as creative director for Loewe in 2013 and Alessandro Michele took a similar role for Gucci in 2014. Within this research, Comme des Garçons appears as the earliest example of a historic brand with links to alternative gender expressions since its establishment in 1973 by Rei Kawakubo. As noted by American anthropologist Dorinne Kondo, Comme des Garçons *"made significant interventions, blurring the boundaries between fashion and architecture, fashion and sculpture; refiguring class-inflected gender in garments clearly made for someone other than the soignée woman of classic elegance;* […] *Their garments tend to accommodate different kinds of racialized bodies, beginning with shape, fabric, and concept, rather than with (Western) ideals of the feminine form or feminine beauty"* (Kondo, 1999, p.300). Given the profound impact that Comme des Garçons has had on the relationship between fashion and identity, the inclusion of the brand in this research condenses the relevant time frame further to the 46-year period between 1973 and 2019.

The period between 1973 and 1999 has been signposted by fashion phenomena and trends around gender. Most notably, the Unisex movement started in 1968 in Paris, *"where designers* […] *conjured up an egalitarian 'Space Age' of sleek, simple silhouettes, graphic patterns, and new, synthetic fabrics with no historical gender associations"* (Chrisman-Campbell, 2015). Unisex has been echoed in later movements, such as Casual (1983 - 1989, 1992 - current), Sportswear (1982 - current), Grunge (1992 – 1994), the New Romantics (1980-1983), and Androgyny (1990s) (Healy, 2003). Section 2.4.10 in Chapter 2.0 of this document includes an alphabetical overview of relevant 20th century movements and fashion styles and their impact on the relationship between contemporary fashion and gender expressions. Additionally, the consideration of historic paradigms will be further reflected within the practical component of the research and the final exhibition proposal in Chapter 4.0.

Table 04 also suggests that the majority (92/119) of the brands who are relevant to this project had not been active before 2000, whilst the first designer who produced explicitly gender-neutral collections was Canadian Rad Hourani (Fig. 6). The designer claims to have *"created the first unisex*[8] *gender neutral ready to wear collection in fashion history and launched the now eponymous brand, in October 2007"* (Rad Hourani, no date, *About*). In 2014 Hourani was credited with presenting *"the first unisex couture collection"* (Cochrane, 2014a). Notably, in Spring 1997 Jean-Paul Gaultier's debut couture collection had already been labelled as *"unisex couture,* […] *probably the newest take on the old métier yet"* (Borelli-Persson, 2020). In Hourani's, Cochrane's and Borelli-Persson's comments, the term *unisex* does not specifically refer to the 1968 movement; Cochrane (2014a) uses it interchangeably with the term *agender*[9] and Borelli-Persson (2020) references the language used to describe Gaultier's presentation in 1997. On the contrary, when reviewing Jean-Paul Gaultier's farewell couture collection, European editor-at-large for the American edition of *Vogue* Hamish Bowles (2020) avoids any reference to *unisex*, suggesting that the term may be outdated. Therefore, for the purposes of this research, I consider 2007 as the starting point of contemporary gender-neutral fashion, whilst the significance of the year 2014 will be specifically considered in the upcoming section 1.5 of this document.

Despite the continuing dialogue between fashion and genders, it is pertinent to also establish an end point for the research, relevant to developments in both fashion and exhibition-making. During an informal meeting on 11 June 2018, following *London Fashion Week Men's*, French fashion buyer Eric Pech cited sustainability and gender-neutrality as the two most popular trends among menswear for Spring/Summer 2019. By February 2019, American reality television programme *Project Runway All Stars*, in an episode titled *All-Inclusive,* introduced a design challenge, in which the contestants were asked to design *"gender-neutral high-fashion streetwear"* (*Project Runway All Stars*, 2019), using models who *"represent the spectrum of gender identities"* (*Project Runway All Stars*, 2019). This suggests that between June 2018 and February 2019, the considerations around nonbinary gender expressions in fashion had reached a wide, mainstream audience. Therefore, the time frame, which is relevant towards the definition of gender-neutrality within the scope of this research, is narrowed down to 2007-2019. Section 1.5 of this chapter presents a hypothesis around this transition into the mainstream consciousness and how this may impact the research timeline.

[8] See also entry *UNISEX* in section *2.4.10 CONTEXT: A-W OF STYLES* (p.194)
[9] See also *Agender* (APPENDIX A: GLOSSARIES)

1.5 NORMCORE

One of the most important developments affecting fashion during this period, was the emergence of *normcore*, a notion attributed to K-Hole, a New York-based trend-forecasting collective of artists, who introduced it in their 2014 manifesto, *Youth Mode*. K-Hole claimed, *"once upon a time people were born into communities and had to find their individuality. Today people are born individuals and have to find their communities"* (K-Hole, 2014, p.27) and described normcore as *"situational, non-deterministic, adaptable, unconcerned with authenticity, empathy over tolerance,* [and] *post aspirational"* (K-Hole, 2014, p.30). According to writer and co-editor of Frieze magazine Dan Fox,

> *"'Youth Mode' argued that we live in an era of 'mass indie', the assimilation of once alternative and independent modes of youth culture into the mainstream, and that personal expression through fashion or music taste no longer carries the subcultural weight it once did. One solution to this problem, K-Hole suggested, might be called 'normcore', a strategy of assimilation into different communities, rather than demonstrating individual self-expression. Fitting in would be the new standing out. Normcore was misinterpreted at the time as a mandate to dress boringly, to wear Gap cargo shorts or non-descript sportswear, but what K-Hole was driving at was an idea of adaptability, of dressing the part depending on the context."* (Fox, 2016, p.80-81)

Perhaps one of the most recognisable interpretations of normcore in Western fashion is associated with Zurich-based brand Vetements, founded in 2014 by designer Demna Gvasalia. Their Autumn/Winter 2017 show, titled *Stereotypes* (Fig.7), was described by Women's Wear Daily (WWD) as *"a line-up of ordinary people, all working fashion their way. That's where we are as a culture — no trends, no rules, the freedom to each style our own story, sartorially and otherwise. Some time ago — 20 years, 30 years back — for Gvasalia to devise a fashion show around this idea would have resonated as a subversive, underground wonder. These days, you can't frack deeply enough to graze a genuine cultural underground"* (Foley, 2017).

The misinterpretation of normcore within fashion, as described by Fox, was also highlighted by Rory Rowan, theorist in political geography, who questioned its status as either a fashion trend or a sociological concept and criticized *"the* [appealing] *image of the social chameleon finding both individual liberty and group belonging in drifting between situations"* (Rowan, 2014, p.12). This criticism was based on K-Hole's presumption that social mobility and adaptability can be equally feasible for everyone; Rowan argues, *"whilst a lot of this might come down to the individual's character, much might likewise depend on race, gender, sexuality and other such factors which power congeals. Normcore seems to assume that such factors will have no bearing on the ability of individuals to immerse themselves in a multiplicity of different normals"* (Rowan, 2014, p.12). Based on Rowan's assumption that normcore discounts gender issues, this study hypothesizes that the observable preoccupation with gender-neutral fashion since 2014 can be perceived as a reaction against normcore's assimilation strategy. This is further supported by Entwistle's claim that *"fashion embraces not only the desire to imitate others and to express commonality, but to express individuality. In other words, while dress signals our membership to particular communities and expresses shared values, ideas and lifestyle, at the same time we do not want to be 'clones' dressed in identical fashion to our friends."* (Entwistle, 2015, p.184).

Concurrently, fashion critic Alexander Fury noted how contemporary menswear designers were *"questioning the fundamentals: gender, identity, and sexuality"* (Fury, 2014), which has been echoed multiple times since, as previously referenced in this chapter[10]. Of the 119 brands discussed in this paper so far, 62 were launched during or after 2014; this number includes 32 (out of a total of 40) explicitly gender-neutral designers, suggesting that 2014 could mark the transition of gender-neutral fashion from the avant-garde to the mainstream.

[10] As referenced indicatively in section *1.2 DESIGNERS* (p.17):
Vogue (Menkes, 2018 and Phelps, 2017), *Women's Wear Daily* (Diderich, 2018 and Hughes, 2018), *GQ* (Broeke, 2018), *The Guardian* (Cochrane, 2014 and 2018), *The New York Times* (Fury, 2014), *Not Just a Label* (Illingworth, 2017), *Paper* (Patel, 2018), *Dazed* (Sharkey, 2018), *Nylon* (Stubblebine, 2018) and *Indie* (Team Indie, 2018).

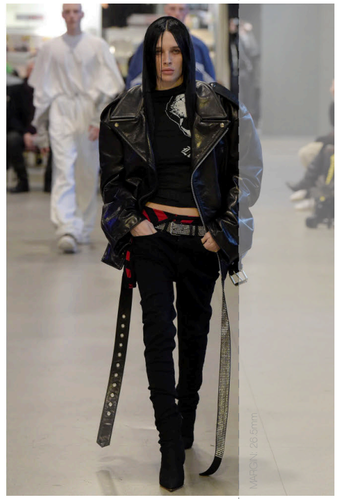


Fig.7 Vetements *Stereotypes*, AW2017 © Giovanni Giannoni 2017

1.6 PRETENSION

During a tutorial conducted on 2 June 2016, former London College of Fashion (LCF) Associate Dean Shaun Cole questioned the existence of gender-neutral fashion and stated that an argument could be made that designers are dressing men in womenswear, citing dual-gender brand Gucci as an example at the time. Additionally, during multiple meetings with the supervisory team for this project, and in particular with Dr. Jeffrey Horsley, similar concerns have been raised; therefore, apart from the where, when and how gender-neutral fashion manifests, it is equally important to establish what it stands for.

Cultural theorist Judith Roof defined genders as the dynamics that depend on *"cultural and familial roles, sexual desires,* […] *peer mimeticism, imaginaries of identity and the body, and occasional performances"* (Roof, 2016, p.2). Moreover, theatre director Declan Donnellan claims, *"eating, walking, talking, all are developed by observation, performance and applause. We develop our sense of self by practicing roles we see our parents play and expand our identities further by copying characters we see played by elder brothers, sisters, friends, rivals, teachers, enemies and heroes."* (Donnellan, 2006, p.1). This claim, echoing Roof's definition, suggests that gender, or gendered behaviours can be learned, copied and developed. Writer Dan Fox adds, *"sex, age, race, clothing; these all help establish social status. People's behaviour gives us a conscious or unconscious heads-up about how a given situation is going to play out. In general, we expect a consistency between a person's appearance and their manner – it's one of the basic assumptions used in navigating daily social situations. 'Pretension' is a word we use to describe an inconsistency in these appearances"* (Fox, 2016, p.45-46).

Chapter 1.0 of this document has identified a specific cluster of designers, a brief geographical and chronological analysis, as well as exploring the discourse around normcore, an ambiguous sociological concept and contemporary fashion trend, which prioritises a collective normality over individual identity. I would, therefore, argue for the existence of gender-neutral fashion, and define it as the portion of contemporary (2007-2019) Western fashion, which has infiltrated the mainstream since 2014, is inconsistent with expected, binary-gendered appearances - therefore unexpected - and prioritizes individual identity over collective normality.

2.0 INTERPRETATION: *GENDER-NEUTRAL FASHION*

Fig.8 Fashion History Infographic © Unknown

2.1 FRAGMENTS OF FASHION

In the second chapter of my thesis, I propose new strategies to approaching fashion history, with specific reference to exhibition-making. In keeping with my definition of gender-neutrality as unexpected appearance, and whilst recognising that my research is informed by, but not aligned with, the field of fashion history, I chose to forego the convention of a linear timeline (Fig.8). In its place, I propose a fragmentary historic account, spanning from the 19th century to the present day, which will critically signpost some of the considerations around binary gendered archetypes. Furthermore, in section 2.3 of this chapter I am considering established binary gender norms within fashion as *hypothetical originals* and, similarly, I am reframing the negotiation of emerging nonbinary genders within fashion as *variants*. I will then utilise the curatorial methods of image- and object-based analysis, and object classification to support these definitions, which are critical to my research analysis, methodology and exhibition-making practices. The selection of contemporary gender-neutral exhibition objects is representative of the sample brands included in Chapter 1.0, whilst their binary-gendered equivalents are the fragments, which synthesize a history of gendered archetypes in fashion. The resulting groupings will inform the curatorial narrative and, ultimately, the thematic sections of the final exhibition proposal in later chapters of this document.

Whilst considering contemporary gender-neutral fashion as the topic of a museum exhibition within the context of this research, it is appropriate to examine some of its attributes, which can reflect prevailing and emerging ideas around genders. The distinct associations of attire with masculinity and femininity are indisputable; sociologist Wendy Chapkis notes, "*gender and sex increasingly do appear to be areas of fashion and style rather than biology and identity*" (1986, p. 138). Whilst it is universally accepted that the term *sex* refers to biological characteristics, and particularly to reproductive functions, the term *gender* is more closely associated with identity; gender theorist Judith Butler argues, *"gender is a kind of imitation for which there is no original; in fact, it is a kind of imitation that produces the very notion of the original as an effect and consequence of the imitation itself"* (Butler, 1991, p.127). If, as Chapkis claims, gender is indeed an area of fashion, then the latter can be hypothesized to be a largely, but not entirely, self-perpetuating system of reproduction of binary-gendered archetypes.

Fashion historian Daniel Delis Hill describes the rigidity of the masculine archetype, as it was defined in the 19th century and up to the 1960s; Hill observes how *"throughout this 150-year evolution of ideas and ideals of manhood, the visual representation of masculinity was short hair and a simple, sober three-piece suit* […] *with only glacial changes until the development of the sack suit in the 1850s, which then became the standardized uniform of masculine identity for the next hundred years"* (Hill, 2018, p.xii). Hill's generalised account of this period suggests that there was little resistance to the dominance of the Western[11], heteronormative form of masculinity until the 1960s. However, new ideas around the feminine archetype were brought forward during that time; social theorist Simone de Beauvoir (1949) argued against the ostensible antagonism between masculinity and femininity and used the concept of the Other; *"the category of Other is as original as consciousness itself. The duality between Self and Other can be found in the most primitive societies, in the most ancient mythologies; the division did not always fall into the category of the division of the sexes (...) No group ever defines itself as One without immediately setting up the Other opposite itself"* (Beauvoir, 1949). For the purposes of this research, the Other refers not only to the inequality between men and women, but also to the imbalance between binary-gendered and binary-nonconforming gender identities.

[11] See also section *1.3 GEOGRAPHY* (p.23)

In contemporary mainstream fashion, the allure of the Other, especially in womenswear, became explicitly apparent in the 1980s. Design writer Patrick Mauriès notes how, during this period, *"a new body image* […] *emerged, particularly for women. This was the age of power dressing, of the affirmation of women as strong, masculine, athletic and ambiguous"* (Mauriès, 2018, p.120), a phenomenon, which the writer attributes to fashion designers, such as Karl Lagerfeld, Christian Lacroix, Jean Paul Gaultier and Thierry Mugler (Fig.9). This attitude towards binary genders, as described by Mauriès, corresponds to de Beauvoir's Other, and it suggests that the definition of femininity in the late 20th century was indeed punctuated by masculine attributes.

The analogous tendency to subvert gender in menswear can be dated to at least the 18th century, however the timeframe of this project privileges recent fashion history, such as the 1970s and 1980s. Pop star David Bowie launched *"a radical attack on the way in which dress encodes and prescribes gender"* (Evans and Thornton, 1989, p.7). Bowie was *"the first singer to project a blatantly transvestite image, with dresses, eye makeup, extravagant wigs, and jewelry, providing a new set of visual icons that were* […] *sometimes merged with macho themes"* (Crane, 2012, p.228). Bowie's contribution to the evolution of masculine ideals has been previously revered by academics (Bradley and Page, 2017) and curators (Broackes and Marsh, 2013); however, it does not fall within the timeline of this research, as it has been defined in Chapter 1.0. More importantly, Bowie's gender-defying appearance was set within the context of performance[12], rather than commercial fashion, which is the focus of this research. Nonetheless, Mauriès, Evans, Thornton, and Crane's respective studies suggest that Bowie and the subsequent surge of celebrity culture in the late 20th century had an impact on gender identities, particularly as expressed through fashion, and that this occurred separately for each gender binary extreme.

[12] See also entry *PERFORMANCE* in section *2.4.10 CONTEXT: A-W OF STYLES* (p.189)

Fig.9 Thierry Mugler AW1995 Couture © Condé Nast Archive

More recently, cultural historian Jay McCauley Bowstead argued, *"with the transgressive example of subculture as their model, designers from the turn of the millennium to the present day have used menswear to advance a 'reverse discourse': challenging the values of orthodox masculinity by reclaiming and reframing qualities such as fragility, sensitivity, and sexuality* (Fig.10) *as positive and desirable"* (Bowstead, 2018, p.171). Bowstead's rigorous study thwarts the expectation that gender-neutrality is entirely disassociated from binary gender, whilst linking it explicitly with masculinity.

2.2 SPECTRUM OF GENDERS

As early as in 1903, in the book *Geschlecht und Charakter (Sex and Character)*, Austrian philosopher Otto Weininger had argued, *"there are no living beings that can bluntly be described as being unisexual and of one definite sex. Rather, reality fluctuates between two points at neither of which an empirical individual can be encountered, but between which every individual has its world of experience"* (Weininger, 1903, p.7-8). Historian Lesley Hall deemed Weininger's hybridization of masculinity and femininity as *"an extremely useful way of thinking about sexuality and gender as a spectrum, particularly in conceptualizing 'intermediacy'"* (Hall, 2012, p.65). Whilst some of Weininger's views have been contested, his approach towards genders is purposely discussed in this thesis, as it foreshadows - and is echoed within - the more recent considerations around spectral gender identities, which are referenced throughout this document (Butler, Cameron, Cole, Roof, Hall, Hill, Kondo, Mauriès, Mills, Nicholas, White). Furthermore, the preoccupation around the origins of the contemporary theoretical framework around the spectrum of genders will be reflected in the practical interpretation of gender-neutral fashion through objects, as presented in sections 2.3 and 2.4 of this chapter.

Fig.10 Palomo Spain Objeto Sexual, advertising campaign, AW2017 © Palomo Spain 2017
Fragility, sensitivity and sexuality become desirable qualities within men's contemporary fashion.

If gender-neutrality occurs between the binary extremes, then Weininger's definition provides a framework for the selection of objects for the practical component of my research. Firstly, Weininger suggests, the binary extremes are constructed ideals. Consequently, throughout this research, gender-neutral fashion will be considered as the segment of fashion design that neither abides to, nor expresses, these aspirations. Secondly, the gender spectrum is argued as a mixture, and not a disregard, of those ideals; neutrality does not only occur between the extremes, but it can also express elements of both simultaneously. It is, therefore, appropriate to examine how the constructs of masculinity and femininity in fashion relate to the spectrum of neutrality. In Chapter 1.0 of this thesis, I defined contemporary gender-neutral fashion and claimed that since 2007 the rigid definitions of masculinity and femininity in dress have appeared to be more fluid, and even interchangeable. Fashion designers, such as Jonathan Anderson, Jamie Elwood, Edward Crutchley and Alejandro Gómez Palomo, endorse the irrelevance of binary gender. However, gender remains significant in many of these examples; their approach to bridging the gender gap is rooted within menswear, suggesting that gender-neutrality is proportional to masculinity and the freedom to renegotiate it.

The relationship between femininity and gender-neutrality has been determined by different considerations. Feminist ideologies had a direct impact on women in the 20th century, who adopted the appearance of their male counterparts as a symbolic gesture towards equality. Whilst critiquing Cultural Feminism, Professor of philosophy Linda Martín Alcoff argues, *"that the category 'woman' is a fiction and that feminist efforts must be directed toward dismantling this fiction"* (Alcoff, 1988, p.417). Notably in fashion, Coco Chanel's plain knitted wool jersey suit (1916) – with its menswear-inspired pockets and lack of embellishments - and Yves Saint Laurent's Le Smoking (1966) - a tuxedo suit tailored for women - defied such invented notions of womanhood. By the 1970s, unisex garments introduced likeness in the physical appearance of the binary extremes, although it can be argued that they mostly gave a more masculine appearance to women[13]. The relationship between women's attire and gender issues can justify why contemporary gender-neutrality manifests primarily in menswear. Whilst women have been questioning cultural roles and desires throughout the 20th century, the stigma of heterodoxy is now openly challenged within the male consciousness. Furthermore, designers, fashion media, and wearers appear to contribute to the confrontation of male ideals and to the hybridization of masculinity and femininity in fashion. Designers' collections can be explicitly binary-gendered (menswear, womenswear), combined to include both binary extremes (co-ed), or gender-neutral. Journalists, photographers, stylists, and hair and make-up artists appear to reinterpret gendered traits through the imagery they produce (Fig.11) and, particularly in Western cultures, wearers have the same freedom.

[13] See also entry *UNISEX* section *2.4.10 CONTEXT: A-W OF STYLES* (p.194)

Fig.11 Vogue Magazine (US edition) has repeatedly referenced gender-neutrality in recent years © Condé Nast
(left) August 2017: model Gigi Hadid and singer Zayn Malik engaging in apparent exchange of their respective gendered apparel.
(right) December 2020: singer Harry Styles is the first man to appear alone, wearing a dress, on a Vogue cover

When specifically considering the wearers, gender theorist Jo Trigilio notes, *"there are two kinds of people who are almost completely free to dress as gender ambiguously as they please: the very rich and the very poor. Neither have anything to lose. Our institutions, such as museums, often only focus on one of those groups."* (Trigilio, 2020) (Appendix B). The disproportionate interpretations of affluence and poverty constitute yet another binary dynamic within the institution of the museum. This is further underpinned by archaeologist Kevin Walsh's description of the *class-based* museum experience, which *"allowed an educated middle class to develop an awareness of the wider spatial and historical contexts within which they lived"* (Walsh, 1992, p.31).

As stated in the introduction of this thesis, this research project stems from a practical, design-based background and I aim to consider gender-neutrality against existing exhibition-making methods. For that reason, my definitions are informed by practice-based and object-based methods of research, rather than the sociological implications of gender-neutral dressing. However, in the upcoming chapters, I will reference, among others, fashion curators Amy de la Haye (1996) and Michelle Finamore (2019a), who have previously addressed the issue of representation of individual wearers in fashion exhibitions, with particular references to both class and genders.

2.3 OBJECTS: *VARIANTS* AND *HYPOTHETICAL ORIGINALS*

In the first two sections of this chapter, I have provided an account of relevant historical shifts[14] in the individual definitions of masculinity and femininity within the context of fashion. Before elaborating on the particular significance of a fragmented fashion history, in section 2.4, it is important to acknowledge the space between masculinity and femininity and to anchor my research and the corresponding selection of objects within that space. If masculinity and femininity are the two extreme points, to which Weininger (1903) was referring, then the designers and brands, introduced in Chapter 1.0, illustrate the developing preoccupation of fashion with the intermediacy, or spectrum, between the two. Additionally, the consistent theme among the respective deductions of Judith Butler (1991), Judith Roof (2016), Declan Donnellan (2006), and Dan Fox (2016) around performativity and genders, discussed in Chapter 1.0, appears to be that masculinity and femininity are imitations of unrealistic accounts of themselves. This suggests that the broader spectrum of gender identities can be expressed through the replication and synthesis of idealised masculine and feminine attributes, to varying degrees.

Throughout this thesis, each designer referenced in Chapter 1.0 is represented by one *object*; fashion exhibition-maker Jeffrey Horsley notes, *"a definition of 'object' in the context of an exhibition might encompass all visual and sensory material that is presented by the curator for the visitors' gaze"* (Horsley, 2012, p.216). Adhering to Horsley's premise and within the context of exhibition-making, the term *object* throughout this thesis does not necessarily refer to a singular item, but rather to a unique exhibit per designer; this exhibit can include a single garment, or an ensemble of separate pieces and accessories, as well as relevant fashion publications, editorials, images, and other ephemera, where necessary. The 120 gender-neutral objects, discussed in section 2.4, signify the unexpected intermixtures of traditionally gendered attributes within contemporary fashion, and will be referred to as *variants*.

Furthermore, I am coupling the selected variants with 120 corresponding binary-gendered objects, as a method to showcase how some elements of gender-neutral attire have been directly plucked from gendered traditions and re-presented. These conventionally gendered objects signify established notions of masculinity and femininity, which have previously been argued as hypothetical constructs (Butler, Roof, Donnellan). For this reason, they will be referred to as *hypothetical originals.*

[14] For a more comprehensive account of historical paradigms, see also section *2.4.10 CONTEXT: A-W OF STYLES* (p.168)

Fig.12 *A Queer History of Fashion: From Closet to the Catwalk,* Museum at the Fashion Institute of Technology (MFIT), New York, curated by Fred Dennis and Valerie Steele © MFIT 2013

Fig.13 *About Time: Fashion and Duration,* The Metropolitan Museum of Art, New York, curated by Andrew Bolton © MET 2020

Fig.14 *Lanvin: Dialogues,* Fosun Art Foundation, Shanghai, curated by Judith Clark © Antonis Daikos 2019

2.4 FRAGMENTS (PART 1 of 2): HISTORY THROUGH OBJECTS

In the introduction to this document, I cited activist Peter Tatchell's considerations around the queer museum (2004). Rather than considering queerness as a systemic component within the institution of the museum, I am focusing on how queerness can be expressed through exhibitions (Fig.12), and particularly through the display of gender-neutral fashion. In the essay *'Queer Is Here? Lesbian, Gay, Bisexual and Transgender Histories and Public Culture'* academic Robert Mills asserts, *"queer-history exhibitions will adopt a style of presentation partly modelled on scrapbooks and collage; in place of the representative 'object', they will appropriate fragments, snippets of gossip, speculations, irreverent half-truths. Museumgoers will be invited to consume their histories queerly – interacting with exhibits that self-consciously resist grand narratives and categorical assertions. It will be a mode of display, collecting, and curating driven not by a desire for a petrified 'history as it really was' but by the recognition that interpretations change and that our encounters with archives are saturated with desire"* (Mills, 2010, p.174).

Therefore, I argue, the historical account of contemporary gender-neutral fashion within the scope of my research can be appropriately *queered* as the interpretation of distinctive fragments, rather than an uninterrupted chronology. This approach is further underpinned by existing curatorial practices, where an exhibition timeline has been presented as non-linear; most recently, the Metropolitan Museum of Art's exhibition *About Time: Fashion and Duration* (Fig.13) was arranged *"along two parallel timelines: the first features 60 ensembles arranged in chronological order, from 1870 to the present; it focuses on the forward-moving and progress-oriented nature of fashion, as governed by novelty, ephemerality and obsolescence. The second timeline intersperses a series of 60 interruptions that pre- or post-date the first timeline, but relate to them in terms of shape, motif, material, technique, or decoration"* (Bolton, 2020b). As stated in the introduction of this chapter, the linear structure of a timeline is not applicable to my definition of gender-neutrality. As a result, the selected hypothetical originals in this research may also pre- or post-date their equivalent variants, however there are visual links between them, which epitomise the historic dominance of the gender binary in fashion, particularly in relation to their shape, motif, material, technique, or decoration.

Independently of how the variants and hypothetical originals fit within the queered timeline, they are indeed the fragments, which synthesise the exhibition narrative. Within the context of the 2019 exhibition *Lanvin: Dialogues* (Fig.14), which will be discussed further in section 4.2.2 of this document, psychoanalyst Adam Phillips claims, *"the fragments reveal a process of creation. So, when somebody gets access to a set of somebody else's fragments, they are in a position to remake an original object; it is recycled by being put in a different context, by*

being re-described, by being shown to be different from what it originally seemed to be." (Phillips, 2020). Phillips' rationale refers explicitly to the contents of a specific archive, however I am proposing a comparable method of recounting the phenomenon of gender-neutral fashion, for which there is currently no dedicated archive or collection.

Initially, the 120 variants (Table 05a), which are presented in this section, are gender-neutral fragments associated with the designers discussed in Chapter 1.0, who have been previously linked to gender-neutrality by leading fashion media[15]. These variants are the key exhibition objects for the practical proposals included in this document and together they comprise a temporary collection of contemporary gender-neutral fashion. Comparably, the 120 hypothetical originals (Table 05b), also included in this section, are gendered fragments, which have been sourced from contemporary designer collections and from museum archives, such as those of the Victoria & Albert Museum (V&A), the Metropolitan Museum of Art (MET) and the Kyoto Costume Institute (KCI) (Fukai, 2015). These hypothetical originals are illustrative of the inherent gendering of garments.

The research comprises the proposal of a temporary - as opposed to a previously existing - collection of variants and hypothetical originals, for which the objects are represented by images. The main objective of this image-based investigation was to preserve the fidelity of each designer's concept around gender-neutrality, before it became saturated by additional layers of styling[16] and photography. Journalist and curator Stefano Tonchi notes, *"the stylist goes much further and replaces the designer to establish his or her own way of photographing fashion, mixing clothes of one brand with others, choosing the type of model and style of photography"* (Frisa, 2020, p.64). Tonchi describes fashion photography as a collaborative process between stylists, photographers, hair stylists, make-up artists and casting directors, during which *"the perfection of the composition is fundamental, to the point where it shapes fashion"* (Frisa, 2020, p.61). Contrarily, Gill Stark, Head of the School of Creative and Liberal Arts at Regent's University London, argues that "*designers present the ideas and concepts embodied in their collections through the medium of the show*" (Stark, 2018, p.48). Stark continues, *"every fashion show is an opportunity for the brand to positively reinforce its unique identity: its essence, values and personality. Every show is likewise an opportunity to communicate the brand proposition, what the brand offers its customers and to strengthen their emotional investment in the brand"* (Stark, 2018, p.87). Adhering to Tonchi's and Stark's premises, the selection of imagery used to illustrate the phenomenon of contemporary gender-

[15] As referenced indicatively in section *1.2 DESIGNERS* (p.17):
Vogue (Menkes, 2018 and Phelps, 2017), *Women's Wear Daily* (Diderich, 2018 and Hughes, 2018), *GQ* (Broeke, 2018), *The Guardian* (Cochrane, 2014 and 2018), *The New York Times* (Fury, 2014), *Not Just a Label* (Illingworth, 2017), *Paper* (Patel, 2018), *Dazed* (Sharkey, 2018), *Nylon* (Stubblebine, 2018) and *Indie* (Team Indie, 2018).
[16] See also entry *STYLING* in section *2.4.5 DESIGN* (p.115)

neutral fashion is focused on designer presentations; these include images of fashion shows and photographs sourced from brand lookbooks. Despite excluding magazine editorials, advertising campaigns, and fashion photography in the upcoming image-based investigation of exhibits, there are few exceptions, where these types of images were central to the narrative of gender-neutrality; these will be considered on an item-by-item basis as they occur in sub-sections 2.4.1 – 2.4.10 of this chapter.

Ultimately, the juxtaposition between hypothetical originals and variants highlights how the latter are indeed inconsistent with binary-gendered appearances and, therefore, how contemporary fashion objects can become signifiers of nonbinary gender expressions. In the following pages of this thesis, I am considering and presenting one distinguishing attribute shared between each variant and its hypothetical original (Table 05a). My aim is to demonstrate how the selected attributes of fashion have been unsexed - or disassociated from their historic gendering – and reinterpreted within a contemporary context. My practice responds to the sum of these new associations, a list of which is provided overleaf, with exhibition strategies around gender-neutrality in contemporary fashion. The examples provided do not comprise a definitive list of conventions, but rather a fluid cluster of associations, which can demonstrate how gendering and gender-neutrality in fashion are contingent on context and interpretation.

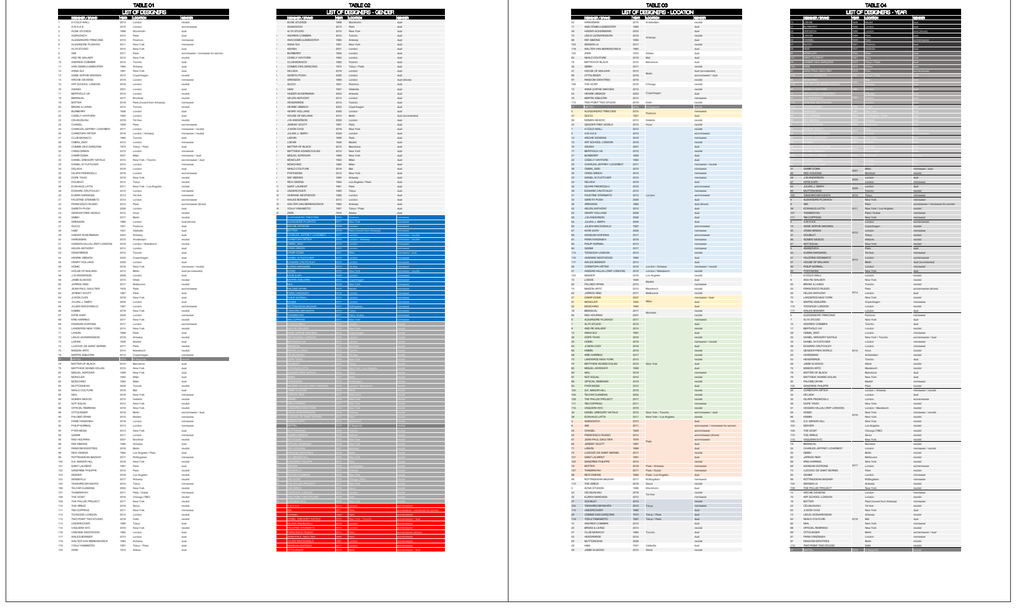
List of Associations, corresponding to the alphabetical list of designers in Table 01:

METAL	SKIRT	CINCH (WAIST)
SLEEVE (ARM)	DENIM	UNIFORM
STYLING	HIGH HEELS	PUFFER (JACKET)
PLEATING	GOTH	ASYMMETRY
APPLIQUÉ	FIT	GINGHAM
CHIFFON (WEAVE)	TROUSERS	HAUTE COUTURE
FRAYING	BROGUES	BODYSUIT
CASUAL	CAPE	SHIRT
OPERA (COAT)	TUXEDO	TUNIC
(GRAPH) CHECK	TROMPE L'OEIL	FLIGHT (JACKET)
CHEVRON	STREETWEAR	BIKER (JEANS)
LINGERIE	BOHEMIAN	CATSUIT
TRENCH (COAT)	BLUE	QUILTING
KNITTING	PRINTS	IRONIC
ANDROGYNY	RED	CAMP
SEQUINS	(BODY) ADORNMENT	PINK
DUNGAREES	CAMEL	BLACK
FUR	TULLE	JUXTAPOSITION
SHEEN	RUFFLES	DRAPING
KIMONO	WOMENSWEAR	PAILLETES
KILT	BUSTIER (TORSO)	FLORAL
MILITARY	ROBE	TAILORING
CHILDRENSWEAR	PERFORMANCE	POLKA DOT
TWEED	EMBROIDERY	BRANDING
PERFECTO (BIKER JACKET)	FETISHWEAR	PLAYSUIT
DUAL GENDER	LOUNGEWEAR	KANDORA
BODICE (TORSO)	FORMALWEAR	PADDING
SUIT	DRESS	T-SHIRT
MENSWEAR	BOILERSUIT	METAL
HALTER (NECK)	APPROPRIATION	UTILITY
LAYERING	NEW ROMANTICS	STRIPES
SPORTSWEAR	SYMMETRY	GREY
TRANSPARENCY	BEADING	WHITE
GRUNGE	BLOUSE	CORSET
SHORTS	FRINGE	UNISEX
EXPOSURE	DOLL	

If one of my objectives is to compose a collection of gender-neutral fashion, it is critical to also consider the object classifications and thematic groupings within it, which are integral parts of curatorial and exhibition-making practices. Hans Ulrich Obrist, curator and artistic director of London's Serpentine Gallery, notes, *"to make a collection is to find, acquire, organize and store items, whether in a room, a house, a library, a museum, or a warehouse. It is also, inevitably, a way of thinking about the world – the connections and principles that produce a collection contain assumptions, juxtapositions, findings, experimental possibilities and associations. Collection-making, you could say, is a method of producing knowledge"* (Obrist, 2015, p.39). By listing and colour-coding correlated attributes, I am able to provide a concise account of this gender-neutral collection, including variants, hypothetical originals and their shared associations (Tables 05a and 05b). Most importantly, I am organising the latter into nine broader categories, which provide the framework that replaces the historical timeline of gender-neutral fashion; these are:

ACCESSORY	DESIGN	COLOUR
GARMENT	MATERIAL	GRAPHIC
BODY	DECORATION	STYLE

The identified categories are not only being considered as elements of contemporary fashion; in Chapters 4.0 and 5.0 these same categories will be discussed as fundamental tools within fashion exhibition-making practice, particularly in relation to the interpretation of nonbinary genders.



Tables 01-04 (pp.22-23)

TABLE 05a

LIST OF EXHIBITION OBJECTS - VARIANTS

	DESIGNER / BRAND	YEAR	REFERENCE	CATEGORY
77	MATTEL	2019	DOLL	*THE GENDERED OBJECT*
42	FRANCESCO RUSSO	2018	HIGH HEELS	
46	GRENSON	2020	BROGUES	OBJECT 1: ACCESSORY
57	HOUSE OF MALAKAI	2018	(BODY) ADORNMENT	
109	THE PHLUID PROJECT	2019	T-SHIRT	
75	MAISON ARTC	2018	BLOUSE	
86	NOMEN NESCIO	2017 AW	SHIRT	
115	VAQUERA NYC	2017 SS	SHIRT	
49	HAIDER ACKERMANN	2013 SS	TUXEDO	
29	COMME DES GARÇONS	1995 SS	SUIT	
85	NIHL	2018 SS	BODYSUIT	
106	TELFAR CLEMENS	2008 SS	PLAYSUIT	
90	PALOMO SPAIN	2019 AW	CATSUIT	
70	LANDEROS NEW YORK	2017 AW	BOILERSUIT	
17	BERTHOLD UK	2017 AW	DUNGAREES	
37	DOUBLET	2017 AW	SHORTS	
45	GMBH	2017 SS	TROUSERS	
89	OTTOLINGER	2019 SS	BIKER (JEANS)	
25	CHARLES JEFFREY LOVERBOY	2018 SS	PERFECTO (BIKER JACKET)	
88	OFFICIAL REBRAND	2016	FLIGHT (JACKET)	
81	MONCLER	2018 AW	PUFFER (JACKET)	OBJECT 2: GARMENT
13	ANNE SOPHIE MADSEN	2019 SS	TRENCH (COAT)	
9	AND RE WALKER	2018 SS	OPERA (COAT)	
47	GUCCI	2018 SS	CAPE	
63	JI WON CHOI	2017	ROBE	
20	BROKE & LIVING	2019	KIMONO	
103	SEEKER	2018 AW	KIMONO	
107	THAMANYAH	2012 AW	KANDORA	
87	NOT EQUAL	2014 SS	TUNIC	
69	KWAIDAN EDITIONS	2018 SS	DRESS	
39	EDWARD CRUTCHLEY	2018 SS	SKIRT	
97	RANDOM IDENTITIES	2019 SS	SKIRT	
21	BURBERRY	2019 R	KILT	
119	YOHJI YAMAMOTO	2020 SS	SKIRT	
12	ANNA SUI	1997 SS	LINGERIE	
116	VIVIENNE WESTWOOD	2017 AW	CORSET	
118	WALTER VAN BEIRENDONCK	2011 SS	CORSET	
79	MATTHEW ADAMS DOLAN	2019 SS	CINCH (WAIST)	
2	A.W.A.K.E.	2018 SS	SLEEVE (ARM)	
26	CHRISTOPH RITTER	2018	SLEEVE (ARM)	
31	DAMIR DOMA	2012 SS	HALTER (NECK)	
28	CMMN_SWD	2019 SS	BODICE (TORSO)	
62	JEREMY SCOTT	2012 SS	BUSTIER (TORSO)	
35	DILARA FINDIKOGLU	2019 SS	TRANSPARENCY	BODY
38	ECKHAUS LATTA	2017 SS	EXPOSURE	
34	DELADA	2019 SS	EXPOSURE	
110	THE-SIRUIS	2017 SS	EXPOSURE	
108	THE DCMT	2020	PADDING	
44	GENDER FREE WORLD	2018	FIT	
101	SAINT LAURENT	1986	TAILORING	
98	RICK OWENS	2017 SS	DRAPING	
3	ACNE STUDIOS	2015 AW	STYLING	
73	LOEWE	2015 SS	SYMMETRY	
82	MOSCHINO	2018 AW	ASYMMETRY	DESIGN
4	AGANOVICH	2017 AW	PLEATING	
14	ARCHIE DICKENS	2019 AW	KNITTING	
91	PARIA FARZANEH	2019 AW	QUILTING	
7	ALYX STUDIO	2019 AW	FRAYING	
76	MARTIN ASBJØRN	2017 AW	FRINGE	
24	CHANEL	2012	TWEED	
19	BOTTER	2019 AW	SHEEN	
6	ALEXANDRE PLOKHOV	2016 SS	CHIFFON (WEAVE)	
59	JAMIE ELWOOD	2017 SS	TULLE	MATERIAL
41	FAUSTINE STEINMETZ	2017 AW	DENIM	
18	BIANNUAL	2018 AW	FUR	
102	SANDRINE PHILIPPE	2018 AW	FUR	
1	A-COLD-WALL	2019 SS	PVC	
111	TIM COPPENS	2014 SS	METAL	
65	JULIEN MACDONALD	2016 SS	EMBROIDERY	
74	LUDOVIC DE SAINT SERNIN	2019 AW	BEADING	
16	ASHISH	2014 SS	SEQUINS	DECORATION
99	ROTTINGDEAN BAZAAR	2018 AW	RUFFLETES	
5	ALESSANDRO TRINCONE	2017 SS	APPLIQUÉ	
60	JARROD REID	2017	RUFFLES	
40	ELRAN NARGASSI	2018 AW	WHITE	
117	WALES BONNER	2017 SS	WHITE	
114	UNDERCOVER	2018 AW	GREY	
58	J.W.ANDERSON	2014 AW	CAMEL	COLOUR
94	QASIMI	2017 AW	PINK	
56	HOMIC	2017	RED	
53	HENDRIKKOE	2018 SS	BLUE	
78	MATTER OF BLACK	2015	BLACK	
95	FAD HOURANI	2010 AW	BLACK	
10	ANDREW COMBRA	2018 AW	(GRAPH) CHECK	
83	MUTTONHEAD	2020	GINGHAM	
113	TWO POINT TWO STUDIO	2019 SS	STRIPES	
11	ANN DEMEULEMEESTER	2019 SS	CHEVRON	
104	SENSEN LII	2019 SS	POLKA DOT	GRAPHIC
100	S.K. MANOR HILL	2017 SS	FLORAL	
54	HENRIK VIBSKOV	2018 SS	PRINTS	
105	TAKAHIRO MIYASHITA	2017 SS	BRANDING	
96	RAF SIMONS	2017 SS	JUXTAPOSITION	
50	HARDEMAN	2016 AW	TROMPE L'OEIL	
15	ART SCHOOL LONDON	2019 AW	ANDROGYNY	
71	LANVIN	2019 AW	APPROPRIATION	
52	HELEN ANTHONY	2018 AW	BOHEMIAN	
93	PYER MOSS	2019	CAMP	
8	AMI	2015	CASUAL	
23	CELINUNUNU	2019	CHILDRENSWEAR	
27	CLUB MONACO	2018 AW	DUAL GENDER	
66	KAIMIN	2018 SS	FETISHWEAR	
68	KRIS HARRING	2018 AW	FORMALWEAR	
43	GARETH PUGH	2011 AW	GOTH	
96	DOPE TAVID	2018	GRUNGE	
84	NIHILO COUTURE	2018 AW	HAUTE COUTURE	
55	HENRY HOLLAND	2017 AW	IRONIC	
92	PHILIP NORMAL	2018	IRONIC	CONTEXT (A-W of STYLES)
32	DANIEL GREGORY NATALE	2016 AW	LAYERING	
67	KATIE EARY	2016 AW	LOUNGEWEAR	
30	CRAIG GREEN	2015 SS	MENSWEAR	
22	CASELY-HAYFORD	2016 AW	MILITARY	
72	LINUS LEONARDSSON	TBC	NEW ROMANTICS	
64	JULIAN J. SMITH	2018	PERFORMANCE	
61	HASSAN HAJJAJ (RAP LONDON)	2016	STREETWEAR	
80	MIGUEL ADROVER	2014 SS	UNIFORM	
48	H&M	2017	UNISEX	
120	ZARA	2016	UNISEX	
112	TOOGOOD LONDON	TBC	UTILITY	
33	DANIEL W. FLETCHER	2016 SS	SPORTSWEAR	
61	JEAN-PAUL GAULTIER	2017 AW	WOMENSWEAR	

TABLE 05b

HYPOTHETICAL ORIGINALS

DESIGNER / BRAND	YEAR
MATTEL	2013
FRANCESCO RUSSO	2018
GRENSON	2020
SARAH HARMARNEE FOR ALEXANDER MCQUEEN	1998
KATHARINE HAMNETT	1985
YVES SAINT LAURENT	1983
T. M. LEWIN / LYCRA	2017
MONSE	2016 SS
YVES SAINT LAURENT	1966
KIM JONES FOR LOUIS VUITTON	2020 SS
PATTY MAYFIELD	1989
PHILOSOPHY DI LORENZO SERAFINI	2019 SS
AZZEDINE ALAÏA	1991 AW
REDHAWK	TBC
H.A.S.H. JEANS	1978
UNKNOWN	2000
GARETH PUGH	2018 SS
CHRISTOPHE DECARNIN FOR BALMAIN	2009 AW
JOHN RICHMOND	2019 AW
UNKNOWN	1994
MONCLER	2018 SS
AQUASCUTUM	2019
CHRISTOBAL BALENCIAGA	1954
ELSA SCHIAPARELLI	1938
KOZUE HIBINO	1994
UNKNOWN	1955
TAKAHASHI HIROKO	2019
YAHYA AL BISHRI	2018 AW
DIANE VON FÜRSTENBERG	TBC
GIANFRANCO FERRÉ FOR CHRISTIAN DIOR	1989 AW
PIERRE BALMAIN	1956 SS
PRADA	1995 SS
UNKNOWN	1865-75
YOHJI YAMAMOTO	2012 SS
UNKNOWN	1926-28
MARCHESA	2016 SS
ATSUKO KUDO	2010
CHRISTIAN DIOR	1947-48
JOHN GALLIANO FOR CHRISTIAN DIOR	2007 SS
ANTHONY VACCARELLO	2014 SS
ELIE SAAB	2013 AW
ALEXANDER MCQUEEN	1996 SS
VIVIENNE WESTWOOD	1990-99
MAXIME SIMOËNS FOR AZZARO	2019 SS
DION LEE	2019 AW
GIORGIO ARMANI	2019
ALEXANDER MCQUEEN	1999 SS
COMME DES GARÇONS	1997 SS
GENDER FREE WORLD	2018
HEDI SLIMANE FOR DIOR HOMME	2006 AW
MAISMME GRES	1944
TOM FORD FOR GUCCI	2003 SS
MAISON MARTIN MARGIELA	1999 AW
VALENTIN YUDASHKIN	2017 AW
YOHJI YAMAMOTO	2010 AW
COMME DES GARÇONS	2014 AW
UNKNOWN	1740-50
SEE BY CHLOÉ	1999
MADELEINE VIONNET	1925
CHANEL	1935
TOM FORD FOR GUCCI	1995 AW
OLIVIER THEYSKENS FOR NINA RICCI	2009 SS
CHRISTIAN LACROIX	2004 SS
CALVIN KLEIN	1992
KARL LAGERFELD FOR FENDI	2017 AW
AZZEDINE ALAÏA	2011 AW
MUIVEL	2013
GIANNI VERSACE	1994 SS
OLIVIER ROUSTEING FOR BALMAIN	2012 SS
GUSTAVE BEER	1919
HALPERN	2017 AW
PRADA	2011 AW
COMME DES GARÇONS	2013 AW
CHRISTOBAL BALENCIAGA	1961
STEPHANE ROLLAND	2019 AW
VIKTOR & ROLF	2018 AW
GIORGIO ARMANI	1980
MAXI MARA	2019 AW
RALPH LAUREN	1999
VALENTINO	2008 SS
RICHARD NICOLL	2014 AW
VIKTOR & ROLF	2001 AW
HEDI SLIMANE FOR YVES SAINT LAURENT HOMME	2000 AW
CHRISTOBAL BALENCIAGA	1961
MARIA GRAZIA CHIURI FOR DIOR	2019 AW
ANN DEMEULEMEESTER	2008 SS
VALENTINO	2004 AW
JACQUES FATH	1963
CHRISTOBAL BALENCIAGA	1960-62
JOHN GALLIANO FOR CHRISTIAN DIOR	2000 AW
MARC JACOBS FOR LOUIS VUITTON X STEPHEN SPROUSE	2001
ISSEY MIYAKE	1997 SS
JOHN GALLIANO FOR MAISON MARGIELA	2016 SS
ALEXANDER MCQUEEN	1998 SS
JOHN GALLIANO FOR CHRISTIAN DIOR	2002 AW
TEMPERLEY LONDON	2017 SS
TOM FORD FOR GUCCI	1999
DIGBY MORTON	1947-48
UNKNOWN	1800-05
CLUB MONACO	2018 AW
GIANNI VERSACE	1992 AW
MARIA GRAZIA CHIURI FOR DIOR	2019 SS
GARETH PUGH	2015 AW
MARC JACOBS FOR PERRY ELLIS	1993 SS
JEAN-PAUL GAULTIER	2017 AW
VIVIENNE WESTWOOD AND MALCOLM MCLAREN	1977
KARL LAGERFELD FOR CHLOÉ	1984 SS
VIVIENNE WESTWOOD AND MALCOLM MCLAREN	1982 AW
TEMPERLEY LONDON	2012 SS
CRAIG GREEN	2015 SS
JEAN-PAUL GAULTIER	2020 SS
ADAM ANT	1981
LEIGH BOWERY	1992
OFF-WHITE	2019
UPS	1991
RUDI GERNREICH	1970
PIERRE CARDIN	1966
ALEXANDER WANG	2014 AW
COACH 1941	2016 AW
JEAN-PAUL GAULTIER	2017 AW

SECTION OVERVIEW — page

2.4.1 THE GENDERED OBJECT — 55
- DOLL — 56

2.4.2 OBJECT I: ACCESSORY — 57
- BROGUES — 58
- HIGH HEELS — 59
- ADORNMENT — 60

2.4.3 OBJECT II: GARMENT — 61
- T-SHIRT — 62
- BLOUSE — 63
- SHIRT — 64
- TUXEDO — 66
- SUIT — 67
- BODYSUIT — 69
- PLAYSUIT — 70
- CATSUIT — 71
- BOILERSUIT — 72
- DUNGAREES — 73
- SHORTS — 74
- TROUSERS — 75
- BIKER — 76
- PERFECTO — 77
- FLIGHT — 79
- PUFFER — 80
- TRENCH — 81
- OPERA — 82
- CAPE — 83
- KIMONO — 84
- KANDORA — 86
- ROBE — 87
- DRESS — 88
- TUNIC — 89
- SKIRT — 90
- KILT — 93
- LINGERIE — 95
- CORSET — 96

2.4.4 BODY (ANIMATE) — 98
- BUSTIER — 99
- BODICE — 100
- CINCH — 101
- SLEEVE — 102
- HALTER — 104
- EXPOSURE — 105
- TRANSPARENCY — 108
- PADDING — 109
- FIT — 110

2.4.5 DESIGN — 113
- STYLING — 115
- SYMMETRY — 116
- ASYMMETRY — 117
- TAILORING — 118
- DRAPING — 119
- PLEATING — 120
- KNITTING — 121
- QUILTING — 122
- FRAYING — 123

2.4.6 MATERIAL — 124
- FRINGE — 125
- TWEED — 126
- SHEEN — 127
- CHIFFON — 128
- TULLE — 129
- DENIM — 131
- FUR — 132
- PVC — 134
- METAL — 135

2.4.7 DECORATION — 137
- EMBROIDERY — 138
- BEADING — 139
- SEQUINS — 140
- PAILETTES — 141
- APPLIQUÉ — 142
- RUFFLES — 143

2.4.8 COLOUR — 145
- WHITE — 146
- GREY — 148
- CAMEL — 149
- PINK — 151
- RED — 152
- BLUE — 153
- BLACK — 154

2.4.9 GRAPHIC — 157
- CHECK — 158
- GINGHAM — 159
- STRIPES — 160
- CHEVRON — 161
- POLKA DOT — 162
- FLORAL — 163
- PRINTS — 164
- BRANDING — 165
- JUXTAPOSITION — 166
- TROMPE L'OEIL — 167

2.4.10 CONTEXT: A-W OF STYLES — 168
- ANDROGYNY — 169
- APPROPRIATION — 170
- BOHEMIAN — 171
- CAMP — 172
- CASUAL — 173
- CHILDRENSWEAR — 174
- DUAL-GENDER — 175
- FETISHWEAR — 176
- FORMALWEAR — 177
- GOTH — 178
- GRUNGE — 179
- HAUTE COUTURE — 181
- IRONY — 182
- LAYERING — 184
- LOUNGEWEAR — 185
- MENSWEAR — 186
- MILITARY — 187
- NEW ROMANTICS — 188
- PERFORMANCE — 189
- SPORTSWEAR — 190
- STREETWEAR — 191
- UNIFORM — 193
- UNISEX — 194
- UTILITY — 196
- WOMENSWEAR? — 197

FRAGMENTS (PART 1 of 2): EPILOGUE — 199

Main types of Intrepretative Labels	*Purpose*	*Number of words*
EXHIBITION TITLES	*to attract attention* *to inform about the theme* *to identify*	*1-7*
INTRODUCTORY LABELS	*to introduce the big idea* *to orientate visitors to the space*	*20 - 300*
GROUP LABELS	*to interpret a specific group of objects* *to introduce the subtheme*	*20 - 150*
CAPTION LABELS	*to interpret individual objects, models, phenomena*	*20 - 150*

Table 06
Main types of Interpretative Labels
(Serrell, 1996, p.33)

NOTE ON FORMATTING

I had stated in the introductory chapter how this document is designed to reflect the symbiosis of exhibition-making theory and practice. One of the fundamental exhibition-making tools is object interpretation, which can be expressed through the use of text labels and captions. Museum consultant Beverly Serrell has previously described interpretation as *"communication between a knowledgeable guide and an interested listener, where the listener's knowledge and meaning-making is as important as the guide's"* (Serrell, 1996, p.10). Serrell had also articulated a hierarchical system of labels and text lengths, which can be applied to different layers of information as a method to provide a comfortable visitor experience (Table 06). In the following sub-sections of this chapter (2.4.1 – 2.4.10), I am utilizing the convention of caption labels (20-150 words) and, wherever necessary, extended caption labels (up to 250 words) to express the relationship between each variant and its hypothetical original and, ultimately, contemporary gender-neutral fashion as the sum of historic fragments. As these are not actual exhibition labels, I am focusing on the interpretative text and some of the descriptive information has been omitted. However, a proposal for the format of the final exhibition labels, which include both descriptive and interpretative information, will be included in the practical component of the research.

HYPOTHETICAL ORIGINAL no.077 (above)
The Blonds Blond Gold Barbie® Doll
2013
© Mattel Inc.

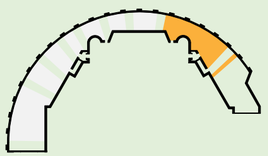
VARIANT no.077 (left)
Creatable World™
2019
© Mattel Inc.

DOLL

Judy Attfield, writer in design history and material culture, argued that *"stereotypical definitions of gender are particularly well reflected in* […] *Barbie, the promotional fashion doll brought out in 1959, and Action Man, the toy soldier 'action figure' which first appeared in 1966"* (Attfield, 1996, p.81). Attfield describes how dolls, or generally products which are marketed towards children, can be overlooked by design historians and argues that their appearance reflects the zeitgeist of their time period; *"the appearance in 1993 of the 'realistic' Action Man in battle dress armed with an electronic weapon has been interpreted as a revival of interest in the macho image"* (Attfield, 1996, p.85).

Similarly, the 2019 issue of gender-neutral dolls (Variant 077) by toy manufacturer Mattel appears to reflect the present-day interest in queering genders. Much like Action Man, the gender-neutral dolls are modelled after the fashion doll [17], *"traditionally a girl's plaything made for dressing and undressing"* (Attfield, 1996, p.85). The inclusion of the doll in the research foreshadows considerations around the inherent, or presumed, gendering of objects and further illustrates the relationships between nonbinary gender expressions and their binary-gendered hypothetical originals.

[17] *The Blonds Blond Gold Barbie® Doll* (Hypothetical original 077), issued in 2013, is dressed in scaled replicas of a gold corset and accessories by fashion designers The Blonds and gold Christian Louboutin shoes. The full-scale ensemble, without the mesh cape, was originally worn by singer Kylie Minogue (Minogue, 2010).



See also *OBJECT TYPOLOGY* in section *4.2.9 SECTION OVERVIEW* (p.294)

HYPOTHETICAL ORIGINAL no.046 (above)
Grenson
N/A
© Grenson

VARIANT no.046 (left)
Grenson
N/A
© Grenson

BROGUES

Christopher Breward, director of Collection and Research at the National Galleries of Scotland, observes how *"historians will look in vain for evidence of fashionable heels of any significant height in archives and collections of men's shoes covering the nineteenth and early twentieth centuries. Indeed, aside from experiments in contrasting shades and finishes of leather, a gradual tapering of the toe and shift in military styles from knee-length to ankle boots, innovation in the look and design of masculine footwear was remarkably slow"* (Breward, 2015, p.137). With the exception of the male heels of the mid-1970s, which were acknowledged by Breward as a postscript to the ostentatious styles of Pre-Victorian times[18], this observation echoes fashion historian Daniel Delis Hill's description[19] of the sluggishly evolving masculine archetype in contemporary fashion.

In 2011 *"the first Grenson Women's collection is launched for over 30 years"* (Grenson, no date) (Variant 046). Despite upholding binary classifications, the shoemakers appeared to redirect their resolutely masculine heritage towards a contemporary, more inclusive context.

[18] The research is focused on contemporary fashion and not historic dress. See also section *1.4 TIMELINE* (p.29)
[19] See also section *2.1 FRAGMENTS OF FASHION* (p.36)

HYPOTHETICAL ORIGINAL no.042 (above)
Francesco Russo
A-gender Capsule Collection, 2018
© Francesco Russo 2018

VARIANT no.042 (right)
Francesco Russo
Flame Pump, 2018
© Francesco Russo 2018

HIGH HEELS

On the opposite end of the spectrum, in 2018, shoe designer Francesco Russo introduced an agender capsule collection, which directly references the brand's designs for women. Curator Cassie Davies-Strodder (2015) describes how Russo's affinity for very high heels is attributed to the designer's dressmaker mother and, in particular, to the transformation women would undergo by putting on a pair of high heels during their dress fittings. Davies-Strodder concludes, "*Russo aims to re-create this special feeling, to help the woman with her metamorphosis"* (Davies-Strodder, 2015, p.58). Arguably, the introduction of an agender collection and the inclusion of the previously binary-gendered *Flame* high-heeled pump (Variant 042) within it can be perceived as efforts to disrupt this convention; Russo appears to apply this impression of metamorphosis within, as well as outside, womanhood, and explicitly employs nonbinary terminology (agender) when doing so.

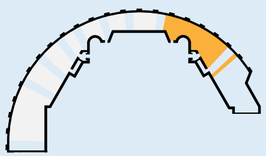
HYPOTHETICAL ORIGINAL no.057 (above)
Sarah Harmarnee for Alexander McQueen
Spring-Summer 1998
© Condé Nast Archive

VARIANT no.057 (left)
House of Malakai
Isak Talon
© House of Malakai

ADORNMENT

Within the context of the 2017 exhibition *Medusa: Bijoux et Tabous* at the Musée d'Art Moderne de Paris (MAM Paris), designer and curator Benjamin Lignel considers adornment as *supposedly feminine*[20] or *supposedly masculine*[21]. *"The jewel assigns the body to a role, and to the qualities that this role implies"*[22] (Dressen, Heuzé-Joanno and Lignel, 2017, p.13). Within the context of masculinity, Lignel continues, the gradual eradication of adornment from the appearance of men became synonymous with morality and restraint, whilst contemporary male jewellery is considered as *"a distant descendant of medieval armour by its simplicity,* [and] *the articulation of the body"*[23]. The selection of masks from House of Malakai (gender-neutral, Variant 057) and Sarah Harmarnee (feminine, Hypothetical Original 057) aims to broaden the limited association of traditional masculinity with armour and power.

[20] Translated from French: *"Soi-disant féminin"* (Dressen, Heuzé-Joanno and Lignel, 2017, p.13)
[21] Translated from French: *"Soi-disant masculin"* (Dressen, Heuzé-Joanno and Lignel, 2017, p.17)
[22] Translated from French: *"Le corps féminin méritant voit son labeur récompensé par le biais d'un objet (à défaut d'un salaire) qui signale son adhésion à une féminité mise sous tutelle"* (Dressen, Heuzé-Joanno and Lignel, 2017, p.13)
[23] Translated from French: *"lointain descendant de l'armure médiévale par sa simplicité, l'articulation du corps"* (Dressen, Heuzé-Joanno and Lignel, 2017, p.17)



See also *OBJECT TYPOLOGY* in section *4.2.9 SECTION OVERVIEW* (p.294)

HYPOTHETICAL ORIGINAL no.109 (above)
Katharine Hamnett
1985
© Katharine Hamnett

VARIANT no.109 (left)
"X" Birth Certificate Tee
N/A
© The Phluid Project

T-SHIRT

Within the context of the 2018 exhibition *T-shirt: Cult, Culture, Subversion* at the Fashion and Textile Museum (FTM) in London, co-curators David Sinclair, Jenna Rossi-Camus, and Dennis Nothdruft claim, *"the t-shirt is often noted for being a unisex*[24]*, utilitarian and thus an inherently democratic garment, whether or not it bears social or political messages.* […] *At a moment when transgender issues are being afforded greater attention, the t-shirt can be a lens for examining gender identity. In fashion, as well as in social and visual culture more broadly, gender fluidity can be observed – and interrogated – through dress with the t-shirt serving as a multifaceted case study"* (Sinclair, Rossi-Camus, Nothdruft, 2018, p.5). As the gendering of the-shirt is not necessarily inherent or historic, the *"X" Birth Certificate Tee* by American retailer The Phluid Project (Variant 109) has been selected because of the political weight it carries, rather than the way it fits different bodies. This garment explicitly reveals the nonbinary identity of the wearer and makes a clear connection between gender identity and birth. Similarly, English fashion designer Katharine Hamnett has been placing political messages in t-shirts since the 1980s. According to curator David McDonald, the 1985-issued *STAY ALIVE IN 85* t-shirt (Hypothetical Original 109) *"was inspired by Hamnett's interest in and support for women's anti-nuclear protests at Greenham Common airbase in the UK"* (McDonald, 2009). Both objects accentuate the evolving associations between sociality, genders, and fashion.

[24] See also entry *UNISEX* section *2.4.10 CONTEXT: A-W OF STYLES* (p.194)

HYPOTHETICAL ORIGINAL no.075 (above)
Yves Saint Laurent
Rive Gauche 1983
© Unknown

VARIANT no.075 (right)
Maison ARTC
Piece of a Mind Collection
© Maison ARTC

BLOUSE

By 1939, fashion expert and author Mary Brooks Picken had defined blouses as garments with *"loose waist or bodice of various types, extending from neckline to waistline or below, worn inside or outside separate skirt"* (Picken, 2015, p.9). Picken's definition is not explicitly gendered; however, it is heavily reliant on the assumption that skirts[25] are exclusively feminine. Pickens references blouses worn by workmen and peasants in England and France, however the term has been predominantly linked to womenswear in recent fashion.

Whilst blouses are currently being included in menswear and in gender-neutral collections, and they can signify gender identities outside femininity, it is surprising how Picken's original definition has not been invalidated; even outside the scope of womenswear, blouses are being presented, and worn, with separate skirts. This suggests that, although the definition of a blouse has not been updated, it is potentially being stripped off characteristically feminine overtones.

[25] See also entry *SKIRT* in section *2.4.3 OBJECT 2: GARMENT* (p.90)

HYPOTHETICAL ORIGINAL no.086 (above)
T.M. Lewin / Lycra
2017
© T.M. Lewin

VARIANT no.086 (left)
Nomen Nescio
Autumn-Winter 2017
© Sergei Pavlov

HYPOTHETICAL ORIGINAL no.115 (above)
Monse
Spring-Summer 2016
© Monse

VARIANT no.115 (right)
Vaquera NYC
Spring-Summer 2017
© Dillon Sachs

SHIRT

Fashion commentator Colin McDowell (2013) argues that a woman's blouse is the binary opposite to a man's tailored shirt. The shirt, traditionally white and *"originally worn to keep sweat stains off outwear"* (McDowell, 2013, p.73), was described by Mary Brooks Picken as a *"loose garment for the upper part of the body, often having collar and cuffs and, usually, a front closing. Made of cotton, silk, linen, rayon, or wool. Worn by women for sports"* (Picken, 2015, p.128). Picken's definition of the shirt is inversely proportional to the definition of the blouse; there is no explicit reference to an assigned gender, however, the only allowance made for women's shirts is sportswear[26]. In contemporary fashion, the shirt is still very much associated with masculinity and athleticism, to the extent where it has even morphed into a tight-fitting hyper-masculine garment (Hypothetical Original 086). However, looser fitting shirts (Variant 086), compliant with Picken's seemingly dated definition, conceal the body and soften the prominence of bodily differences, which can be commonly associated with sex assigned at birth, as opposed to fluid gender presentation.

Additionally, the shirt has been reinterpreted multiple times within fashion and, despite its conventional associations, it is no longer a predominantly masculine garment. In 2015, American design duo Monse presented their first women's ready-to-wear collection, which was heavily based on the deconstruction of the classic shirt. Fashion journalist Emily Farra describes, *"the first dress* (Hypothetical Original 115) *out was a cotton poplin mini that mimicked an oversize shirt wrapped artfully around the shoulders.* […] *the construction likely wasn't as easy as tying a bow—breaking down an item as familiar as the button-down shirt wouldn't work unless the craftsmanship was meticulous and a bit restrained"* (Farra, 2015). One year later, in 2016, gender-neutral New York-based brand Vaquera presented their Spring/Summer 2017 collection, in which *"inventive shirting* […] *was a recurring proposition"* (Allende, 2016). Through the selection of these objects, it is becoming apparent that the gendering of the shirt, and its permutations from masculine, to feminine, and to gender-neutral embody prominent considerations within contemporary fashion.

[26] See also entry *SPORTSWEAR* in section *2.4.10 CONTEXT: A-W OF STYLES* (p.190)

HYPOTHETICAL ORIGINAL no.049 (above)
Yves Saint Laurent
1966
© Helmut Newton Estate

VARIANT no.049 (left)
Haider Ackermann
Spring-Summer 2013
© Marcus Tondo / GoRunway.com

HYPOTHETICAL ORIGINAL no.029 (above)
Comme des Garçons
Spring-Summer 1995
© Condé Nast Archive

VARIANT no.029 (right)
Kim Jones for Dior Men
Spring-Summer 2020
© Alessandro Lucioni / Gorunway.com

TUXEDO

Just like the shirt, the tuxedo, or dinner jacket, has also transcended the gender binary. Whilst now it is *"often considered the height of formality"* (McDowell, 2013, p.73), the tuxedo was initially introduced as an informal alternative to tailcoats for men in the 1880s. However, it *"was considered louche because of its connection with show business and shady characters* [and] *it was not accepted as suitable dress in the company of ladies until* […] *1910"* (McDowell, 2013, p.73). The tuxedo's fluctuating attributions of formality are not dissimilar to its historic relationship with genders; Shaun Cole describes, *"in 1965, Saint Laurent created the first female tuxedo, which he called 'Le Smoking'* (Hypothetical Original 049 and Variant 101[27]). *The design drew upon a history of lesbian cross-dressing for which Paris had been famous in the 1920s and 1930s* [and] *the increasingly popular trend towards androgynous dressing that was evident among young men and women throughout Europe, Britain, and America in the mid-1960s. By feminizing the basic shapes of the male wardrobe, Saint Laurent set new standards for world fashion"* (Cole, 2015). The selected 2013 women's tuxedo by French designer Haider Ackermann (Variant 049) is one more contemporary copy of the garment, which epitomizes binary peer mimeticism[28], as well as cross-gender exchange within contemporary fashion.

[27] See also entry *TAILORING* in section *2.4.5 DESIGN* (p.118)
[28] See also section *1.6 PRETENSION* (p.35)

SUIT

The respective investigations of fashion writers Daniel Delis Hill (2018), Jay McCauley Bowstead (2018) and Colin McDowell (2013) portray the male suit as predominantly dark and conservative. In contemporary fashion, the suit appears to evolve beyond this restrictive masculine archetype; decorations[29], bright colours[30] (Hypothetical Original 029) and patterns[31] are now embedded within the vernacular of modern-day masculinity.

Additionally, in the Spring/Summer 1995 collection for Comme des Garçons, *Transcending Gender*, Rei Kawakubo *"considered the sexual politics of tailoring"* (Borelli-Persson, 1994) and approached the dark, conservative, male suit in an iconoclastic manner (Variant 029); Kawakubo simultaneously deconstructed its accepted form and placed the suit on a female body, which proves that the suit can accommodate both binary extremes and suggests that it can express the *intermediacy* (Hall, 2012, p.65) between them.

[29] See also section *2.4.7 DECORATION* (p.137)
[30] See also section *2.4.8 COLOUR* (p.145)
[31] See also section *2.4.9 GRAPHIC* (p.157)

HYPOTHETICAL ORIGINAL no.085 (above)
Patty Mayfield
Costume for TV series *Baywatch*, c.1989
© Paramount Pictures

VARIANT no.085 (right)
NIHL
Parsons MFA, Spring-Summer 2018
© Monica Feudi / Indigital.tv

BODYSUIT

The four upcoming object pairings in this sequence of objects include alternative types of suits, as defined by their fit and varying degrees of coverage of the body. Starting from most to least skin exposure[32], these are the bodysuit, the playsuit, the catsuit, and the boilersuit.

The bodysuit clings to the body and typically covers the torso and crotch, whilst its form resembles that of a women's one-piece swimsuit (Hypothetical Original 085). In 2018, American designer Neil Patrick Grotzinger, whose fashion label is NIHL, challenged the exclusively feminine associations of this particular form and included an embroidered bodysuit (Variant 085) in the Spring 2008 Ready-To-Wear Parsons Master of Fine Arts (MFA) showcase (Yotka, 2017). Grotzinger claims that by *"utilizing iconic symbols as a tool for subversion, he intends to break down false perceptions and cultural constructions that have built some of the fictions of our gendered persona's* [sic]*"* (NIHL, No date, *About*).

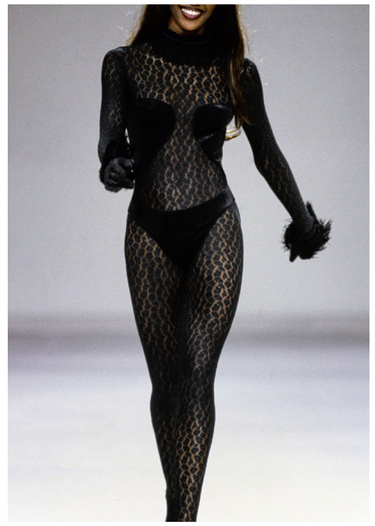
[32] See also entry *EXPOSURE* in section *2.4.4 BODY* (p.105)

HYPOTHETICAL ORIGINAL no.106 (above)
Philosophy di Lorenzo Serafini
Spring-Summer 2019
© Yannis Vlamos / Indigital.tv

VARIANT no.106 (left)
Telfar Clemens
Spring-Summer 2008
© Telfar

PLAYSUIT

The playsuit, or romper, is a type of garment, which *"originated for young children"* (Picken, 2015, p.122), accommodates flexibility in motion due to its loose fit, provides more coverage than a bodysuit with its sleeves and short legs, and it has been popular among adult women from the 1950s to the present day (Hypothetical Original 106). The appearance of playsuits among menswear has been largely attributed to the crowd-funded male romper *RompHim* (Podnar, 2017), which was created in 2017. However, rompers had been previously presented within a nonbinary context; in 2007 New York based designer Telfar Clemens included the playsuit in the namesake brand's Spring/Summer 2008 gender-neutral collection (Variant 106).



HYPOTHETICAL ORIGINAL no.090 (above)
Azzedine Alaïa
Autumn-Winter 1991
© Getty Images

VARIANT no.090 (right)
Palomo Spain
Autumn-Winter 2019
© Alessandro Lucioni / Gorunway.com

CATSUIT

The catsuit, like the bodysuit, is fitted to the body and typically provides coverage to the torso, legs and arms, and it *"owes its name to the fact that it was made from slinky, clinging fabrics"* (O'Hara, 1986, p. 67). Researcher of cultural studies of sport Jaime Schultz considers its historic association with feminine dress; *"the term catsuit is frequently used to refer to a similar style of lingerie*[33] […] *meant to elicit a salacious, erotic response"* (Schultz, 2005, p.344). Within the context of female sexualisation, designer Azzedine Alaïa famously designed a transparent leopard-print catsuit (Hypothetical Original 090) for the Autumn/Winter 1991 women's collection, *"adding a new and feral sense of 'animal magnetism' to his body-con silhouettes"* (Condé Nast, 1991). However, In Autumn/Winter 2019, designer Alejandro Gómez Palomo introduced sequinned[34] catsuits (Variant 090) in the menswear collection titled *1916* and inspired by *"the moment that the Ballet Russes went from Russia to Spain, and Sergei Diaghilev and the Spanish avant-garde got together and created these mixed, unconventional pieces"* (Remsen, 2019).

[33] See also entry *LINGERIE* in section *2.4.1 OBJECT II: GARMENT* (p.95)
[34] See also entry *SEQUINS* in section *2.4.7 DECORATION* (p.140)

HYPOTHETICAL ORIGINAL no.070 (above)
Redhawk
N/A
© Redhawk

VARIANT no.070 (left)
Landeros New York
Autumn-Winter 2017
© Matthew Tischler

HYPOTHETICAL ORIGINAL no.017 (above)
H.A.S.H. Jeans
c.1978
© H.A.S.H. Jeans

VARIANT no.017 (right)
Berthold UK
Autumn-Winter 2017
© Berthold UK

BOILERSUIT

The boilersuit, or overalls, covers the torso, legs and arms, although, contrary to the catsuit, it is a loose-fitting garment. Boilersuits are thought to have been first worn by male workers, particularly during the maintenance of coal-burning boilers, and later *"popularised by women in munitions factories in the second world war"* (Cochrane, 2014b). Historian Hugh Murphy refers to the illustrated booklet *Women in Shipbuilding*, issued in 1943 by the Ministry of Labour and National Service in the UK, according to which *"it has been a long journey from the crinoline to the boiler-suit and during that time women's clothes (which often symbolise their wearer's attitude of mind) have changed so drastically, women seem in some respects to have become different beings, both mentally and physically. They no longer make a practice of swooning or having the vapours and the 'poor little me' pose seems to have disappeared for good"* (Murphy, 1999, p.91). However offensive to contemporary sensibilities, this 1940s account of womanhood suggested that the boilersuit (Hypothetical Original 070) signified an acknowledged interchangeability between men and women at the time. Furthermore, it can be argued that this acknowledgement - now inherent to the garment - has been carried through to contemporary fashion, outside the bounds of utility[35] or gender (Variant 070).

[35] See also entry *UTILITY* in section *2.4.10 CONTEXT: A-W OF STYLES* (p.196)

DUNGAREES

Dungarees are another type of protective gear, or overalls, which do not cover the arms and the entire upper body, and their associations with genders and utility are similar to those of the boilersuit. The dungarees designed by Raimund Berthold for Autumn/Winter 2017 (Variant 017) have been selected as an example of a contemporary gender-neutral garment, designed by a *"non-gendered and non-seasonal"* (Berthold UK, no date) brand. However, it should also be noted that many gender-neutral collections, including this one, are being presented within the context of menswear presentations and are, therefore, being incorrectly labelled as such, even by leading fashion media platforms, such as *Women's Wear Daily* (Marfil, 2017).

HYPOTHETICAL ORIGINAL no.037 (above)
Unknown
c.2000
© Kylie Minogue / Sony ATV Publishing

VARIANT no.037 (left)
Doublet
Autumn-Winter 2017
© Japan Fashion Week Organization

HYPOTHETICAL ORIGINAL no.045 (above)
Gareth Pugh
Spring-Summer 2018
© Gareth Pugh

VARIANT no.045 (right)
GmbH
Spring-Summer 2017
© Benjamin Alexander Huseby

SHORTS

On the other end of the spectrum, shorts offer the body a minimal amount of coverage[36]. The standards for their fit and length appear to have fluctuated during the past century; however, during the 1970s and 1980s *"they made a sudden rise to expose most of the thighs; they also became revealingly tight"* (McDowell, 2013, p.130). Despite shorts being accepted attire for both men and women in Western fashion (Hypothetical Original 037), they have been observed to bring up discussions around masculinity; according to feminist linguist Deborah Cameron *"the specific subjects on which the talk dwells are conventionally 'feminine' ones: clothing and bodily appearance*. [The men's] "*criticism of the 'gays' centres on their unmanly interest in displaying their bodies, and the inappropriate garments they choose for this purpose (bathing costumes worn to class, shorts worn in cold weather with parkas which render the effect ludicrous, clothing which resembles the outfits of women volleyball players). The implication is that real men just pull on their jeans and leave it at that*" (Cameron, 1997, p.331). Cameron's remark suggests that shorts may be also associated with misogyny and homophobia among men. Therefore, incorporating the nonconformity to expected masculine ideals, as expressed through this garment typology (Variant 037), is critical towards the articulation of gender-neutrality within the narrative of this research.

[36] See also entry *EXPOSURE* in section *2.4.4 BODY (ANIMATE)* (p.105)

TROUSERS

Within the context of the exhibition *Gender Bending Fashion* (MFA, 2019), which will be critically considered in section 3.2 of this document, Michelle Finamore offers a concise historic account of the acceptance of trousers as appropriate attire for women since the 1850s. Finamore describes, *"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"* (Finamore, 2019a, p.8). Finamore also attributes the gradual adaptation of trousers as womenswear to activist Amelia Bloomer (1850s), to fashion designers Paul Poiret (1910s), Jeanne Lanvin (1930s) and Yves Saint Laurent (1966), and to performers such as Marlene Dietrich, Anna May Wong, Gloria Swanson, Gladys Bentley, and Josephine Baker. In 2017, inspired by the Berlin clubbing scene (Fisher, 2017), the design collective GmbH created gender-neutral trousers in high-gloss vinyl (Variant 045), which appear to have been reinterpreted within a gendered context as womenswear by designer Gareth Pugh (Hypothetical Original 045).

HYPOTHETICAL ORIGINAL no.089 (above)
Christophe Decarnin for Balmain
Autumn-Winter 2009
© Franck Mura

VARIANT no.089 (left)
Ottolinger
Spring-Summer 2019
© Ottolinger

HYPOTHETICAL ORIGINAL no.025 (above)
John Richmond
Autumn-Winter 2019
© Filippo Fior / Gorunway.com

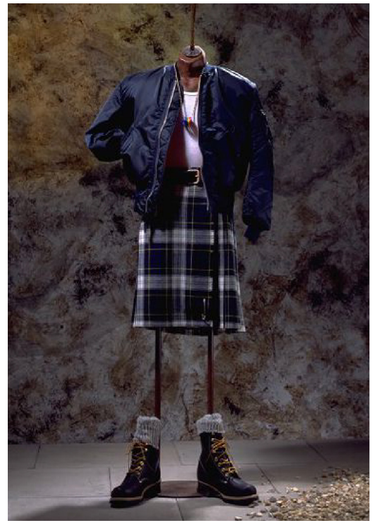
VARIANT no.025 (right)
Charles Jeffrey Loverboy
Spring-Summer 2018
© Charles Jeffrey Loverboy

BIKER

PERFECTO

The binary-gendered specificity of the image of the biker has been previously considered by American sociologists D. Mark Austin, Patricia Cagne and Angela Orend, who claim, *"since the late-1940s to early- 1950s,* […] *the stereotypical outlaw biker has remained relatively constant. The biker has been cast as a free-spirited white male wearing black leather, boots, and denim"* (Austin, Gagne and Orend, 2010, p.945). This depiction of masculinity has been reproduced multiple times by contemporary fashion designers, such as Christophe Decarnin for Balmain (Hypothetical Original 089) and John Richmond (Hypothetical Original 025). Moreover, the idea of the conventionally masculine biker has been propagated by *"a sartorial expression of a desire to be associated with a consumer tribe born of a media-generated image"* (Austin, Gagne and Orend, 2010, p.945).

However, within the scope of gender-neutrality, garments like the black leather jacket or biker jeans, elemental to this representation of manhood, have been refashioned to reflect current preoccupations around identities. Designers Christa Bösch and Cosima Gadient of brand Ottolinger (Variant 089) reinterpret the biker jeans as gender-neutral within their *"new fantasy story with its own society"* (Verner, 2018), whereas designer Charles Jeffrey (Variant 025) fused the perfecto biker jacket with the Elizabethan doublet (Mower, 2017), alluding to disallowed masculine ideals of the past.



HYPOTHETICAL ORIGINAL no.088 (above)
MA1 Flight Jacket (Ex-army)
c.1994
© Victoria & Albert Museum

VARIANT no.088 (right)
Official Rebrand
Foundations, 2016-2017
© Mimi Leggett

FLIGHT

Within the context of the exhibition *Invisible Men: An Anthology from the Westmister Menswear Archive* (Ambika P3, 2019) curators Andrew Groves and Danielle Sprecher recount, *"the introduction of the fighter jet in the 1940s meant that traditional leather flight jackets became impractical.* […] *The design response was a lightweight synthetic jacket. The most well-known of these, the MA-1 flight jacket* (Hypothetical Original 088), *quickly became both essential kit and desirable civilian garment* […] *Skinheads, clubbers and gay men rapidly adopted the design as the ubiquitous garment of choice"* (Groves and Sprecher, 2019, p.14). Groves and Sprecher echo Shaun Cole, according to whom, *"the flight jacket, vest and boots are staple gay garments often seen as cliché clone wear"* (Haye and Dingwall, 1996, *Gay&Lesbian*). Evidently, the links of the flight jacket to traditional and subcultural masculinities have been previously included in fashion exhibitions. However, artist MI Leggett incorporated a restored flight jacket (Variant 088) in their inaugural collection for Official Rebrand, a brand focused on modifying discarded garments. According to Leggett, *"In this act of modification, the sanctity of the pre-packaged product is denied, making way for individual expression and self-determination. This process dissociates garments from gendered categories and reintroduces them without arbitrary social constraints. Lacking agency over our unchangeable genetics yet empowered by the ability to choose our limitless second skin, we can celebrate and perform our unique interiors, who we truly are at any moment"* (Official Rebrand, 2016).

HYPOTHETICAL ORIGINAL no.081 (above)
Thom Brown for Moncler Gamme Bleu
Spring-Summer 2018
© Marcus Tondo / Indigital.tv

VARIANT no.081 (left)
Pierpaolo Piccioli for Moncler 1
Autumn-Winter 2018
© Moncler 1 Pierpaolo Piccioli

HYPOTHETICAL ORIGINAL no.013 (above)
Aquascutum
2019
© Aquascutum

VARIANT no.013 (right)
Anne Sophie Madsen
Spring-Summer 2019
© Anne Sophie Madsen

PUFFER

Contrary to the flight jacket, the puffer jacket (Hypothetical Original 081) does not have a convoluted relationship with genders; it is available to both binary extremes and has been associated with different fashion styles and movements, such as B-Boy[37] (1980s), Casual[38] (1980s – today) and Normcore[39] (2014 – today). In 2018, the creative director for Valentino, Pierpaolo Piccioli *"reimagined Moncler's iconic puffer jackets as a series of columnlike, near-monastic gowns in a variety of colours. Though the collection was originally shown on a cast of female models* (Variant 081), […] *photographer Tim Walker and stylist Sarah Moonves put white versions of the collection on a mixed-gender cast[40]"* (Munzenrieder, 2018). Famously, Piccioli's puffer gown was worn by American actor Ezra Miller during the premiere of the film *Fantastic Beasts: The Crimes of Grindelwald* in Paris, in November 2018. Despite the ongoing bidirectional[41] influence between celebrity and gender-neutrality, Miller's appearance in this gown was also strategically contextualised by them explicitly identifying as queer on a mainstream media platform, such as the magazine *Hollywood Reporter*; Miller stated, *"queer just means no, I don't do that. I don't identify as a man. I don't identify as awoman. I barely identify as a human"* (Siegel, 2018).

[37] See also Haye and Dingwall, 1996
[38] See also entry *CASUAL* in section *2.4.10 CONTEXT: A-W OF STYLES* (p.173)
[39] See also section *1.5 NORMCORE* (p.31)
[40] See also entry *STYLING* in section *2.4.5 DESIGN* (p.115)
[41] See also entry *APPLIQUÉ* in section *2.4.7 DECORATION* (p.142)

TRENCH

In keeping with the themes of outerwear and celebrity, fashion historian Jane Tynan cites Humphrey Bogart in *Casablanca* (1942) and Audrey Hepburn in *Breakfast at Tiffany's* (1961) as *"notable appearances of the trench coat"* (Tynan, 2011, p.156) in cinema. Tynan attributes the gendering of the garment to the advertising strategies employed by Thomas Burberry and competitor brand Aquascutum (Hypothetical Original 013), and notes how, "the *"image of the outdoor man in a trench coat—a civilian in uniform—not only sold products during wartime but also made the garment an enduring design classic. After the* [First World] *war, the trench coat became a popular fashion item worn by women and men, appearing regularly in film and popular culture throughout the 20th century. Wartime social changes made the trench coat a symbol for a new kind of body that traversed tradition and modernity, incorporated military and civilian, and combined work and leisure"* (Tynan, 2011, p.154). In contemporary gender-neutral fashion, designer Anne Sophie Madsen has in turn incorporated the trench coat within the brand's design ethos of creating garments *"for a person who wants to be both inviting and out of reach, someone who is streetwise and ladylike, boyish and feminine"* (*Not Just a Label*, 2017a).

HYPOTHETICAL ORIGINAL no.009 (above)
Cristóbal Balenciaga
c.1954
© Victoria & Albert Museum

VARIANT no.009 (left)
And Re Walker
Spring-Summer 2018
© And Re Walker

HYPOTHETICAL ORIGINAL no.047 (above)
Elsa Schiaparelli
c.1938
© The Kyoto Costume Institute

VARIANT no.047 (right)
Alessandro Michele for Gucci
Spring-Summer 2018
© Yannis Vlamos / Indigital.tv

OPERA CAPE

The opera coat, or cloak, is another type of garment, which can illuminate parallels between gendered and gender-neutral fashion. The V&A holds a women's Cristóbal Balenciaga opera cloak from the 1950s (Hypothetical Original 009) in its dress collection, with part of the description reading, *"this tube-shaped coat, with set-in sleeves and a dramatic cape collar, is typical of Balenciaga's work in the 1950s, as he experimented with volume and abstract shapes"* (V&A Collections, 2018).

In 2017, designer And Re Walker presented a collection of *"mostly unisex*[42] *pieces* [which] *had an arty, avant-garde quality, alternately lean and languid, as in the case of a narrow wool opera coat fastened with an oversize gold safety pin at the neck"* (Phelps, 2017). The collection is appropriately referred to as unisex, as it comprises reissues of Walker's designs from the 1980s; however, in 2017 the garments were presented at the Musée des Art Décoratifs in Paris, within the realm of mainstream gender-neutral fashion, as defined in Chapter 1.0 of this thesis. Remarkably, Walker's own experimental technique was also noted by fashion writer Nicole Phelps, who described how *"in that mid-'80s time period, Walker was creating flat versions of garments cut freehand without a pattern"* (Phelps, 2017).

[42] See also entry *UNISEX* in section *2.4.10 CONTEXT: A-W OF STYLES* (p.194)

"I wanted to do something beautiful, that was all. I knew it was inside me. I was surprised when people started talking about genderless fashion. I mean it might seem new now, but it wasn't in the past. We maybe live in an era that's not so open to everything as we think. We think we are a step ahead but we're not sometimes. So, it seems vintage that a guy can look a little bit like a girl or vice versa. But to me it's something that's so, i don't want to say normal, but it's so natural."

Alessandro Michele, creative director for Gucci (Frankel, 2018)

HYPOTHETICAL ORIGINAL no.020 (above)
Unknown
c.1955
© The Kyoto Costume Institute

VARIANT no.020 (left)
Broke & Living
Capsule 4
© Broke & Living

HYPOTHETICAL ORIGINAL no.103 (above)
Takahashi Hiroko
2019
© Takahashi Hiroko

VARIANT no.103 (right)
Seeker
Autumn-Winter 2019
© Seeker

KIMONO

Within the context of the exhibition *Kimono: Kyoto to Catwalk* (V&A, 2020), Rupert Faulkner, Senior Curator of Japanese Art, noted how *"Japanese dress culture revolves primarily around the creative combining of the kimono* (Hypothetical Original 103) *and the obi* (Hypothetical Original 020)*"* (Jackson, 2020, p.255). The kimono was traditionally a dual-gender garment, although it has inspired non-traditional (and primarily women's) fashion in the West; Paul Poiret, Madeleine Vionnet, Mariano Fortuny and, more recently, Alexander McQueen and John Galliano have all reinterpreted the kimono. Fashion curator Akiko Fukai considers the enduring relationship between Western fashion and Japanese tradition and claims, *"the West's dialogue with the kimono moved from exotic fascination to structural revolution, and from there to a form of abstraction whose aesthetic interpretation had such an impact on subsequent fashions that the original source is often forgotten.* […] *Japan's dialogue with the West continues through the work of renowned designers, such as Issey Miyake, Rei Kawakubo and Yohji Yamamoto, whose common philosophy – that clothing has its own formative quality, one that is not subordinate to the shape of the body – is the same as that which informs the construction and wearing of kimono. Thus, the radical spirit of kimono continues to resonate through international fashion today"* (Jackson, 2020, p.207). Currently, kimono-inspired silhouettes have been included in the collections of gender-neutral brands, such as Broke & Living (Variant 020) and Seeker (Variant 103).

HYPOTHETICAL ORIGINAL no.107 (above)
Yahya Al Bishri
Autumn-Winter 2018
© Yahya Al Bishri

VARIANT no.107 (left)
Thamanyah
Autumn-Winter 2012
© Thamanyah

HYPOTHETICAL ORIGINAL no.063 (above)
Kozue Hibino
1994
© The Kyoto Costume Institute

VARIANT no.063 (right)
Ji Won Choi
Excessivism, 2017
© Ji Won Choi

KANDORA

Within the context of the menswear exhibition *Reigning Men: Fashion in Menswear, 1715 – 2015*[43] (LACMA, 2016), which will be further considered in section 3.1 of this thesis, the display of a deconstructed kandora by brand Thamanyah (Variant 107) suggests that the tension between tradition and innovation could shape the future of menswear through the renegotiation of masculinity (Takeda, Spilker, Esguerra, 2016, p.215). Designer Ahmed Abdelrahman, the founder of Thamanyah, aims to reinterpret the traditional ankle-length Middle Eastern kandura (Hypothetical Original 107), whilst respecting the *"tribal, religious, political and historical dimensions hidden in the garment"* (Pfeiffer, 2012).

[43] See also section *3.1 (FASHION) EXHIBITIONS AND GENDERS* (p.200)

ROBE

In the 2017 thesis collection at the Parsons School of Design, New York, designer Ji Won Choi presented gender-neutral robes (Variant 063), which, like the kimono, did not conform to the shape of the body. Choi's work *"revolves around investigating human cultures and using design to promote positive change within societies"* (*Not Just a Label*, 2017b) and this particular collection was contextualised by the theme of excessive consumerism.

Moreover, Choi's conceptual approach echoes that of costume artist Kozue Hibino, whose *"work expanded to unique clothes and hats for stage, movies, advertising media, and exhibitions, and she continues to be active in this area, and keeps distance from fashion system. These dresses* (Hypothetical Original 063) *were created as one exhibit for the 'Parasite' solo exhibition in 1995. Described as 'emerging from the parasitism by fabric and thread of a living body,' these clothes stimulate the touch as well as the sight"* (KCI Digital Archive, 1994).

HYPOTHETICAL ORIGINAL no.069 (above)
Gianfranco Ferré for Dior
Autumn-Winter 1989
© The Kyoto Costume Institute

VARIANT no.069 (left)
Kwaidan Editions
Spring-Summer 2018
© Thomas Lohr

HYPOTHETICAL ORIGINAL no.087 (above)
Diane von Fürstenberg *Kora* Dress
N/A
© Diane von Fürstenberg

VARIANT no.087 (right)
Not Equal
Spring-Summer 2014
© Not Equal

DRESS

Fashion curators Gity Monsef and Samantha Erin Safer describe the dress as *"the most important item in any woman's wardrobe. That piece of clothing that is so much linked to feminine sensibilities, maturation, and an item donned for almost all occasions"* (Monsef, Gity and Niet, 2017, p.5). Whilst the dress may not necessarily be a staple of a contemporary woman's wardrobe, its undeniable gendering in the past has been previously celebrated within the museum context in fashion exhibitions such as *High Style: Betsy Bloomingdale and the Haute Couture* (Museum of the Los Angeles' Fashion Institute of Design and Merchandising, 2009), curated by Christina Johnson and Kevin Jones. The display comprised over 60 haute couture dresses by Givenchy, Balmain, Valentino and Dior (Hypothetical Original 069), which exemplified the extreme ideals of femininity manifesting in fashion from 1967 to 1996 (Holt, 2009). Currently, the conventional associations of the dress with femininity and primness are negated by brands, such as Kwaidan Editions (Variant 069), which *"builds on the tensions between the familiar and the new, the masculine and the feminine"* (Holgate, 2017).

TUNIC

"Not Equal explores creative innovation through fashion. Our artisanal and classical garments challenge traditional tailoring; each piece is individually draped and detailed to bring out the unique and the beautiful. Not Equal channels the sublime through organic creations; our clothing is unconventional. We defy principles of calculation and measurement by constructing pieces that are truly brought to life only when the fabric meets the skin. We challenge common concepts of identity through questioning gender, culture, and modernity. Our mission is to encourage authentic expression through fashion."

Not Equal (2013)

HYPOTHETICAL ORIGINAL no.039 (above)
Pierre Balmain
Spring-Summer 1956
© The Kyoto Costume Institute

VARIANT no.039 (left)
Edward Crutchley
Spring-Summer 2018
© Gio Staiano / NOWFASHION

HYPOTHETICAL ORIGINAL no.097 (above)
Prada
Spring-Summer 1995
© Condé Nast Archive

VARIANT no.097 (right)
Random Identities
Spring-Summer 2019
© Random Identities

SKIRT

Within the context of the exhibition *Bravehearts: Men in Skirts* (MET, 2003), curator Andrew Bolton claims, *"trousers for women became acceptable largely because society re-assessed its definitions of femininity. Despite the efforts of reformers and designers to promote the skirt for men as a rational, practical and fundamentally aesthetic garment, skirts for men remain a taboo. For many men, their feminine connotations* (Hypothetical Original 089, Variant 089) *are too potent to overcome the fear that by wearing a skirt, their gender identity might be brought into question. Ultimately, men's roles in society, as well as society's definitions of masculinity need to change before skirts become an acceptable alternative to trousers"* (Bolton, 2003, p.24).

Within the context of contemporary fashion, designer Stefano Pilati, the founder of brand Random Identities *"represents the generation of designers, who wanted all those same things but had to wait for a bigger evolution to kick in"* (Madsen, 2020). Pilati's gender-neutral collections incorporate skirts (Variant 097) and the designer has even reinterpreted existing gendered conventions, such as the women's *librarian* (above-the-knee) skirt, originally attributed to designer Miuccia Prada in 1994 (Hypothetical Original 097).

HYPOTHETICAL ORIGINAL no.119 (above)
Yohji Yamamoto
Spring-Summer 2012
© Monica Feudi / Feudiguaineri.com

VARIANT no.119 (left)
Yohji Yamamoto
Spring-Summer 2020
© Salvatore Dragone / Gorunway.com

HYPOTHETICAL ORIGINAL no.021 (above)
Unknown
c.1865-1875
© Victoria & Albert Museum

VARIANT no.021 (right)
Riccardo Tisci for Burberry
Resort 2019
© Burberry

“Over the past four decades, men’s jackets and trousers have ranged from being tight, with sleeves and trouser legs seemingly too short for the wearer, to unstructured, layered and baggy working clothes. In recent collections, despite Yamamoto’s earlier comments, draped skirts have replaced trousers altogether. In his 2002 menswear collection, Yamamoto introduced long skirts into the business sphere and frayed threads pulled in the trouser legs. Undoubtedly, the last battalion of corporate male dress had been destroyed. His hybrid clothing cannot to be viewed as either eastern or western but as a duality of identities.”

Art historian Bonnie English (2011, p.37-66)

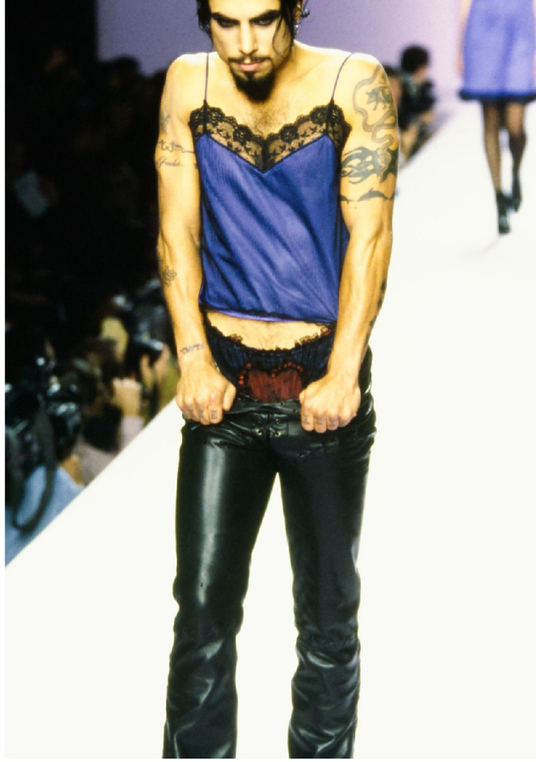
Contrary to the skirt, the kilt (Hypothetical Original 021) *“signifies a natural and unmistakeable masculinity* [and] *it has a long history of outside intervention and deliberate reinvention”* (Bolton, 2003, p.94). Within the context of the exhibition *Bravehearts: Men in Skirts* (MET, 2003) curator Andrew Bolton also echoed academic and curator Shaun Cole, who had previously noted how *“the kilt added a new dimension when it was first worn publicly by the gay community in 1993 at the New York Pride March”* (Haye and Dingwall, 1996, section: Gay &Lesbian).

In fashion, Bolton continues, *“Contemporary designers have drawn heavily on the kilt’s hyper-masculine connotations in their attempts to appeal to the young fashion-conscious male. On the catwalk the kilt is often styled with traditionally masculine props or accessories. For instance, Roberto Menichetti for Burberry Prorsum showed a kilt paired with chunky socks, thick soled brogues and a brown leather jacket for his Autumn/Winter 2000 collection”* (Bolton, 2003, p.94). In 2019, designer Riccardo Tisci’s first collection for Burberry (Resort 2019) applied Menichetti’s styling[44] strategy (chunky socks, boots, denim, outerwear) on the brand’s gender-neutral interpretation if the kilt (Variant 021).

[44] See also entry *STYLING* in section *2.4.5 DESIGN* (p.115)

HYPOTHETICAL ORIGINAL no.012 (above)
Unknown
c.1926-1928
© Victoria & Albert Museum

VARIANT no.012 (right)
Anna Sui
Spring-Summer 1997
© Anna Sui



LINGERIE

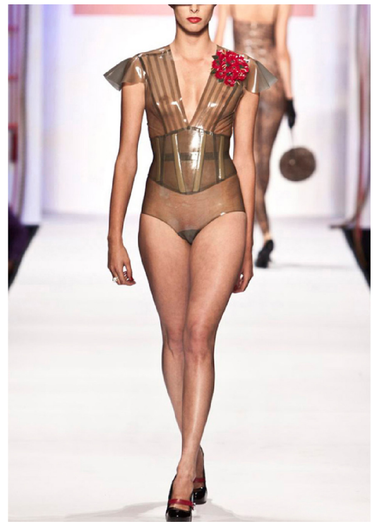
Twenty years ago, fashion historian Rebecca Arnold claimed, *"in the final decades of the 20th century, underwear as outerwear became a panacea for the fears surrounding sex and the body* […] *The ambiguity of underwear as outerwear, caught forever between dress and undress, has a disturbing yet fascinating erotic effect, playing upon our fear of the uncertain. We are unsure how to respond to the site of women seemingly dressed to go out and yet clad only in transparent fabrics or items of lingerie"* (Arnold, 2001, p.67).

However, during the Spring/Summer 1997 New York Fashion Week, designer Anna Sui[45] dressed rock guitarist Dave Navarro in a lingerie-inspired top (Variant 012), transgressing the gender-specific associations of lingerie, as those were described by Arnold. Exceptionally, this garment does not comply with the timeline of the definition of gender-neutral fashion provided in this thesis; however, it is labelled as a gender-neutral variant because it was contextualised by fashion movements, such as such as Androgyny[46] and Grunge[47]. More recently, brand Menagerié (Los Angeles, founded in 2015) produces lingerie designed for AMAB[48] bodies.

[45] See also section *3.1 (FASHION) EXHIBITIONS AND GENDERS* (p.200)
[46] See also entry *ANDROGYNY* in section *2.4.10 CONTEXT: A-W OF STYLES* (p.169)
[47] See also entry *GRUNGE* in section *2.4.10 CONTEXT: A-W OF STYLES* (p.179)
[48] See also APPENDIX A: GLOSSARIES

HYPOTHETICAL ORIGINAL no.116 (above)
Marchesa
Spring-Summer 2016
© Yannis Vlamos / Indigitalimages.com

VARIANT no.116 (left)
Vivienne Westwood
Autumn-Winter 2017
© Marcus Tondo / Indigital.tv



HYPOTHETICAL ORIGINAL no.118 (above)
Atsuko Kudo
New York Collection, 2010
© Atsuko Kudo

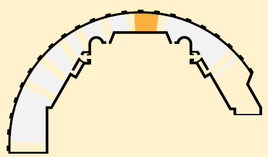
VARIANT no.118 (right)
Walter Van Beirendonck
Spring-Summer 2011
© Marcio Madeira / FirstView.com

CORSET

In an essay titled *The Corset*, Valerie Steele states, *"the corset has been interpreted as an instrument of physical oppression and sexual commodification"* (Edelkoort, 2013, p.45). Additionally, Steele's preoccupation with the corset had also been evidenced within the context of the exhibition *The Corset: Fashioning the Body* (MFIT, 2000), in which the curator suggested that by the late 19th century the oppression was not always directed from men towards women; *"older women, not men, were primarily responsible for enforcing sartorial norms.* […] *The cultural weight placed on propriety and respectability made it difficult for women to abandon the corset, even if they wanted to"* (Steele, 2001, p.51). Steele further considers the fetishized corset, in particular relation to body modification, sadomasochism, and cross-dressing (Edelkoort, 2013, p.45). The corset's fetishized erotic appeal has been reinterpreted within mainstream fashion, usually within the realm of womenswear (Hypothetical Originals 116 and 118). However, designers such as Vivienne Westwood (Variant 116) and Walter van Beirendonck (Variant 118) have recently contextualised the corset within the bounds of masculinity in an *"assault on fashion orthodoxy"* (Blanks, 2010).

HYPOTHETICAL ORIGINAL no.062 (above)
Vivienne Westwood
c.1990-1999
© 1st Dibs

VARIANT no.062 (right)
Jeremy Scott
Spring-Summer 2012
© Filippo Fior / GoRunway.com



See also *BODY* in section
4.2.9 SECTION OVERVIEW (p.296)

BUSTIER

Whilst reviewing the exhibition Vivienne Westwood: 34 Years in Fashion (V&A, 2004), curator and academic Alistair O'Neil noted how Westwood's designs "*suggest a giddy flaunting in the robes of the past to evoke something quasi-historical and perverse in the present"* (O'Neill, 2006, p.382). Additionally, fashion curator and writer N.J. Stevenson attributes *"the pushed-up bust of the late 1980s* […] *in part to Westwood's use of the corset, a trend that lasted throughout the 1990s"* (Stevenson, 2011, p.242). Westwood *"first made daywear of corsetry when creating fetish-wear collections at SEX in the 1970s, then turned the corset into refined outerwear in her couture collections of the late 1980s, including 'Harris Tweed' (Autumn/Winter 1987–88) and 'Time Machine' (Autumn/Winter 1988–89)*" (V&A, no date).

For Spring/Summer 2012, designer Jeremy Scott showed a denim décolleté top (Variant 062), which, unexpectedly within menswear, exposed the neck and torso in a comparable manner to Westwood's enhancement of the female physique.

HYPOTHETICAL ORIGINAL no.028 (above)
Alexander McQueen
Spring-Summer 1996
© Condé Nast Archive

VARIANT no.028 (left)
CMMN SWDN
Spring-Summer 2019
© CMMN SWDN

HYPOTHETICAL ORIGINAL no.079 (above)
Christian Dior
c.1947-1948
© Victoria & Albert Museum

VARIANT no.079 (right)
Matthew Adams Dolan
Spring-Summer 2019
© Marcus Tondo

BODICE

In the context of the 2015 restaging of the exhibition Alexander McQueen: Savage Beauty at the V&A[49], Gothic culture and fashion specialist Catherine Spooner describes, *"one of McQueen's most inherently Gothic garments appeared in 'The Hunger': a red silk faille skirt and an elegantly cut grey jacket, matched with a moulded bodice, encasing bloody worms between two layers of transparent plastic* (Variant 028). *The worms evoked mortality and also, in their similarity to leeches, the vampires with which the collection was associated.* […] *Encased in transparent 'skin', the worms are suggestively both within and without the body.* […] *The worms, moreover, suggest a body already in decay, evoking the liminal state of the undead. The sharp silhouette of the jacket and the firm moulding of the plastic contrasts with the random pattern of the worms, structure countered with chaos, beauty and horror"* (Wilcox, 2015, p.151).

In a parallel, albeit less poetic approach, designers Saif Bakir and Emma Hedlund of CMMN SWDN cladded the partially exposed male body with *"their protest against the diminishing shelf life of collections and fashion's growing mountain of waste"* (Foreman, 2018a). The designers combined knits, mesh and graphics to create tattoo-like bodices (Variant 028) by repurposing discarded items from previous collections.

[49] Originally, the exhibition was staged at the MET, New York in 2011.

CINCH

Joanne Entwistle claims, "a study of the dressed body […] requires understanding of the socially processed body that discourses on dress and fashion shape, as well as of the experiential dimensions of embodiment wherein dress is translated into actual bodily presentation" (Entwistle, 2000, p.325). Christian Dior's New Look (Hypothetical Original 079) was perhaps one of the most significant developments in womenswear in relation to both shape and sociality; in 1947, "at a time of postwar austerity, The New Look tempted women back into the nostalgic femininity of corsets and, most controversially, flowing skirts that would use up to fifty yards of material" (Phaidon Editors, 2013, p.150).

Almost 70 years later, Matthew Adams Dolan (Variant 079) alluded to Dior's approach with "silhouettes that looked pulled from '50s couture tailoring" (Yotka, 2018), which were mixed with more contemporary references, such as American workwear, and were presented within the context of a dual-gender collection.

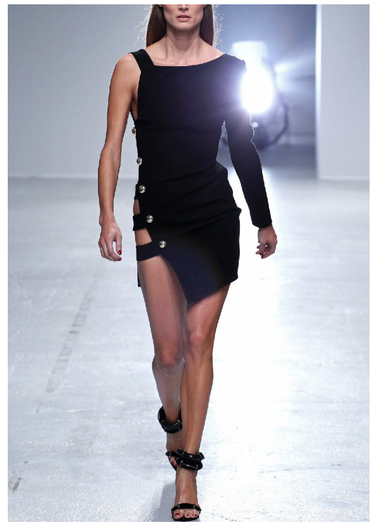
HYPOTHETICAL ORIGINAL no.002 (above)
John Galliano for Dior
Haute Couture, Spring-Summer 2007
© Marcio Madeira

VARIANT no.002 (left)
A.W.A.K.E.
Spring-Summer 2018
© Yannis Vlamos / Indigital.tv

SLEEVE

Echoing Akiko Fukai's observations around the exchange between East and West, the proportions of the kimono[50] sleeve have been replicated within gendered (Hypothetical Original 002) and gender-neutral (Variant 002) fashion collections. Moreover, sleeves can be further associated with the exposure[51] of the body and the symmetry[52] of a garment. (Hypothetical Original 026 and Variant 026). Both attributes will be considered as signifiers of gendering or neutrality in upcoming entries of this chapter.

[50] See also entry *KIMONO* in section *2.4.3 OBJECT II: GARMENT* (p.84)
[51] See also entry *EXPOSURE* in section *2.4.4 BODY (ANIMATE)* (pp.105)
[52] See also entries *SYMMETRY* and *ASYMMETRY* in section *2.4.5 DESIGN* (pp.116-117)

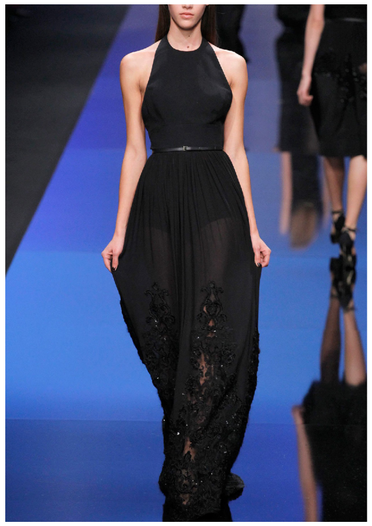


HYPOTHETICAL ORIGINAL no.026 (above)
Anthony Vaccarello
Spring-Summer 2018
© Diane von Fürstenberg

VARIANT no.026 (right)
Christoph Ritter
Curating a Disaster, c.2018
© Christoph Ritter

"We live in a world in which bare arms are an everyday occurrence. Throughout most of fashion history, however, the arms have been as hidden as the legs. Men's sleeves have covered the arms down to the wrists, and the same has been true of much women's clothing apart from some evening dresses."

Colin McDowell (2013, p.85)



HYPOTHETICAL ORIGINAL no.031 (above)
Elie Saab
Autumn-Winter 2013
© Marcus Tondo / InDigital / GoRunway

VARIANT no.031 (left)
Damir Doma
Spring-Summer 2012
© Yannis Vlamos / GoRunway.com

HALTER

In keeping with the baring of the arms, the halter, a *"strap supporting* [the] *front of backless bodice"* (Picken, 2015, p.68), is common among contemporary womenswear (Hypothetical Original 031). However, in 2011, Damir Doma cited the masculinity of Roman gladiators (Schneier) as the inspiration behind the Spring/Summer 2012 menswear collection, which incorporated different types of straps, including the halter (Variant 031).

HYPOTHETICAL ORIGINAL no.038 (above)
Dion Lee
Autumn-Winter 2019
© Alessandro Lucioni / Gorunway.com

VARIANT no.038 (right)
Eckhaus Latta
Spring-Summer 2017
© Marcus Tondo / Indigital.tv

EXPOSURE

Whilst considering the contrasting binary-gendered approaches towards the display of skin, John Harvey, Reader in Literature and Social Culture at the University of Cambridge, describes *"women's dress, in any case, has tended, historically, to reveal more than men's. This has been so in all periods since the Middle Ages.* […] *Bare forearms were first shown in the 17th century, bare shoulders only in the 19th. The wide low-cut neckline, on the other hand, has been popular since the late Middle Ages. Men by contrast, through all the centuries before the 20th, have almost never exposed more than their faces and their hands"* (Harvey, 2007, p.71). If skin exposure is customarily associated with cisgender femininity (Hypothetical Original 038), then its presence among menswear and/or gender-neutral collections (Variant 038) can be perceived as a reflection of the contemporary discourse around gender identities.

HYPOTHETICAL ORIGINAL no.034 (above)
Giorgio Armani
Custom, 2019
© Instagram

VARIANT no.034 (left)
Delada
Spring-Summer 2019
© Delada

HYPOTHETICAL ORIGINAL no.110 (above)
Alexander McQueen
Spring-Summer 1999
© Metropolitan Museum of Art

VARIANT no.110 (right)
The-Sirius
Spring-Summer 2017
© The-Sirius

“And if fashion evolves, placing increasingly more value on the breast, the back remains a little unexploited.”

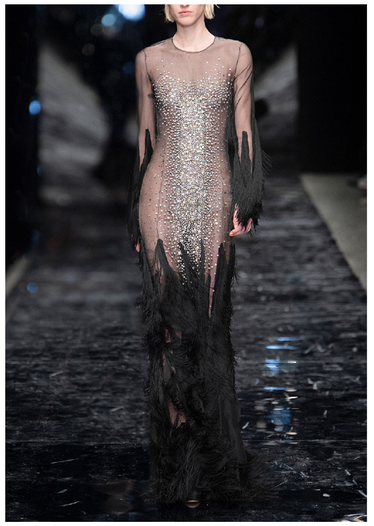
Alexandre Sampson (2019, p.58)

[53] Translated from French: *“Et si la mode evolue, mettant de plus en plus la poitrine en valeur, le dos reste peu exploite.”* (Sampson, 2019, p.58)

EXPOSURE

Within the context of the exhibition *Backside: Dos à la mode* (Musée Bourdelle, 2019), fashion historian and curator Alexandre Samson echoes Harvey’s claim around the gendering nakedness. Samson claims, *“historically, the bare back is the prerogative of women whose body is socially the object of man's desire, the latter not being able to conceive of playing with his body as an asset of seduction. In spring-summer 1984, Gaultier's first male collection, entitled “L'Homme-Objet”, features the first male bare backs in a striped backless shirt [...] Little-followed by other creators, thought to be homoerotic, this proposal of bare backs nevertheless marked the shift of the male body from subject to object of desire.”* (Sampson, 2019, p.64)[54].

[54] Translated from French: *“Historiquement, le dos nu est l'apanage des femmes dont le corps est socialement l'objet du desir de l'homme, ce dernier ne pouvant concevoir de jouer avec son corps comme d'un atout de seduction. Au printemps-ete 1984, la premiere collection masculine de Gaultier, intitulee « L'Homme-Objet », presente Jes premiers dos nus masculins sur une mariniere au dos largement echancre.* […] *Peu suivie par Jes autres createurs, perçue comme homo-erotique, cette proposition de dos nus marquera cependant le glissement du corps masculin de sujet a objet de desir.”* (Sampson, 2019, p.64)



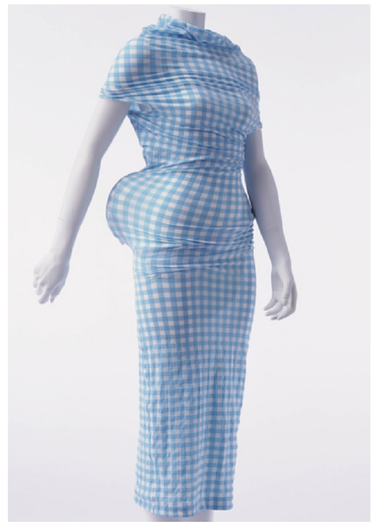
HYPOTHETICAL ORIGINAL no.035 (above)
Maxime Simoëns for Azzaro
Haute Couture, Spring-Summer 2019
© Marcus Tondo / InDigital / GoRunway

VARIANT no.035 (left)
Dilara Fındıkoğlu
Spring-Summer 2019
© Yannis Vlamos / Courtesy of Azzaro

TRANSPARENCY

In the aptly titled section *Flesh* of the book *Fashion, Desire and Anxiety: Image and Morality in the 20th Century*, Rebecca Arnold considered the ambiguity[55] surrounding women dressed in transparent fabrics and underwear as outerwear during the 20th century (Arnold, 2001, p.67). Arnold's axiomatic association of transparency with femininity has been constant within contemporary fashion and is still dominant today (Hypothetical Original 035). However, the use of transparency is not limited to the cisgender female body (Variant 035). Just as the exposure of skin defines the roles of the observer and the observed, *"the covered or artfully displayed skin offers what nudity does not: the thrill of anticipation and revelation* […] *(but normally only on the right body, which is the one about which the onlooker fantasizes)"* (McDowell, 2013, p.225).

[55] See also entry *LINGERIE* in section *2.4.3 OBJECT II: GARMENT* (p.95)



HYPOTHETICAL ORIGINAL no.108 (above)
Comme des Garçons
Spring-Summer 1997
© The Kyoto Costume Institute

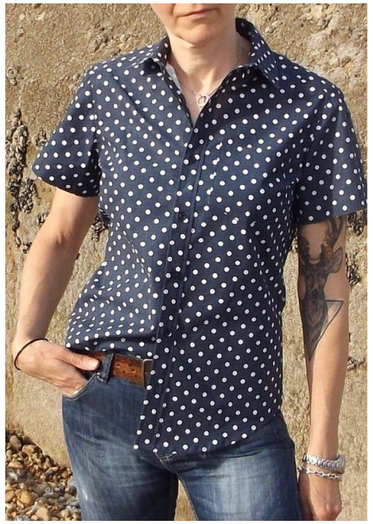
VARIANT no.108 (right)
Transitionwear, The DCMT
N/A
© The DCMT

PADDING

Conversely, McDowell's "*right body*" (McDowell, 2013, p.225) is a term open to scrutiny. Within the context of the exhibition *Gluck: Art and Identity*[56] (Brighton Museum, 2017), Jeffrey Horsley writes, *"life history, identity, and dressed appearance are inseparable: modifications and transformations in a person's appearance reflect significant stages and important transitions in life"* (Haye and Pel, 2017, p.135). Arguably, Horsley's statement can be applied on the museological interpretation of permanent body modifications; however, within the context of fashion objects, the modifications towards the 'right' body may also be temporary. *Transitionwear* (Variant 108) is a category of clothing, which aims to reconcile the sex assigned at birth and the gender identity of the wearer by altering the proportions of their appearance.

Historically, *"fashion designer Rei Kawakubo has also challenged the dimensions of the body. Her collection for Comme des Garçons of 1997* (Hypotherical Original 108) *included soft gingham dresses padded to create lumps in unexpected places, at the shoulder or in the small of the back so that they seemed both unnatural, yet strangely serene and organic.* [Kawakubo's dresses] *were part of a continuing exploration of fashion as a means of questioning western ideals of a slim, sexualised female form"* (Arnold, 2001, p.94)

[56] See also section *3.1 (FASHION) EXHIBITIONS AND GENDERS* (p.200)



HYPOTHETICAL ORIGINAL no.044 (above)
Gender Free World
2018
© GFW Clothing

VARIANT no.044 (left)
Gender Free World
2018
© GFW Clothing

FIT

As part of their strategy towards questioning standardised gendered appearances, the UK-based retailer Gender Free World (GFW) introduced an original gender-neutral sizing chart (Table 06) in 2015. Their garments fit *"3 or 4 body shape templates"* (Gender Free World, no date), which have been given the gender-neutral names Alex, Billie, Charlie and Drew, as well as numerical variations from zero to eight to accommodate for different measurements.

	CHARLIE Charlie, for those who have similar proportioned hips and shoulders.	BILLIE Billie sizes are made to accommodate a much larger bust. You know if you have had problems with shirt hanging in the past, this is the right fit for you.	ALEX Alex is the right choice for you if your lower half is 8+ cm bigger than your chest and you are likely to take a bigger size for trousers. The UK / US equivilent size below relates to your top half.	DREW Drew, for longer bodies and shoulders wider than hips. A cut which is similar to a traditional men's shirt.
0	Chest max 82-90cm Hips max 85-91cm Waist max 85cm *UK 8/USA 2-4/Mens XXS*			
1	Chest 87-96cm Hips 88-94cm Waist max 93cm *UK 10/USA 6/Mens XS*	Bust 93-105cm Cup size DD/E+ Hips 88-94cm Waist max 93cm *UK 10/USA 6*	Chest 87-96cm Hips 94-105cm Waist max 94cm *UK 10//USA 6*	
2	Chest 92-100cm Hips 95-100cm Waist max 98cm *UK 12/ USA 8/Mens S*	Bust 101-109cm Cup size F+ Hips 95-100cm Waist max 98cm *UK 12/USA 8*	Chest 92-100cm Hips 99-110cm Waist max 99cm *UK 12/USA 8*	
3	Chest 97-105cm Hips 100-105cm Waist max 103cm *UK 14/USA 10/Mens M*	Chest 106-114cm Cup size G+ Hips 100-105cm Waist max 103cm *UK 14/USA 10*	Chest 97-105cm Hips 104-115cm Waist max 104cm *UK 14/USA 10*	Chest 94-102cm Waist max 104cm Shoulder seem to cuff 66.6cm *S*
4	Chest 102-110cm Hips 105-110cm Waist max 108cm *UK 16/USA 12/Mens M-L*	Bust 111-118cm Cup size G+ Hips 105-110cm Waist max 108cm *UK 16/USA 12*	Chest 102-110cm Hips 109-120cm Waist max 109cm *UK 16/USA 12*	Chest 99-106cm Waist max 109cm Shoulder seem to cuff 67cm *M*
5	Chest 107-115cm Hips 110-115cm Waist max 113cm *UK 18/USA 14/Mens L*	Bust 116-123cm Cup size G+ Hips 110-115cm Waist max 113cm *UK 18/USA 14*	Chest 107-115cm Hips 114-125cm Waist max 114cm *UK 18/USA 14*	Chest 104cm -112cm Waist max 114cm Shoulder seem to cuff 67.5cm *L*
6	Chest 114-123cm Hips 116-122cm Waist max 119cm *UK 20/USA 16/Mens XL*	Bust 123-130cm Cup size G+ Hips 116-122cm Waist max 119cm *UK 20/USA 16*	Chest 114-123cm Hips 119-130cm Waist max 120cm *UK 20/USA 16*	Chest 109cm-118cm Waist max 119cm Shoulder seem to cuff-68cm *XL*
7	Chest 120-130cm Hips 121-128cm Waist max 125cm *UK 22/USA 18/Mens XXL*	Bust 130-137cm Cup size G+ Hips 121-128cm Waist max 125cm *UK 22/USA 18*	Chest 120-130cm Hips 124-137cm Waist max 126cm *UK 22/USA 18*	Chest 115cm-124cm Waist max 125cm Shoulder seem to cuff 68.5 cm *XXL*
8	Chest 127-137cm Hips 128-136cm Waist max 133cm *UK 24 / USA 20/ Mens XXXL*			Chest 121cm - 131cm Waist 132cm Shoulder seem to cuff 69.1cm *XXXL*

TABLE 06 Gender-neutral sizing guide (reformatted) from UK retailer Gender Free World, based on four body types.

See also *DESIGN* in section
4.2.9 SECTION OVERVIEW (p.294)

HYPOTHETICAL ORIGINAL no.003 (above)
Tom Ford for Gucci
Spring-Summer 2003
© Mario Testino

VARIANT no.003 (right)
Acne Studios
Autumn-Winter 2015
© Viviane Sassen

STYLING

Design historian Judy Attfield had argued that *“since the 1960s and the advent of the ‘consumer society’, the signs of playing with gender identity through styling and fashion have moved in from the margins to occupy a more mainstream position”* (Attfield, 1996, p.81). Twenty-five years onwards, journalist and curator Stefano Tonchi recounts how the role of the stylist has evolved; *“the figure of the stylist deserves to be studied in depth, not just in relation to fashion photography, but the fashion system as a whole, because this new role has changed the way of presenting, distributing and selling fashion”* (Frisa, 2020, p.64). Tonchi refers to the example of stylist Carine Roitfeld, who has been credited as one of the principal architects of the hedonistic fashion of the late 90s (Horyn, 2011, p.14), alongside designer Tom Ford and photographer Mario Testino for Gucci (Hypothetical Original 003).

In a more contemporary context, 11-year-old Frasse Johansson, son of the creative director for Acne Studios Jonny Johansson, was styled in heels and a pink coat for the brand’s Autumn/Winter 2015 campaign. Johansson explained, *"I've seen this new generation's attitude to fashion where the cut, the shape and the character of the garment is the crucial thing, rather than seeking approval from society or to follow set norms. I immediately pictured Frasse, since he embodies this new breed to me. I asked him and I'm happy that he wanted to be a part of the campaign."* (Brumfitt, 2015)

HYPOTHETICAL ORIGINAL no.073 (above)
Maison Martin Margiela
Autumn-Winter 1999
© The Kyoto Costume Institute

VARIANT no.073 (left)
J.W. Anderson for Loewe
Spring-Summer 2015
© Jamie Hawkesworth

SYMMETRY

During his inaugural menswear collection for Spanish brand Loewe (Spring/Summer 2015), designer Jonathan Anderson's *"unisex approach to fashion, a signature trait of his London-based J.W. Anderson, could be felt"* (WWD Staff, 2014). The collection was photographed by fashion and documentary photographer Jamie Hawkesworth and in its lookbook the gender presentations[57] of models Carl Hjelm Sandqvist and Marc André Turgeon were indistinct. Furthermore, Sandqvist and Turgeon were photographed together for each of the twenty looks of the collection, mirroring each other's appearances. Anderson's Look 9 (Variant 073), the *"frankly feminine […] two striped silk scarves sewn together to create a top"* (Blanks, 2014), utilised the symmetry of the square-shaped scarves to further obscure the assumed physicality of binary gender.

Maison Martin Margiela, in collaboration with Italian duvet manufacturer Featherlite, appeared to have employed a similar tactic to distort (and protect) the female form in the Autumn/Winter 1999 down-filled and square-cut Duvet Coat (Hypothetical Original 073).

[57] See also entry *Gender Expression / Presentation* (APPENDIX A: GLOSSARIES)

HYPOTHETICAL ORIGINAL no.082 (above)
Valentin Yudashkin
Autumn-Winter 2017
© Valentin Yudashkin

VARIANT no.082 (right)
Jeremy Scott for Moschino
Autumn-Winter 2018
© Luca Tombolini / Indigital.tv

ASYMMETRY

If the strategic use of symmetry can soften the extremity of binary-gendered appearances through uniform coverage, then, in contrast, the use of asymmetry can be linked to skin exposure[58]. According to a previously cited assertion by John Harvey (2007), menswear has historically covered the male form in its entirety, with the exceptions of the face and hands, whilst the degrees of bareness in womenswear may vary. Asymmetrical garments may have not offered the amount of coverage associated with masculinity, therefore asymmetry, in the context of this research, is argued as a traditionally non-masculine attribute. Within a binary-gendered context, asymmetry would, therefore, be classified a feminine attribute (Hypothetical Original 082). However, its contemporary presence among menswear (Variant 082) has been recorded by leading fashion media (Broeke, 2020) and it once again suggests that binary-gendered associations are not definitive.

[58] See also entry *EXPOSURE* in section *2.4.4 BODY (ANIMATE)* (p.105)

HYPOTHETICAL ORIGINAL no.101 (above)
Hedi Slimane for Dior Homme
Autumn-Winter 2006
© Marcio Madeira

VARIANT no.101 (left)
Yves Saint Laurent
1966
© Helmut Newton Estate

TAILORING

Nicola Brajato, researcher in Fashion and Gender Studies at the University of Antwerp, claims, *"the relationship between normative masculinity and tailoring finds one of its main cores in the monolithic structure of the suit and its desexualized vision of the body.* […] *The mighty broad-shouldered archetypal physique channelled by the suit gives shape to the rational, virile and powerful ideal of masculinity"* (Brajato, 2020, p.61). However, the relationship between tailoring and masculinity (Hypothetical Original 101) is not an exclusive one; Yves Saint Laurent's *'Le Smoking'* (Variant 101 and Hypothetical Original 049) has been previously considered in this thesis[59] as an example of a fashion object, which has transcended the gender binary.

[59] See also entry *TUXEDO* in section *2.4.3 OBJECT II: GARMENT* (p.66)

HYPOTHETICAL ORIGINAL no.098 (above)
Madame Grès
c.1944
© The Kyoto Costume Institute

VARIANT no.098 (right)
Rick Owens
Spring-Summer 2017
© Yannis Vlamos / Indigital.tv

DRAPING

On the opposite end of the spectrum, the relationship between draping and femininity is comparable to that of tailoring with masculinity in its perception of exclusivity. The technique is closely associated with couturier and costume designer Madame Grès (Hypothetical Original 098), who *"invented one model that she practiced, polished, perfected, and purified. Her Grecian gown, the drapé or draped dress, has been her emblem for nearly two-thirds of this* [20th] *century"* (Marton and Koda, 1994, p.3). Fashion curator Paola Di Trocchio synopsised the evolution of Madame Grès' drapery; *"her 1930s dresses were generally sensual, long, and lean, at times with a peek at the flesh through a geometric slice. In the 1940s figure-eight pleating swirled around the décolletage or hips. In the 1950s she discarded sleeves and in the 1960s she exposed shoulders. In the 1960s, vertical flashes of flesh appeared through the bodice and in the 1970s some of her bodices became radically bare, covering mainly the breasts and exposing the back. She embraced technical innovations that brought her pleats closer and tighter together, improving the sensuous relationship between the body and fabric"* (Trocchio, 2014, p.469).

During the Spring/Summer 2017 dual-gender collection, designer Rick Owens (Variant 098) directly referenced *"the fine drapery of Madame Grès to describe swags of fabric hurling their way around the body"* (Fury, 2016).

HYPOTHETICAL ORIGINAL no.091 (above)
Yohji Yamamoto
Autumn-Winter 2010
© Marcio Madeira / FirstView.com

VARIANT no.091 (left)
Aganovich
Autumn-Winter 2017
© Aganovich

HYPOTHETICAL ORIGINAL no.007 (above)
Comme des Garçons
Autumn-Winter 2014
© Yannis Vlamos / Indigitalimages.com

VARIANT no.007 (right)
Archie Dickens
Autumn-Winter 2019
© Moda Lisboa

PLEATING

Within the context of the exhibition *Pretty Pleats* (Kent State University Museum, 2013), fashion curator Sara Hume considers pleating through the prism of womenswear and defines it as creating *"three-dimensional clothing out of two-dimensional cloth. Folds and draping occur naturally when cloth is wrapped around the body. As tailored clothing developed in the West, these folds were stitched down, creating pleats.* […] *The purpose served by the pleats can be purely decorative*[60] *when they are applied as trimmings, but they can also serve as a fundamental means of shaping the garment"* (Hume, 2013, p.3). Fashion historian Daniel Delis Hill considers the 1930s introduction and 1970s revival of single and double forward pleats in men's trousers, noting, *"From the mid-70s to through the end of the 1990s, the pleated front, high-waist, loose-fitting trouser would remain the dominant style until Millennial young men rediscovered the skinny flat front trouser"* (Hill, 2018, p.123).

The decorative use of multiple overlapping pleats (Hypothetical Original 004) appears to be more common among womenswear (Hypothetical Original 004); however, contemporary brands like Aganovich (Variant 004) have applied the technique on their dual-gender collections.

[60] See also section *2.4.7 DECORATION* (p.137)

KNITTING

In the context of womenswear, Rei Kawakubo described the considerations around the Autumn/Winter 2014 Ready-to-Wear show (Hypothetical Original 014); *"the theme of the collection this time is MONSTER. It's not about the typical Monster you find in sci-fi and video games. The expression of the Monsters I have made has a much deeper meaning. The craziness of humanity, the fear we all have, the feeling of going beyond common sense, the absence of ordinariness, expressed by something extremely big, by something that could be ugly or beautiful. In other words, I wanted to question the established standards of beauty."* (Furniss, 2014)

Whilst Kawakubo's flexible approach to genders has been previously discussed in this thesis, in the context of menswear, knitwear designer Archie Dickens' *"pleated mohair men's jumper"* (Dickens, 2019) (Variant 014) exemplifies a parallel examination of *"fluid lines, present in the sculpture of Ancient Greece and in naturally occurring forms such as coral*" (Moda Lisboa, 2019). Both designers appear to negate the sway of their respective binary-gendered contexts, whilst developing individual knitwear techniques.

HYPOTHETICAL ORIGINAL no.091 (above)
Unknown
c.1740-1750
© Victoria & Albert Museum

VARIANT no.091 (left)
Paria Farzaneh
Autumn-Winter 2019
© Filippo Fior / Gorunway.com

EXAMPLE A (above)
Charles James
1937
© Victoria & Albert Museum

EXAMPLE B (below)
Norma Kamali
c.1970
© Norma Kamali

QUILTING

Quilter and teacher Thomas Knauer notes, *"in many societies with a rich quilting history, the majority of household labour has long been relegated to women, while men worked outside the home* [and] *often, quilting also offered women the benefits of community"* (Knauer, 2019, p.38). The historic entanglement of this technique and the female identity has been repeatedly echoed in fashion; the "decorative and practical" (V&A Collections, 2003b) quilted petticoats of the 18th century (Hypothetical Original 091), Charles James' 1937 Evening Jacket, *"constructed as an eiderdown bed quilt"* (V&A Collections, 2003a) (Example A) and Norma Kamali's 1970s 'Sleeping Bag' coats (Example B) are all iterations of quilting in womenswear.

In 2018, London-based designer Paria Farzaneh, who *"is translating her Iranian heritage into menswear"* (Rasmussen, 2018) presented a quilted men's suit (Variant 091).

HYPOTHETICAL ORIGINAL no.007 (above)
See by Chloé
c.1999
© Victoria & Albert Museum

VARIANT no.007 (right)
Alyx Studio
Autumn-Winter 2019
© Alessandro Lucioni / Gorunway.com

FRAYING

"Throughout, i use fray in several senses: the material wearing out of textiles, the undoing of threads, the pulling apart of fibers through strain and repeated use. Edges or borders are more prone to fraying, as they are subject to more friction. I am theoretically indebted to Roland Barthes's understanding of the "fraying" of textual meaning; he eloquently described the shared etymological roots of textiles and texts (from the latin texere to weave) as "at once interwoven and unfinished"; Theodor Adorno's concept of the fraying boundaries between artistic genres (verfransung), or even an infringement into nonart, has also been a touchstone. Often used as tactile forms of communication or kinds of writing, textiles offer themselves as objects to be understood, but as with any system of language, they are dense with multiple meanings and are available for a range of readings and conflicting interpretations."

Art historian Julia Bryan-Wilson (2017, p.4)

See also *MATERIAL* in section
4.2.9 SECTION OVERVIEW (p.300)

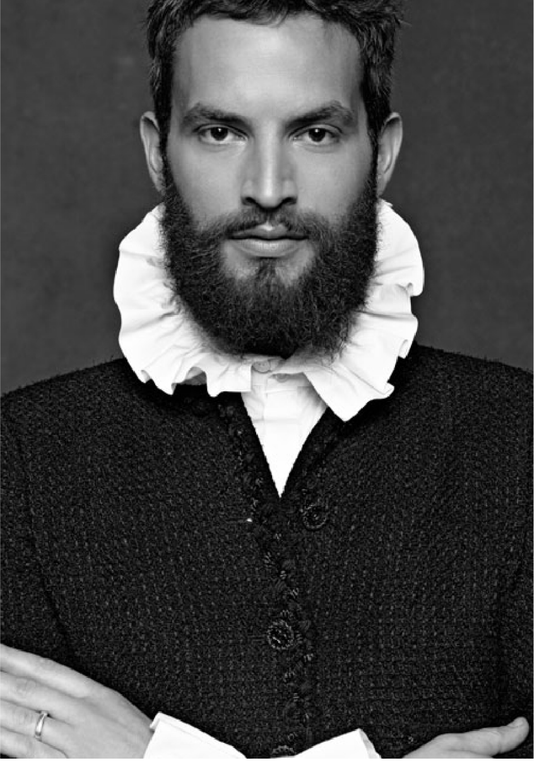
2.4.6 MATERIAL

HYPOTHETICAL ORIGINAL no.076 (above)
Madeleine Vionnet
c.1925
© Metropolitan Museum of Art

VARIANT no.076 (right)
Martin Asbjørn
Autumn-Winter 2017
© Copenhagen Fashion Week

FRINGE

Danish designer Martin Asbjørn's Autumn/Winter 2017 collection (Variant 076), titled *Dangerous Daze,* was inspired by *"cultural genres from science fiction to punk rock"* (Batista, 2017). Aside from the unconventional depictions of genders intrinsic to such genres, Asbjørn, whose background is in men's tailoring, claims to be *"replacing the idea of confining tailoring with more free-flowing contemporary silhouettes"* (Martin Asbjørn, no date). The use of fringed detailing on men's knitwear mimics the fluidity in movement of Madeleine Vionnet's fringed shawl, whose *"weight and drapable quality of silk jersey lends itself to the fitted shoulders and interior shaping at the armholes without losing its fluidity".* (MET Collection, 2009)



HYPOTHETICAL ORIGINAL no.024 (above)
Fashion designer Coco Chanel
Spring-Summer 2012
© Monica Feudi / Feudiguaineri.com

VARIANT no.024 (left)
Visual artist Sandro Kopp in a black teed Chanel jacket
1935
© George Hoyningen-Huene

TWEED

“The relationship between original and copy […] is an essential aspect of Chanel’s modernity […] what made the work of Chanel new and important was the fact that, like Le Corbusier, she not only extolled the beauty of simple, functional designs but saw the widespread copying of her couture originals as confirmation that they had gone beyond mere fashion to embody style itself. […] Chanel played upon this and other paradoxes to assure herself a leading position in the world of haute couture: by using her outsider status to gain access to elite social circles, by situating her fashion statements along the fault lines that had once clearly distinguished high and low, masculine and feminine references.”

Art historian Nancy J. Troy (Koda and Bolton, 2005, p.20)

HYPOTHETICAL ORIGINAL no.019 (above)
Tom Ford for Gucci
Autumn-Winter 1995
© Condé Nast Archive

VARIANT no.019 (right)
Botter
Autumn-Winter 2019
© David Paige

SHEEN

Fashion critic Cathy Horyn recently recounted how designer Tom Ford *“began questioning how he thought people wanted to look. […] He also had the sense, he said, that people wanted to look sexy again”* (Horyn, 2015). For Gucci’s Autumn/Winter 1995 Ready-to-Wear collection (Hypothetical Original 019), Ford’s interpretation of sexiness was further exaggerated by the sheen of the garments, which, according to social anthropologist Laurence Douny, *“defines modes of visuality (seeing and being seen) that are culturally coded”* (Douny, 2013, p.63). Ford, Horyn continues, *“would emphasize that notion in his shows by putting a single spotlight on the models as each came down the runway”* (Horyn, 2015). It can, therefore, be hypothesized that Ford’s use of sheen was a defining attribute of the binary-gendered hypersexualised fashion of the late 90s[61].

In a contemporary context, designers Rushemy Botter and Lisi Herrebrugh of brands Botter and Nina Ricci *“like to search for the boundaries in menswear and cross them a little bit or not cross them - just play around, and not only with shape but also with fabrics”* (Verner, 2021). Botter’s iteration of sheen is combined with experimental approaches in menswear, such as *“jacket panels placed upside down, or the application of adjustable flaps”* (Verner, 2021) (Variant 019).

[61] See also entry *STYLING* in section *2.4.5 DESIGN* (p.115)

HYPOTHETICAL ORIGINAL no.006 (above)
Olivier Theyskens for Nina Ricci
Spring-Summer 2009
© Marcio Madeira

VARIANT no.006 (left)
Alexandre Plokhov
Spring-Summer 2016
© Alexandre Plokhov

CHIFFON

Whilst considering transparency[62] in fashion, I previously cited Rebecca Arnold's (2001, p.67) comment on the apparent uncertainty, with which women dressed in transparent fabrics are met, and Colin McDowell's (2013, p.225) assertion that transparency needs to frame the right body, to be effective. Chiffon (silk, or synthetic) is a fabric used to achieve degrees of transparency and a lightweight, *ethereal* effect, widely associated with womenswear. To this purpose, the use of silk chiffon was evident throughout the Spring/Summer 2009 collection by Olivier Theyskens for Nina Ricci (hypothetical Original 006).

However, chiffon also appears on contemporary menswear collections. Whilst reviewing Alexandre Plokhov's Spring/Summer 2016 show, journalist Maya Singer describes how *"the unexpectedly feminine* […] *poncho-shaped tops that opened and closed the show* (Variant 006)*,* which *were so lightweight and airborne they came to seem ethereal as they floated back and forth along the length of the runway"* (Singer, 2015).

[62] See also entry *TRANSPARENCY* in section *2.4.4 BODY (ANIMATE)* (p.108)

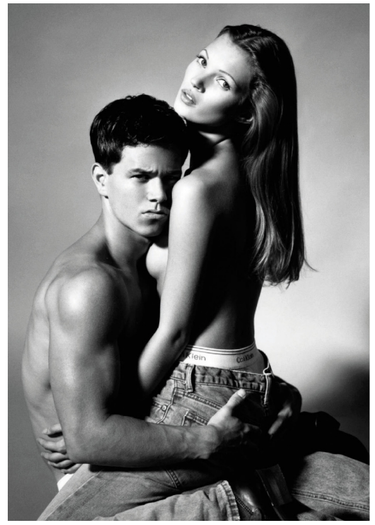
HYPOTHETICAL ORIGINAL no.059 (above)
Christian Lacroix Couture
Spring-Summer 2004
© Marcio Madeira

VARIANT no.059 (right)
Jamie Elwood
Spring-Summer 2017
© Jamie Elwood

TULLE

Archivist and fashion historian Sara Idacavage argues tulle as a symbol of femininity and notes how it *"became one of the most common materials used for evening gowns, especially after mid-century influencer Grace Kelly wore a voluminous tulle skirt in the 1954 film 'Rear Window'. The lightness of the fabric could be layered to create massively wide skirts that concealed a woman's legs while accentuating her waist and bust"* (Idacavage, 2018). Idacavage acknowledges that *"as traditional gender codes continue to become less rigid in the fashion world* […]*, tulle has found its way into menswear, too — although not very often"* (Idacavage, 2018), and cites the examples of Walter Van Beirendonck's Spring/Summer 2015 and Kim Jones' Dior Men Spring/Summer 2019 collections.

More relevant to this research, tulle is also being used by designers of gender-neutral fashion; Jamie Elwood's *"hand-gathered tulle cape"* (Elwood, 2017) (Variant 059) was presented as part of the Spring/Summer 2017 collection, titled *Spring Forward.*



HYPOTHETICAL ORIGINAL no.041 (above)
Calvin Klein Jeans
1992
© Steven Meisel

VARIANT no.041 (right)
Faustine Steinmetz
Autumn-Winter 2017
© Faustine Steinmetz

DENIM

In 1995 fashion critic for the New York Times Amy Spindler had noted, *"the basics and classics booms of the last five years have meant the reign of the most basic, classic jean: the five-pocket version. But with the comeback of 70's clothes like designer jeans, even Sergio Valente and Gloria Vanderbilt are in demand. Recent* [1995] *controversy*[63] *over the Calvin Klein jeans campaign has popularized his new designer jean, but Mr. Klein himself said he had seen kids wearing the original* [1980] *Brooke Shields version bought at vintage stores"* (Spindler, 1995). In the context of 1990s fashion, Calvin Klein jeans (Hypothetical Original 041) epitomise a binary-gendered approach to hyper-sexualisation, akin to Carine Roitfeld's styling or Tom Ford's designs for Gucci.

However, in 2017 designer Faustine Steinmetz circumvented such associations by considering *"how jeans have been worn all over the planet in the last 30 years"* (Nnadi,2017). Steinmetz created a collection that incorporated different techniques from around the globe, including a *"denim suit* (Variant 041) *encrusted with thousands of diamanté crystals and left undone with trailing white thread, a very exquisite spin on a frayed hemline"* (Nnadi, 2017).

[63] The term controversy refers to the 1995 Calvin Klein Jeans advertising campaign, photographed by Steven Meisel, which resulted in the Federal Bureau of Investigation (FBI) in the United States to threaten launching a child pornography investigation. Calvin Klein Inc. withdrew the commercials. See also Phelps, 2018.

HYPOTHETICAL ORIGINAL no.018 (above)
Karl Lagerfeld for Fendi
Haute Couture, Autumn-Winter 2017
© Kim Weston Arnold / Indigital.tv

VARIANT no.018 (left)
Biannual
Autumn-Winter 2018
© Biannual

HYPOTHETICAL ORIGINAL no.102 (above)
Azzedine Alaïa
Haute Couture, Autumn-Winter 2011
© Azzedine Alaïa

VARIANT no.102 (right)
Sandrine Philippe
Autumn-Winter 2018
© Sandrine Philippe

FUR

Political scientist Norma Rantisi (2014) considers the shift of the fur industry's focus from craft to fashion since the 1990s. Rantisi claims, *"some of the innovations that are gaining popularity in fur garment manufacturing include shorter lengths, a tighter fit* (Hypothetical Original 102)*, the use of new colour dyes* (Hypothetical Original 018)*, the shearing or carving of the fur, and the mixing of fur with other fabrics"* (Rantisi, 2014, pp.229-230). More importantly, Rantisi continues, *"alongside the general recognition of design as an imperative of the new economy was a perception that this activity—the creation of the 'new'—was gendered.* […] *Fashion design is posited as a creative act that relies on the innate sensibilities that a feminine subject possesses"* (Rantisi, 2014, p.230).

Currently, the appearance of fur, achieved through alternative sustainable/vegan materials, is reclaimed as nonbinary by designers such as Biannual (Variant 018) and Sandrine Philippe (Variant 102), previously a womenswear designer, who began presenting menswear by 2008 *"in the search for a new aesthetics"* (Sandrine Philippe Paris, no date).

HYPOTHETICAL ORIGINAL no.001 (above)
Muveil
c.2013
© Muveil

VARIANT no.001 (left)
A-Cold-Wall
Spring-Summer 2019
© Yannis Vlamos / Indigital.tv

EXAMPLE C (above)
Mary Quant for Alligator
1966-1967
© Victoria & Albert Museum

PVC

Womenswear designer Mary Quant had once claimed, *"we were the first people to use plastic as plastic"* (Yarsley and Couzens, 1968, p.358). In 1963, Quant's *"innovative experiments with PVC, a futuristic plastic-coated cotton, were worn by celebrities like Cynthia Lennon[64], and graced the cover of Vogue magazine"* (V&A, 2019) (Example C). More recently, sociologist Tom Fisher noted, *"things have moved a long way from the 60s 'wet-look' fashion* (Hypothetical Original 001) *that Mary Quant called 'plastic as plastic' and that depended on the material properties of PVC for that disturbingly skin-like but impossibly glossy surface"* (Drazin and Küchler, 2015, p.129).

The apparent refinement of the sheen[65] and transparency[66] of PVC was evident in the Spring/Summer 2019 gender-neutral collection of brand A-Cold-Wall, which included *"cropped outerwear in thick layers of transparent PVC* (Variant 001) *paired with pouches that wrapped across the bodies"* (Tse, 2018).

[64] Cynthia Lennon (1939-2015) was the first wife of musician John Lennon of the Beatles.
[65] See also entry *SHEEN* in section *2.4.6 MATERIAL* (p.127)
[66] See also entry *TRANSPARENCY* in section *2.4.4 BODY (ANIMATE)* (p.108)

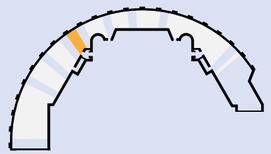
HYPOTHETICAL ORIGINAL no.059 (above)
Gianni Versace
Autumn-Winter 1994
© Victoria & Albert Museum

VARIANT no.059 (right)
Tim Coppens
Spring-Summer 2014
© Stefano Mass / Indigitalimages.com

METAL

In 2013, menswear designer Tim Coppens (Variant 111) presented *"a seventies Formula 1-inspired collection filled with savvy textile combos (panels that looked like cork, suiting fabrics, and metal mesh)"* (Zarrella, 2013). This was also the first collection, in which the designer showed womenswear, as *"just an experiment"* (Zarrella, 2013).

In the context of this research, this collection is notable because of its unexpected use of metal mesh on menswear. Metal fabrics have been associated with womenswear within the context of late-20th century fashion; most notably designer Gianni Versace *"created many evening styles in Oroton* (Hypothetical Original 111)*, the unique metal mesh 'fabric' which he devised in the early 1980s, and manipulated its weight and fluidity to create shimmering carapaces whose liquidity recalls classical draperies"* (V&A, 2012).



See also *DECORATION* in section
4.2.9 SECTION OVERVIEW (p.302)

HYPOTHETICAL ORIGINAL no.063 (above)
Olivier Rousteing for Balmain
Spring-Summer 2012
© Monica Feudi / Feudiguaineri.com

VARIANT no.063 (left)
Julien Macdonald
Spring-Summer 2016
© Yannis Vlamos / Indigitalimages.com

EMBROIDERY

"The development of an ideology of femininity coincided historically with the emergence of a clearly defined separation of art and craft. This division emerged in the renaissance at the time when embroidery was increasingly becoming the province of women amateurs, working for the home without pay. [...]

"The art/craft hierarchy suggests that art made with thread and art made with paint are intrinsically unequal: that the former is artistically less significant. But the real differences between the two are in terms of 'where' they are made and 'who' makes them. Embroidery, by the time of the art/craft divide, was made in the domestic sphere, usually by women, for 'love'. Painting was produced predominantly, though not only, by men, in the public sphere, for money."

Art historian Rozsika Parker (2012, p.5)

HYPOTHETICAL ORIGINAL no.074 (above)
Gustave Beer
c.1919
© The Kyoto Costume Institute

VARIANT no.074 (right)
Ludovic de Saint Sernin
Autumn-Winter 2019
© Ludovic de Saint Sernin

BEADING

In 2019 designer Ludovic de Saint Sernin *"showed a 90s-inspired collection that transcribed key womenswear trends onto the male body"* (Burlet, 2019) and included a nude, sheer tank top (Variant 074) embroidered with *"a dégradé of crystals"* (Chodna, 2019). An apparently equivalent gender-specific technique was employed by Gustave Beer on an evening dress (Hypothetical Original 074) of *"black silk tulle with silver bead and rhinestone embroidery* [and] *silver bead fringes"* (KCI Digital Archive, 1919). The comparison of the two garments suggests that, within the space of 100 years, such use of beaded embroidery does not only apply to Beer's *"conservative elegance for conservative clients"* (KCI Digital Archive, 1919), but also accounts for nonbinary genders.

HYPOTHETICAL ORIGINAL no.016 (above)
Halpern
Autumn-Winter 2017
© Monica Feudi / Feudiguaineri.com

VARIANT no.016 (left)
Ashish
Spring-Summer 2014
© Yannis Vlamos / Indigitalimages.com

HYPOTHETICAL ORIGINAL no.099 (above)
Prada
Autumn-Winter 2011
© The Kyoto Costume Institute

VARIANT no.099 (right)
Rottingdean Bazaar
Autumn-Winter 2019
© Ludovic de Saint Sernin

SEQUINS

PAILLETTES

According to author Sarah Jane Downing, sequins can be traced back to ancient ornamental coins, used to display *"portable wealth* [and] *distract any evil spirits"* (Downing, 2016, p.36) with their brilliance. Sequins or spangles, Downing continues, were used on the attire of both men and women up to Elizabethan times and until the Great Male Renunciation of the mid-18th century, when ostentation in men's dress was replaced by practicality.

Even though the terms are sometimes used interchangeably, sequins (Variant 016) have a centre fixing hole, spangles (Hypothetical Original 016) have a top fixing hole to allow for additional movement, whilst paillettes (Hypothetical Original 099) are wider and flat. UK retailer of gender-neutral wear Rottingdean Bazaar further subverted these conventions by creating paillettes printed as rescaled sequins (Variant 099).

HYPOTHETICAL ORIGINAL no.005 (above)
Comme des Garçons
Autumn-Winter 2013
© Yannis Vlamos / InDigital / GoRunway

VARIANT no.005 (left)
Alessandro Trincone
Spring-Summer 2017
© Gioconda and August

APPLIQUÉ

For the Spring/Summer 2017 *Annodami* collection, designer Alessandro Trincone presented what can be argued as one of the most recognisable gender-neutral garments (Variant 005) in recent history; *"a dress that fuses personal narrative with public expression*. […] *Elegant, ethereal, and ruffled, the dress would, to most, be considered typically 'feminine'. 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 binary definition of gender"* (Finamore, 2019a, p.2)[67].

Trincone cites *"Japan and its iconography"* (Alessandro Trincone, no date) as a source of inspiration; within that context, the appliqués sewn onto the dress echo Rei Kawakubo's *"cascading swatches of fabric"* (Furniss, 2013) built into jackets and trousers (Hypothetical Original 005) for the Autumn/Winter 2013 collection for Comme des Garçons, titled *The Infinity of Tailoring*.

[67] See also section *3.2 EXHIBITION REVIEW: GENDER BENDING FASHION* (p.219)

HYPOTHETICAL ORIGINAL no.060 (above)
Cristóbal Balenciaga
1961
© The Kyoto Costume Institute

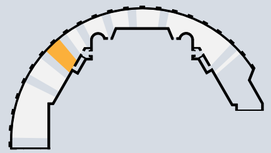
VARIANT no.060 (right)
Jarrod Reid
But I Don't Want To Take Off My Earrings Collection, 2017
© Jarrod Reid

RUFFLES

"The effeminate homosexual male has been seen as less of a man as views of masculinity in modern society have shaped the gender normative of dress and mannerisms. This collection focuses on issues of hyper masculinity and internalised homophobia within the gay community"

Designer Jarrod Reid (Not Just a Label, 2012)

Jarrod Reid's *"aesthetic has developed from experimenting with gender norms and pushing the gender binary, often with entertaining design features/embellishments and using exaggerated silhouettes"* (*Not Just a Label*, 2017c), as shown in the 2017 collection titled *But I Don't Want To Take Off My Earrings.* Reid's gender-neutral use of oversized decorative ruffles (Variant 060) echoes Cristóbal Balenciaga's 1961 women's evening dress (Hypothetical Original 060) with black Chantilly lace ruffles from neckline to hem" (KCI Digital Archive, 1961).



See also *COLOUR* in section
4.2.9 SECTION OVERVIEW (p.304)

HYPOTHETICAL ORIGINAL no.040 (above)
Stéphane Rolland
Haute Couture, Autumn-Winter 2019
© Stéphane Rolland

VARIANT no.040 (left)
Eliran Nargassi
Autumn-Winter 2018
© Instagram

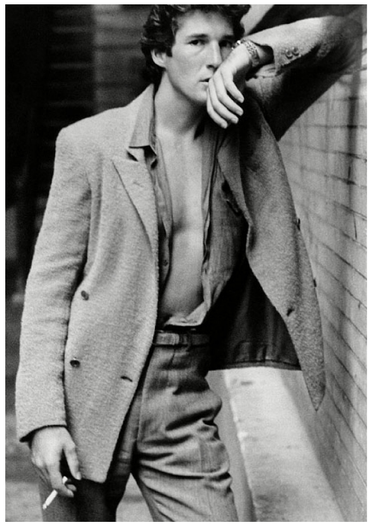
HYPOTHETICAL ORIGINAL no.117 (above)
Viktor & Rolf
Haute Couture, Autumn-Winter 2018
© Kim WestonArnold / Indigital.tv

VARIANT no.117 (right)
Wales Bonner
Spring-Summer 2017
© Marcus Tondo / Indigital.tv

WHITE

Anthropologist and folklorist Francisco Vaz da Silva describes how the associations of the colour white are introduced during childhood and are even woven into children fairy tales, where *"white stands for luminosity and untainted sheen, thus for luminous heaven as much as for purity"* (Silva, 2007, p.245). Additionally, Susanne Friese, researcher in religious and ethnic diversity, claims, *"in ancient Roman culture, the colour white always has been a symbol for purity. However, it was not until the white wedding dresses* (Hypothetical Original 040) *became fashionable* [in the 19th century] *that that purity and innocence of girlhood gained prime importance in western cultures as the symbolic meanings for the colour white"* (Friese, 1997, p.52).

In fashion, designer duo Viktor & Rolf marked their 25th year of the house with an entirely white haute couture collection in Autumn/Winter 2018 (Hypothetical Original 117), which exaggerated qualities such as purity and lightness (Foreman, 2018b) within an exclusively feminine context; the show was aptly titled *The Immaculate Collection*. Contemporary designers such as Eliran Nargassi (Variant 040) and Grace Wales Bonner (Variant 117) appear to carry the assumption of white purity through to a gender-neutral context and redefine *"the rules of dress and identity for the male"* (Frisa, 2020, p.25).



HYPOTHETICAL ORIGINAL no.114 (above)
Giorgio Armani
Costume for film *American Gigolo*, 1980
© Paramount Pictures

VARIANT no.114 (left)
Undercover
Autumn-Winter 2018
© Gioconda and August

GREY

For their combined menswear Autumn/Winter 2018 presentation, designers Jun Takahashi of Undercover and Takahiro Miyashita of The Soloist[68] collaborated *"on a symmetrically reflective theme—order/disorder against disorder/order"* (Leitch, 2018). The light grey knitted[69] ensemble (Variant 114), which opened the show, was designed by Takahashi (Undercover) and comprised a cap, a sweater, and a pleated[70] skirt[71].

Previously, as noted by academic John Potvin (2011), designer Giorgio Armani had also *"deployed textiles traditionally and exclusively used for womenswear to suggest greater movement and an inner life to the garments as well as a more sumptuous sensuality to men's sartorial experience and expression"* (Potvin, 2011, pp.287-288). Additionally, film scholar Stella Bruzzi identifies the film *American Gigolo* (1980, 00:23:46 – 00:26:12), and particularly the sequence of actor Richard Gere dressing himself in a monochromatic grey ensemble, as synonymous with Armani's contribution to menswear. Bruzzi states, *"in the dressing scene of American Gigolo, a man is presented communing with his clothes, a rarity in itself, as the 'what shall I wear' scenario has traditionally been a female preserve"* (Bruzzi, 1997, p.26).

[68] See also entry *BRANDING* in section *2.4.9 GRAPHIC* (p.165)
[69] See also entry *KNITTING* in section *2.4.5 DESIGN* (p.121)
[70] See also entry *PLEATING* in section *2.4.5 DESIGN* (p.120)
[71] See also entry *SKIRT* in section *2.4.3 OBJECT 2: GARMENT* (p.90)

HYPOTHETICAL ORIGINAL no.058 (above)
Max Mara
Autumn-Winter 2019
© Filippo Fior / Gorunway.com

VARIANT no.058 (right)
J.W. Anderson
Autumn-Winter 2014
© Marcus Tondo / Indigitalimages.com

CAMEL

"Men are restricted by conventions of dress and women aren't, there is a whole host of different personae and tricks women can use to empower themselves."

Max Mara Creative Director Ian Griffiths (Booth, 2019)

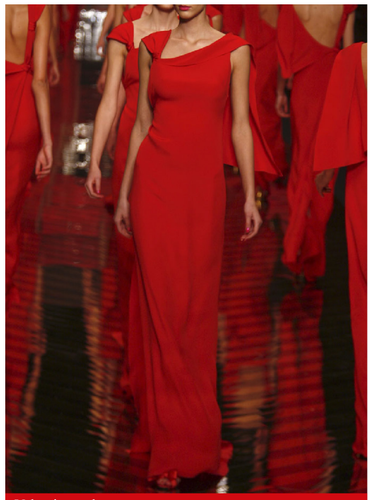
HYPOTHETICAL ORIGINAL no.094 (above)
Ralph Lauren
c.1999
© *In Style* Magazine (September 2019)

VARIANT no.094 (right)
Qasimi
Autumn-Winter 2017
© London Fashion Week Men

Millenial Pink

PINK

Within the context of the 2018 exhibition *Pink: The History of a Punk, Pretty, Powerful Colour* at the Museum at Fashion Institute of Technology (MFIT), New York. Valerie Steele, in the very first sentence of the exhibition catalogue establishes how *"pink is popularly associated with little girls, ballerinas, Barbie dolls, and all things feminine"* (Steele, 2018, p.9). Steele (2018) and historian Dominique Grisard (2018), of the University of Basel's Centre for Gender Studies, offer a concise account of the history of the gendering of pink in the 20th century, as well as its associations with masculinity. The feminization of pink is attributed to the acquisitions of the paintings *The Blue Boy* (Thomas Gainsborough, 1770) and *Sarah Barrett Moulton: Pinkie* (Sir Thomas Lawrence, 1794) by American millionaire Henry Huntington, in 1921 and 1927 respectively. Steele cites the pink wardrobe produced for Barbie dolls during the 1970s and '80s as a catalyst for the cementing of the colour's association with femininity globally.



Valentino red

HYPOTHETICAL ORIGINAL no.056 (above)
Valentino
Haute Couture, Spring-Summer 2008
© Marcio Madeira

VARIANT no.056 (left)
Homic
2017
© Austin Wright

Nicholl Blue

HYPOTHETICAL ORIGINAL no.053 (above)
Andrew Nicholl
Autumn-Winter 2014
© Marcus Tondo / Indigitalimages.com

VARIANT no.053 (right)
Hendrixroe
Spring-Summer 2018
© Hendrixroe

RED

BLUE

“Pink and powder blue were used as lighter versions of red (the ‘masculine’ colour of blood and fighting) and blue (the iconographic colour of the virgin mary). This colour code persisted not only in catholic countries until the first world war, when changing gender roles and increasing secularization led to the decentring of the quintessential maternal figure of the virgin mary. The colour blue consequently came to signify male professions, most notably the navy, rather than being an element of religious iconography. Although the respective shades of blue differ, hue proved to be the overriding factor so that blue became associated with masculinity. By extension, pink, which was already available as its counterpart, was established as the mark of femininity, so that the gender binarism could stay intact.”

Academic Veronika Koller (2008, pp.403-404)

The selected garments from brands Homic (Variant 056) and Hendrixroe (Variant 053) illustrate two interpretations of the gendering (or un-gendering) of red and blue within contemporary gender-neutral fashion. However, their gendered counterparts have not only been included in the research as examples of conventionality. *Valentino Red* and *Nicoll Blue* are trademarked hues, included in the Pantone colour chart; *Valentino Red* was created and used by designer Valentino Garavani throughout his career, whilst *Nicoll Blue* was developed posthumously to honour designer Richard Nicoll (Conlon, 2017). Therefore, the originality of these hues is exceptionally not listed as hypothetical[72] in the context of this thesis.

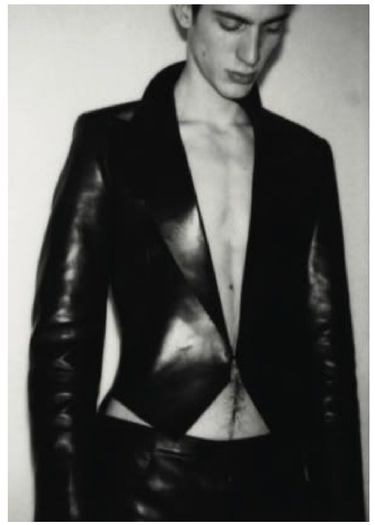
[72] See also section *2.3 OBJECTS: VARIANTS AND HYPOTHETICAL ORIGINALS* (p.42)

HYPOTHETICAL ORIGINAL no.078 (above)
Viktor & Rolf
Autumn-Winter 2001
© JB Villareal / Shoot Digital for STYLE.com

VARIANT no.078 (left)
Matter of Black
2015
© Matter of Black

BLACK

“The dialectic of black is not disrupted by any circumstances, whether ordinary or extraordinary. The ‘little black dress’ forever remains a symbol of simple elegance, a sort of idea of the dress, such that, stripped of all ostentation, subtle and suggestive, it nonetheless maintains – if it’s a success, it it’s ‘worn well’ – a sort of miraculous exactness, while the tuxedo and its heavy-duty version, the aptly named ‘tailcoat’, coolly remain, even under the sneers, proof of the fact that rich bourgeois or the mayor of any city, when required to appear, can show up, wearing black marked with pure white, in the same stiff attire as a fallen prince. And it’s even often in this black attire, as old-fashioned and uncomfortable as it is indestructible, that the man who is most bound by, most subjected to, a unique set of gestures, the man who is most responsible as much for ecstasy as for the possibility that there might not be any, appears before a large audience: the orchestra conductor.

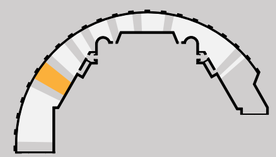


HYPOTHETICAL ORIGINAL no.095 (above)
Hedi Slimane for Yves Saint Laurent Homme
Autumn-Winter 2000
© Saint Laurent

VARIANT no.095 (right)
Rad Hourani
Autumn-Winter 2010
© Marcio Madeira / FirstView.com

“Black worn this way testifies to its constituitive duality: it is a sign of simple elegance as well as a sign of the most ponderous, ostentatious complexity. Capable of freeing women from the oppresive, multicoloured confections of the past. Capable of keeping men, for two centuries, in the formal yoke of starched collar and dragging black coattails.”

Philosopher Alain Badiou (2016, *Outward Appearance*)



See also *GRAPHIC* in section
4.2.9 SECTION OVERVIEW (p.306)

HYPOTHETICAL ORIGINAL no.010 (above)
Cristóbal Balenciaga
1961
© Victoria & Albert Museum

VARIANT no.010 (left)
Andrew Coimbra
Autumn-Winter 2018
© Royal Gilbert

HYPOTHETICAL ORIGINAL no.083 (above)
Maria Grazia Chiuri for Dior
Autumn-Winter 2019
© Alessandro Lucioni / Gorunway.com

VARIANT no.083 (right)
Muttonhead
N/A
© Muttonhead

CHECK

Designer Andrew Coimbra presented the graph check pattern on a set of two overcoats, accentuated with sash closures at the waist (Variant 010) in their Autumn-Winter 2018 collection. The garments embody the brand's aim to explore binary dynamics in fashion, which extend beyond gender expressions, and *"play into the duality of the modern person* [by] *exploring both the classic and contemporary, and the more street and relaxed self"* (Andrew Coimbra, no date). As interpreted by Coimbra within a gender-neutral collection, the graph check pattern has been prevalent within menswear and suiting; however, it has also been associated with womenswear and high fashion (Hypothetical Original 010).

GINGHAM

Fashion writer Murray Healy describes gingham as an indicator of the gay male identity, which he attributes to the subculture of Skinheads and its associated masculinity. Murray writes, *"just go into any gay bar and tick off the elements from a skin wardrobe; the common urban gay uniform has consisted of Doc Martens, Levi's jeans, T-shirt, polo shirt or short-sleeved gingham shirt, bomber jacket and cropped hair since the mid-1980s"* (Healy, 2014, p.19). However, gingham is not exclusively masculine; designer Maria Grazia Chiuri utilized the pattern within the Autumn-Winter 2019 Ready-to-Wear collection for Christian Dior (Hypothetical Original 083), which negotiated the female identity and was inspired by the feminist movement and *"Italian conceptual artist Tomaso Binga, a woman who, in the 1970s, signed her work pseudonymously as a man to slyly protest male privilege in the art world"* (Singer, 2019).

The example of gender-neutral Canadian retailer Muttonhead (Variant 083) is intended to bridge the spectral gap between the gender binary extremes, as expressed by Murray and Chiuri and their respective readings of gingham.

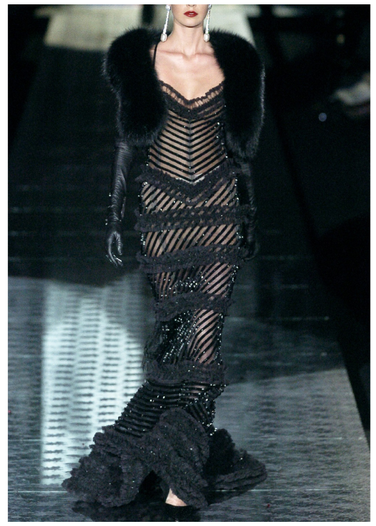
HYPOTHETICAL ORIGINAL no.113 (above)
Ann Demeulemeester
Spring-Summer 2008
© Marcio Madeira

VARIANT no.113 (left)
Two Point Two Studio
Spring-Summer 2019
© Two Point Two Studio

STRIPES

“Two Point Two as a brand is Agender and aims to create a third identity which stands for neither of the binaries and yet for both. So, we incorporate the colours, details and silhouettes which might be categorically considered feminine or masculine and we form an amalgamation of both, thus blurring the line differentiating the two. We understand and accept that anatomy differs among the genders but Two Point Two believes in uniting and celebrating these differences instead of restricting people based on them. The thinking of associating things with something obvious or stereotyping is what we want to annihilate. Also, the oversized nature of our clothing plays on the fact that the same garment could be worn by people of different shapes, sizes, and genders. Thus, removing the importance of the differences among them; because the things that unite us are greater than our differences.”

Two Point Two Studio (Not Just a Label, no date)



HYPOTHETICAL ORIGINAL no.011 (above)
Valentino
Haute Couture, Autumn-Winter 2004
© Marcio Madeira

VARIANT no.011 (right)
Ann Demeulemeester
Spring-Summer 2019
© Kim WestonArnold / Indigital.tv

CHEVRON

If Two Point Two Studio (Variant 113) claim to reinterpret the anatomical differences between men and women within a gender-neutral context, it can be hypothesized that designers who emphasize them, may not necessarily be confined by the gender binary. Whilst Maison Valentino’s (Hypothetical Original 011) arrangement of transparency[73] within a chevron pattern accentuates the contours of the female form, former creative director for Sébastien Meunier employs a similar technique to convey a *“masculine/feminine allure”* (Issac-Glozé, 2018).

[73] See also entry *TRANSPARENCY* in section *2.4.4 BODY (ANIMATE)* (p.108)

HYPOTHETICAL ORIGINAL no.104 (above)
Jacques Fath
c.1953
© The Kyoto Costume Institute

VARIANT no.104 (left)
Sensen Lii
Spring-Summer 2019
© Kiki Xue

POLKA DOT

“For everyone who loves colours, who dares to try new things, and who are proud to be who they are.”

Sensen Lii (Batchelor, 2021)

HYPOTHETICAL ORIGINAL no.100 (above)
Cristóbal Balenciaga
c.1960-1962
© Victoria & Albert Museum

VARIANT no.100 (right)
S.K. Manor Hill
Spring-Summer 2017
© S.K. Manor Hill

FLORAL

Art historian Annette Stott recounted how, in nineteenth-century literature and art, *“the feminine woman was expected to assume a passive, ornamental social role”* (Stott, 1992, p.62). Scott continued, *“dependence and passivity are concepts easily expressed through flowers, whose principal function is decorative. The popularity of flowers as a motif in nineteenth-century art and design coincided with the Aesthetic Movement primarily because the flower’s main usefulness to humankind was perceived to reside in the aesthetic pleasure given through simulation of the senses – visual, tactile, and olfactory. By this time the image of woman in fine art had also become associated with pure beauty and aesthetic pleasure”* (Stott, 1992, p.62). Despite this being such an outdated perception of femininity, Stott’s observation illustrates the origins of the associations between womanhood and the depiction of flowers and floral patterns. As previously discussed in section 2.1 of this thesis, fragility is a contributing quality in all gender identities, which include any contemporary definitions of masculinity (Bowstead, 2018, p.171).

HYPOTHETICAL ORIGINAL no.054 (above)
Jacques Fath
c.1953
© The Kyoto Costume Institute

VARIANT no.054 (left)
Sensen Lii
Spring-Summer 2019
© Kiki Xue

HYPOTHETICAL ORIGINAL no.105 (above)
Cristóbal Balenciaga
c.1960-1962
© Victoria & Albert Museum

VARIANT no.105 (right)
S.K. Manor Hill
Spring-Summer 2017
© S.K. Manor Hill

PRINTS

The use of prints in fashion is not explicitly gendered, although it appears to have been more common among womenswear. However, in 2015 trend analyst Katie Smith observed how *"the retail market is ready for more prints. Spring '15 saw floral prints grow 111% while tropical prints did the same by 98%. Despite already being a menswear staple, retailers found room to grow stripes by 102%. This is a great sign that the menswear customer is looking for greater surface interest in apparel"* (Smith, 2015, p.13). Smith's claim coincides with the timeline of contemporary gender-neutral fashion, as defined in this thesis, as well as with the observable shift in the masculine identity as recorded by fashion theorists and journalists (Bowsted, Fury, Mauriès).

BRANDING

In the context of the exhibition *Bags: Inside Out* (V&A, 2020), curator Lucia Savi considered women's luxury bags as *"symbols of status and identity* […] *often immediately recognisable by brand, thanks to prominent logos or specific design features"* (Savi, 2020, p.84). This phenomenon was perceptible throughout the exhibition and particularly in the example of the *Graffiti Keepall 50* bag by Louis Vuitton (Hypothetical Original 105).

The exhibition label read:
"In 2001, Louis Vuitton's then Artistic Director Marc Jacobs collaborated with American artist and fashion designer Stephen Sprouse to reimagine the fashion house's LV monogram. Sprouse's distinctive style, incorporating pop and street culture, is reflected in the screen-printed Louis Vuitton graffiti design that 'defaces' the iconic monogram underneath. The Monogram Graffiti line was the first of many successful collaborations between Louis Vuitton and contemporary artists."

Since 2001, many other designers, such as Takahiro Miyashita of brand The Soloist (Variant 105), have employed similar strategies around logo placement and manipulation, not only in leather goods and accessories, but also in printed garments for all genders.

HYPOTHETICAL ORIGINAL no.096 (above)
Issey Miyake Pleats Please
Spring-Summer 1997
© The Kyoto Costume Institute

VARIANT no.096 (left)
Raf Simons
Spring-Summer 2017
© Umberto Fratini / Indigital.tv

HYPOTHETICAL ORIGINAL no.050 (above)
John Galliano for Maison Margiela
Spring-Summer 2016
© Maison Margiela

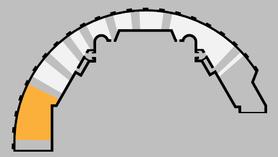
VARIANT no.050 (right)
Hardeman
Autumn-Winter 2016
© VFiles

JUXTAPOSITION

The juxtaposition of art and fashion extends beyond the reimagining of brand identities; collaborations between visual artists and fashion designers can explicitly reference the identities of the designer, the artist, or the wearer. Designers Raf Simons (Variant 096) and Issey Miyake (Hypothetical Original 096) have fashioned associations between their garments and different facets of eroticism (homo- and hetero-) through their respective collaborations with the Robert Mapplethorpe Foundation and with Japanese photographer Nobuyoshi Araki. Whilst sexuality is autonomous from gender identity, Simons reframed the expected appearances of masculinity and of homosexuality by foregrounding Mapplethorpe's "voyage of sexual self-discovery" (Fury, 2016b).

TROMPE L'OEIL

According to visual Artist Helen Oh *"the trompe l'oeil technique makes use of an illusion of forms so tangible, they seem real, or of objects that appear to break the surface plane and project into the viewer's space"* (Oh, 2021, p.28). Whilst trompe l'oeil has been previously utilised within contemporary gendered fashion (Hypothetical Original 050), its definition draws parallels to that of gender-neutral fashion as unexpected appearance, as provided in this thesis. In the context of gender-neutral fashion, trompe l'oeil was exemplified by Dutch designer Sophie Hardeman's (Variant 050) *"left-of-center approach to denim design"* (Manning, 2016).



See also *STYLES* in section
4.2.9 SECTION OVERVIEW (p.308)

HYPOTHETICAL ORIGINAL no.015 (above)
Alexander McQueen
Spring-Summer 1998
© Condé Nast Archive

VARIANT no.015 (right)
Art School London
Autumn-Winter 2019
© Alessandro Lucioni / Gorunway.com

ANDROGYNY

Fashion theorist Andrew Reilly (2014, p.7) defines *androgyny* within the fashion system as the amalgamation of modernist conventions of femininity and masculinity, echoing Otto Weininger's[74] key description of gender as their hybridization. Furthermore, dress historian Jo B. Paoletti adds that *"without a commonly understood gender binary, there can be no unisex[75] or androgyny"* (Paoletti, 2013, p.152). Therefore, my reading of androgyny is that of a fashion phenomenon that is still contingent on the gender binary. Whilst androgyny is very relevant to gender-neutral fashion, the term may appear restrictive against the expanding terminology around gender identities and expressions.

[74] See also section *2.2 SPECTRUM OF GENDERS* (p.39)
[75] See also entry *UNISEX* in section *2.4.10 CONTEXT: A-W OF STYLES* (p.194)

HYPOTHETICAL ORIGINAL no.071 (above)
John Galliano for Christian Dior
Haute Couture, Autumn-Winter 2002
© liveauctioneers.com

VARIANT no.071 (left)
Bruno Sialleli for Lanvin
Autumn-Winter 2019
© Daniele Oberrauch / Gorunway.com

APPROPRIATION

“I think that people are becoming more conscious that cultural appropriation is problematic. In terms of fashion, there have been so many insulting rip-offs. When I was a child, it was perfectly OK to run around playing Indians with a feather head-dress but over time, more and more Native Americans said ‘You know, it’s our culture and you cannot just take it.’”

Valerie Steele in conversation with journalist and fashion curator Filep Motwary
(Motwary, 2019, p.24)

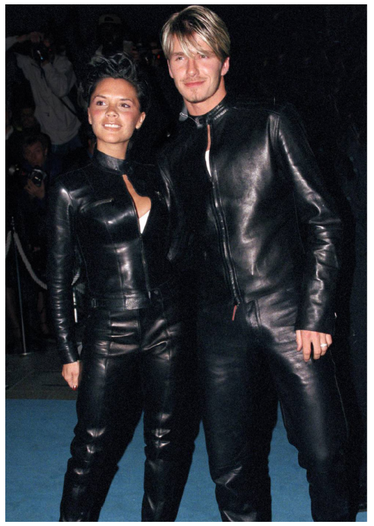
HYPOTHETICAL ORIGINAL no.052 (above)
Temperley London
Spring-Summer 2017
© Marcus Tondo / Indigital.tv

VARIANT no.052 (right)
Helen Anthony
Autumn-Winter 2018
© Helen Anthony

BOHEMIAN

Fashion theorist Elizabeth Wilson noted that, although the Bohemian movement had ceased to exist by the 1990s, *“the adjective survived: ‘bohemian’ fashions followed in the wake of films about Paris bohemians between the wars”* (Wilson, 1999, p.24). Design historian Elizabeth Kramer later defined bohemian fashion as *“a lifestyle associated with imagination, creativity and individuality, in which such connotations were evoked through dress and objects that appear exotic, unusual, intricate or luxurious in form, material, or decoration, even when, paradoxically, they were mass-produced”* (Jackson, 2020, p.289). Furthermore, Wilson established links between the bohemian identity and pretension[76], as *“it was never clear whether the bohemian was a true artist, an artist manqué or a pseudo- artist”* (Wilson, 1999, p.12), as well as the *“opposition to convention”* (Wilson, 1999, p.12). Therefore, bohemia (in the past) and gender-neutrality (now) appear to signify comparable considerations around identities, pretension, and convention within the context of fashion.

[76] See also section 1.6 PRETENSION (p.35)



HYPOTHETICAL ORIGINAL no.093 (above)
Tom Ford for Gucci
c.1999
© Justin Goff / Getty Images

VARIANT no.093 (left)
Pyer Moss,
Custom, 2019
© Getty Images

HYPOTHETICAL ORIGINAL no.008 (above)
Digby Morton
c.1947-1948
© Victoria & Albert Museum

VARIANT no.008 (right)
Ami
Autumn-Winter 2015
© Marcus Tondo / Indigitalimages.com

CAMP

In the context of the exhibition *Camp: Notes on Fashion* (MET, 2019), curator Andrew Bolton (2019) considered the term *camp* as a verb, adjective and as a noun. The invariable theme among these uses of the term was the association *"with theatrical and exaggerated behaviour, especially affected and effeminate mannerisms"* (Bolton et al., 2019, p.90). The exhibition was inspired by Susan Sontag's *Notes on Camp*, in which the writer refers to camp as *"not a natural mode of sensibility, if there be any such"* (Bolton et al., 2019, p.163). In the context of this research, the considerations around what is *"natural"* have been reframed as considerations around what is expected. Camp can simultaneously represent the deviation from binary gendered archetypes, as well as their overt exaggeration.

CASUAL

The fashion terminology, which is open to interpretation, extends further than the example of *camp*. As fashion and society evolve, then so do the conventions and terms that describe them; one such example the definition of *casual*. Art historian Arlene Cooper claims, *"a working definition of casual clothes as informal and relaxed requires a consideration of the degree to which these terms, too, are relative. Today there is general agreement that jeans are casual clothes. Beyond that, however, now as in the 1950s, casual dress* (Hypothetical Original 008) *is determined by the wearer's age, sex, income, social strata, and lifestyle"* (Cooper, 1985, p.47). Cooper cited previous writings on etiquette, ranging from American author and socialite Emily Post to *Christian Dior's Little Dictionary of Fashion: A Guide to Dress Sense for Every Woman,* published in 1954, which laid out rules on casual dressing for women in the 1950s. However, Cooper's own working definition of casual dressing (1985) is still relevant today. Furthermore, Murray Healy (2003, p.10) recounts further iterations of the casual movement in the 1980s and 1990s, occasionally linked to specific brands such as Adidas, Burberry, Fila, and Lacoste, suggesting that *casual* is not a fixed concept to this day.

HYPOTHETICAL ORIGINAL no.023 (above)
Unknown, Skeleton Suit
c.1800-1805
© Victoria & Albert Museum

VARIANT no.023 (left)
Celinununu
2019
© Celinununu

CHILDRENSWEAR

If gender-neutrality is a consideration shared primarily among adult consumers, it does not exclusively refer to adult fashion. The emergence of nonbinary gender identities and the distancing from outdated gendered archetypes are also evident in childrenswear. The 2019 collaboration between Canadian singer Celine Dion and gender-neutral children's clothing retailer Nununu (Variant 023) was one of the most highly publicised in this context.

HYPOTHETICAL ORIGINAL no.027 (above)
Club Monaco
Autumn-Winter 2018
© Club Monaco

VARIANT no.027 (right)
Club Monaco
Autumn-Winter 2018
© Club Monaco

DUAL-GENDER

In 2018, American retailer Club Monaco introduced a *dual-gender* collection as part of their rebranding strategy. The collection received mixed reviews, as it was still firmly situated within the gender binary; fashion journalist Allison Stubblebine wrote, "it's not genderless, but it's closer" (Stubblebine, 2018).

HYPOTHETICAL ORIGINAL no.066 (above)
Gianni Versace
Autumn-Winter 1992
© Condé Nast Archive

VARIANT no.066 (left)
Kaimin
Spring-Summer 2018
© KT Auleta

FETISHWEAR

"A love for detail is typical in fetish worship where zips, studs, buckles, belts, fringes, beads, bells and charms introduce a symbolic language of danger and desire. The kinkiness of this attire has attracted both slave and dominatrix alike. General fashion has caught up on these behaviour patterns and dress codes and is lending copious details from the underworld of pain and pleasure to the global world of cult and creation. Resulting in a most amazing display of masked, harnessed, corseted and bondage designs. Versace, Dolce & Gabbana, Jean Paul Gaultier, Pam Hogg, Azzedine Alaïa and Vivienne Westwood have each continuously delved into the catalogues of sexual attire to discover transformative form and restricting details; fetishizing body parts like the waist, breasts, arms, asses and feet"

Trend forecaster Lidewij Edelkoort (Edelkoort, 2017,p.9)

HYPOTHETICAL ORIGINAL no.068 (above)
Maria Grazia Chiuri for Dior
Spring-Summer 2019
© Alessandro Lucioni / Gorunway.com

VARIANT no.068 (right)
Kris Harring
Autumn-Autumn 2018
© Kris Harring

FORMALWEAR

In 2017 American designer Kris Harring (Variant 068) presented a 7-look collection of gender-neutral formalwear, based on the *"deconstruction of the classic tuxedo*[77]*"* (Tagg Magazine, 2017).

[77] See also entry *TUXEDO* in section *2.4.3 OBJECT II: GARMENT* (p.66)

HYPOTHETICAL ORIGINAL no.043 (above)
Gareth Pugh
Autumn-Winter 2015
© Yannis Vlamos / Indigitalimages.com

VARIANT no.043 (left)
Gareth Pugh
Autumn-Winter 2011
© Monica Feudi / Feudiguaineri.com

HYPOTHETICAL ORIGINAL no.036 (above)
Marc Jacobs for Perry Ellis
Spring-Summer 1993
© Condé Nast Archive

VARIANT no.036 (right)
Dope Tavio
Custom, c.2018
© Dope Tavio

GOTH

Andrew Reilly notes how subcultures such as goth, and grunge *"and the subsequent trends they inspired contained androgynous elements"* (Reilly, Goodrum and Johnson, 2014, p.7). Goth iconography is a recurring theme in the work of designer Gareth Pugh (Variant 043 and Hypothetical Original 043), who consistently revises the androgynous goth style for both menswear and womenswear.

Lecturer of anthropology and media Milly Williamson considers goth dressing for women as a *"personal emancipation from the paradoxical parameters of femininity and the potential for a more androgynous, less rigidly gendered way of being"* (Williamson, 2001, p.154). Similarly, according to academic Lauren M.E. Goodlad, *"male goths' appropriation of various feminine signs – e.g., long, or teased hair, makeup, flowing skirts, bridal costume, jewellery – aims to enunciate a correspondingly feminized (which is to say, gothicized) interior: a realm of forbidden depth, antirationality, and sensitivity stolen from the feminine"* (Goodlad, 2007, p.107)

GRUNGE

Design and social context researcher Catherine Strong notes how *"the prominent male figures of grunge, such as Kurt Cobain and Eddie Vedder, were vocal in their support of tolerance and equality, not just for women but also races and sexualities other than white heterosexuals. Kurt Cobain in particular enjoyed playing with gender roles. He allowed his own sexuality to be called into question by often wearing dresses and/or makeup on stage, in film clips and on photo shoots, and wrote explicitly feminist songs, such as 'Sappy' or 'Being a Son'. Grunge bands in general avoided imagery that objectified women. No longer were women in film scantily dressed and dancing provocatively, but instead were more often portrayed as equally participating audience or band members."* (Strong, Hawkins and Burns, 2011, p.132).

The influence of grunge on fashion is epitomized by Marc Jacobs' Spring-Summer 1993 collection for Perry Ellis (Hypothetical Original 036), which was later reissued by the designer under his own brand in 2018. In 1993, whilst concurrent with the grunge movement in music, the collection received negative reviews and led to Jacobs' dismissal from Perry Ellis. However, Jacobs describes it as *"the first time in my professional career I was unwavering in my determination to see my vision come to life on the runway, without creative compromise."* (Yotka, 2018b)

HYPOTHETICAL ORIGINAL no.084 (above)
Jean Paul Gaultier
Haute Couture, Autumn-Winter 2017
© Yannis Vlamos / Indigital.tv

VARIANT no.084 (right)
Nihilo
Haute Couture, Autumn-Winter 2018
© Regis Colin Berthelier

HAUTE COUTURE

Whilst commonly associated with womenswear, contemporary haute couture appears more inclusive of identities other than the feminine. Jean Paul Gaultier (hypothetical Original 084) has been regarded as *"the pioneer in male couture"* (Socha, 2021) by having designed couture garments for men since his first couture collection in 1997. Professor of fashion design Andrew Groves notes how Gaultier was the first to challenge *"perceived gender norms within the fashion industry* […] *and that it has taken so long for others to catch up is surprising"* (Socha, 2021).

HYPOTHETICAL ORIGINAL no.055 (above)
Vivienne Westwood and Malcolm McLaren
c.1977
© Victoria & Albert Museum

VARIANT no.055 (left)
Henry Holland
Autumn-Winter 2017
© Luca Tombolini / Indigital.tv

HYPOTHETICAL ORIGINAL no.092 (above)
Karl Lagerfeld for Chloé
Spring-Summer 1984
© The Kyoto Costume Institute

VARIANT no.092 (right)
Philip Normal
2018
© Instagram

IRONY

"The excitement of ironic fashion is not the surprise itself, but the haughtiness of understanding the surprise when others do not.

It prides itself on inherently elitist intellectualism, as understanding the irony in a piece implies a level of understanding of fashion (or art) history."

Style Director of FORM magazine Ali Rothberg (no date)

HYPOTHETICAL ORIGINAL no.032 (above)
Vivienne Westwood and Malcolm McLaren
c.1977
© Victoria & Albert Museum

VARIANT no.032 (left)
Daniel Gregory Natale
Autumn-Winter 2016
© Daniel Gregory Natale

LAYERING

Fashion journalist Yvonne Gold recounts the legacy of Vivienne Westwood and Malcolm McLaren's Autumn-Winter 1982 collection, titled Nostalgia of Mud. Gold writes, *"the legacy of raw-edged, reversed-seamed sheepskin coats lives on as a classic, and wearing a hoodie under a tailored jacket or a bra as outerwear has become standard. The conceptual black painted strip mask is still seen on catwalks in infinite variations. Three and a half decades later, the iconic Buffalo hat has been revitalized by [musician] Pharrell, and you can find entire ensembles in the collections of international museums and individual collectors like* [former] *Louis Vuitton's menswear designer Kim Jones keeping the Buffalo legacy alive"* (Gold, 2016).

In the context of gender-neutral fashion, designer Daniel Gregory Natale claims to focus on *"on the form and the material rather then very fine details like top stitches or what not. There are entire stories in the layers of each look and how the different textures of the fabrics within each of the looks interact with one another as a whole. I like the complexity of layering and trying to find the right proportions and textures for each layer while being cohesive to the design concept."* (The Brvtalist, 2016)

HYPOTHETICAL ORIGINAL no.067 (above)
Temperley London
Spring-Summer 2012
© Yannis Vlamos / GoRunway.com

VARIANT no.067 (right)
Katie Eary
Autumn-Winter 2016
© Kim Weston Arnold / Indigitalimages.com

LOUNGEWEAR

"In the past, wealthy people's clothes were tailored and fitted to the figure, so when people were at home, they chose loose gowns. They were all about comfort and quite decorative, so they allowed people to express themselves in perhaps a more individual way. Today people are embracing loungewear because there is a lot of emphasis on well-being and trying to achieve a work-life balance."

Fashion curator Edwina Ehrman, in the context of the exhibition *Undressed* (V&A, 2017)
(Theodosi, 2016)

HYPOTHETICAL ORIGINAL no.030 (above)
Craig Green
Spring-Summer 2015
© Yannis Vlamos / Indigitalimages.com

VARIANT no.030 (left)
Craig Green
Spring-Summer 2015
© Yannis Vlamos / Indigitalimages.com

MENSWEAR

In 2016 menswear designer Craig Green addressed the popularity of his designs among women; *"they're kind of soft in terms of their internal structures or they're structured through their seaming or layering a fabric. That is maybe why a lot of women feel more comfortable wearing it because it kind of fits to your shoulder shape and your body shape a bit easier, rather than making a statement by wearing a man's tailored jacket with big shoulder pads"*. Craig continues, *"I've never been a designer who has a had a 'Craig Green man'. It's always been an idea or a visual or a feeling, which I think helps it be a bit more gender neutral."* (Ahmed, 2018)

HYPOTHETICAL ORIGINAL no.022 (above)
Jean Paul Gaultier
Haute Couture, Spring-Summer 2020
© Alessandro Lucioni / Gorunway.com

VARIANT no.022 (right)
Casely-Hayford
Autumn-Winter 2016
© Kim Weston Arnold / Indigitalimages.com

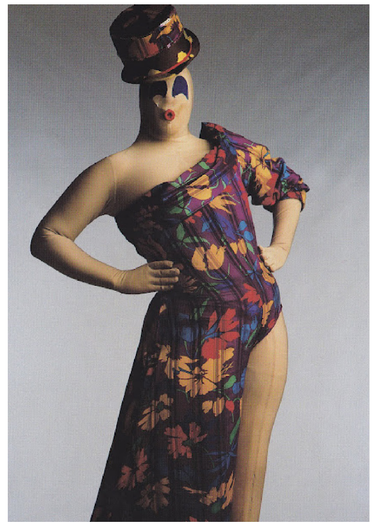
MILITARY

"Military uniforms offer fashion qualities of spectacle, order, repetition and carefully contrived lines and silhouettes while evoking images of discipline, civility and heroism"

Fashion theorist Jennifer Craik (Craik, 2005, p.3).

HYPOTHETICAL ORIGINAL no.072 (above)
Adam Ant
1981
© Allan Ballard

VARIANT no.072 (left)
Linus Leonardsson
Orlando, 2017
© Instagram



HYPOTHETICAL ORIGINAL no.064 (above)
Leigh Bowery
1992
© Fergus Greer

VARIANT no.064 (right)
Julian J. Smith
2016
© Instagram

NEW ROMANTICS

Murray Healy (2003) refers to the New Romatics movement as the *Cult with no Name*, on account of the different names in which they were known; New Romantics, Blitz Kids and even Now Crowd. Healy summarized the ethos of the movement as *"overdressed androgyny"* (Healy, 2003, p.6) associated with London nightclubs. However, in the context of the exhibition *Club to Catwalk: London Fashion in the 1980s* (V&A, 2013), Shaun Cole recounts how the clubs, *"like their clientele, established their own identities through styles of music and presentation that were uniquely integral to each"* (Stanfill, 2013, p.33), whilst still being the spaces where individual perspectives of creativity and individuality would mix.

The historicism associated with the style of the New Romantics has been resurfacing in fashion since the 1980s; within the context of this research, it is evident in the 2017 collection *Orlando* by designer of gender-neutral fashion Linus Leonardsson, which was inspired by Virgia Woolf.

PERFORMANCE

Cultural scenographers Rachel Hann and Sidsek Bech state, *"costume is critical. It is critical to making performance, critical to spectatorship, critically overlooked within scholarship, notable when in crisis, and a means of critically interrogating the body"* (Hann and Bech, 2014, p.3). Whilst this research is not focused on costume, there are notable occurrences where the boundaries between fashion and costume are blurred, particularly as means of interrogating the body and gender identity. Performance artist and designer Leigh Bowery (Hypothetical Original 064) is believed to have written in his diary, *"fashion, where all girls have clear skin, blue eyes, blonde-blown wavy hair and a size 10 figure, and all the men have clear skin, moustaches, short waved blonde hair and masculine physical appearance, STINKS"* (Belinky, 2015). In his approach to costume, Rebecca Arnold notes, Bowery *"used clothing and make-up as means to construct visions of the extreme"* (Arnold, 2001, p.84).

Bowery's aesthetic has inspired a plethora of designers, particularly in London. One such example is the work of designer Julian J. Smith, which ranges from commercial fashion to costume for performances (Variant 064), including drag.

HYPOTHETICAL ORIGINAL no.033 (above)
Coach
Autumn-Winter 2016
© Coach

VARIANT no.033 (left)
Daniel W. Fletcher
Spring-Summer 2016
© Daniel W. Fletcher

HYPOTHETICAL ORIGINAL no.051 (above)
Off-White
Pre-Fall 2019
© Off-White

VARIANT no.051 (right)
Hassan Hajjaj (RAP London)
2016
© Instagram

SPORTSWEAR

The invention of the varsity letter is attributed to the Harvard baseball team in 1985 (Gallagher, 2012), and it is notably awarded to for high achievement in school or university sports in the United States. The letter is traditionally placed on the left side of the varsity letterman jacket, which has been adapted in fashion for both men and women (Hypothetical Original 033). In the context of contemporary gender-neutral fashion, designer Daniel W. Fletcher claims to *"focus on casual luxury with a powerful political message, each collection combines timeless shapes and fine fabrics with motifs that reflect and comment on social issues"* (Fletcher, 2019). The designer's first collection included varsity letters in pastel colours, which were placed on the right side of the garments (Variant 033).

STREETWEAR

In the context of the exhibition *Streetstyle: From Sidewalk to Catwalk, 1940 to Tomorrow* (V&A, 1994), curators Amy de la Haye and Cathy Dingwall described how the term streetstyle *"often describes the adornments and clothing of the material culture of subcultures. It also, and perhaps more appropriately, embraces individual, generally youthful, expressions of style that do not emanate from the catwalk, but are without subcultural commitment."* (Haye and Dingwall, 1996, *Streestyle Clothing*). However, Haye and Dingwall also credited streetstyle as a *"dominant stylistic influence upon high fashion"* (Haye and Dingwall, 1996, *Subcultural Style and High Fashion*), a phenomenon exemplified by brand Off-White (Hypothetical Original 051).

In 1984 visual artist Hassan Hajjaj's had launched streetwear brand R.A.P London *"for the people in London* [which was] *at the beginning of a culture mixing with influences from people from different parts of the world."* Hajjaj continues, *"R.A.P was part of what was going on in London's underground, from clubs and music to art and new food, so it represented this new mix"* (Clashfashion, 2016). The brand was re-launched in 2016 (Variant 051), citing the political climate in Britain as the reasons, and commenting on issues of diversity and gender identity.

HYPOTHETICAL ORIGINAL no.080 (above)
United Parcel Service (UPS) Uniform
1922, 1968 [short sleeves], 1991 [shorts]
© UPS

VARIANT no.080 (right)
Miguel Adrover
Spring-Summer 2014
© Miguel Adrover

UNIFORM

Fashion historian Jennifer Craik claims, *"uniforms are intriguing. Uniforms are all about control, not only of the social self but also of the inner self and its formation. Uniforms send out mixed messages – some of these are obvious but others less so. Often it is those other subliminal messages that make them so intriguing. Those mixed messages are combinations of "not" statements (rules of wearing and not wearing that are often unstated or only partially stated – or arbitrarily applied) and transgressive messages. Rules about uniforms are highly detailed and fastidious. Wearing a uniform properly – understanding and obeying rules about the uniform-in-practice – turning the garments into communicative statements – is more important than the items of clothing and decoration themselves"* (Craik, 2005, p.128).

Whereas uniforms can be explicitly gendered, fashion designer Miguel Androver (Variant 080) appropriated the United Parcel Service (UPS) uniform (Hypothetical Original 080) in the context of a gender-neutral collection for Spring-Summer 2014. Androver's practice was punctuated by continually subverting rules of wearing and symbols of capitalist culture, such as the UPS uniform, the Burberry trenchcoat and even the logos of Ralph Lauren, Marlboro and Coca-Cola. (Sharkey, 2018)

HYPOTHETICAL ORIGINAL no.048 (above)
Rudi Gernreich
c.1970
© Hideki Fujii / Taschen

VARIANT no.048 (left)
H&M
Denim United, 2017
© H&M

HYPOTHETICAL ORIGINAL no.120 (above)
Zara
2016
© Zara

VARIANT no.120 (right)
Pierre Cardin
c.1966
© The Kyoto Costume Institute

UNISEX

American dress historian Jo B. Paoletti provides a concise definition of the unisex movement since the mid-1960s; *"Unisex includes many different ways of challenging gender rules. Some styles are best described as 'androgynous', or combining elements of masculine and feminine styling* […]. *The opposite approach to the androgynous design is a neutral style, devoid of masculine or feminine elements* […]. *The third approach to unisex dressing is best termed 'cross-dressing', although I mean that term in a broader sense than is popularly meant. The rules of masculinity rarely permit cross-dressing, and even in that defiant time doing so was limited to details, not entire outfits. Women on the other hand, could not only wear 'man-tailored' clothing and 'boyfriend sweaters' but could also wear actual men's clothing"* (Paoletti, 2013, p.43). Additinally, Paoletti notes how some considered the as a passing trend and others as an opportunity to question gender roles and concludes that *"it now seems inevitable that efforts to modify or supplement the existing binary model with androgyny, ambiguity* (Hypothetical Original 048)*, or the ungendered unity of futuristic unisex* (Hypothetical Original 120) *would falter and fail in the short run. The binary model itself, however, is showing clear signs of fatigue"* (Paoletti, 2013, p.168). Whilst gender-neutral fashion may incorporate a comparable neutral approach, (Variants 048 and 120), the questioning of binary gender conventions by contemporary designers appears more unrestricted.

HYPOTHETICAL ORIGINAL no.112 (above)
Alexander Wang
Autumn-Winter 2014
© Marcus Tondo / Indigitalimages.com

VARIANT no.112 (left)
Toogood London
Collection 009
© Toogood London

HYPOTHETICAL ORIGINAL no.061 (above)
Jean Paul Gaultier
Haute Couture, Autumn-Winter 2017
© Yannis Vlamos / Indigital.tv

VARIANT no.061 (right)
Jean Paul Gaultier
Haute Couture, Autumn-Winter 2017
© Kaltblut Magazine

UTILITY

Comparably to how sportswear, streetwear and uniforms have been previously reinterpreted within binary gendered fashion, utility garments have received analogous treatments. According to the designer, Alexander Wang's Autumn-Winter 2014 collection (Hypothetical Original 112) *"started with this idea of extreme conditions and* […] *survival"* (WWD Staff, 2014b). The collection included *"references to hunting, mountain climbing, and other outdoor sports* [and] *snap pockets that decorated the front of efficiently cut checked shifts, designed to house Moleskine notebooks, smartphones, lighters, and lipsticks"* (Phelps, 2014). Multi-disciplinary designer Faye Toogood has incorporated similar details onto gender-neutral outewear (Variant 112)

WOMENSWEAR

Throughout the collection of Hypothetical Originals presented in this chapter, there is the recurring supposition that masculinity and femininity are bound by rules of behaving and dressing. Moreover, the collection of variants suggests that a more spectral approach to gender is now evident in fashion. Whilst I understand both these statements to be true, my research suggests that masculinity does not need to be defined as rigidly as in the past. Fashion imagery of men in womenswear is becoming increasingly more common; Jay McCauley Bowsted claims, *"it is important to remember that fashion is not only worn, but also styled*[78]*, photographed, and disseminated via a myriad of digital and analogue channels* […]. *As such, it exerts a powerful influence on how men conceive their bodies, their identities, and the ways in which they experience aesthetic and sensual pleasure"* (McCauley Bowsted, 2018, p.169). Therefore, whilst the menswear[79]/womenswear classification may always be dominant in fashion, the imagery which challenges it may influence the understanding of the binary extremes, and particularly that of masculinity.

[78] See also entry *STYLING* in section *2.4.5 DESIGN* (p.115)
[79] See also entry *MENSWEAR* in section *2.4.10 CONTEXT: A-W OF STYLES* (p.186)

FRAGMENTS (PART 1 OF 2): EPILOGUE

As stated in the beginning of this chapter, my interpretation of fashion history is not structured as a linear timeline; instead, it has been framed as a critical comparison between nonbinary and (previously assumed) binary-gendered fragments taken from catwalk presentations and brand lookbooks. My account of the recent history of gender-neutral fashion was articulated by identifying the following thematic groupings among the presented objects: Accessory, Garment, Body, Design, Material, Decoration, Colour, Graphic, and Style. These classifications will be further considered within the context of the field of fashion exhibition-making and, ultimately, they will be reframed within the practical exhibition proposal in Chapter 4.0 of this thesis.

Additionally, the consideration of gender-neutral *Variants* against binary-gendered *Hypothetical Originals* may have confirmed the plethora of gendered assumptions attributed to the garments. However, the research reveals more dynamic relationships between the two, in particular reference to chronology, design evolution, and the historic subversion of genders; Yves Saint Laurent's *Le Smoking* is both a gender-neutral copy and a gendered original, Giorgio Armani's grey suit already subverted traditional masculinity through the subtlety of its fabrication and Gareth Pugh's reading of Goth appears to bypass the (binary) genders entirely. This suggests that the narrative of gender-neutrality in fashion is not part of a fixed history and that its interpretation within a museological context can be further informed by exhibition-making practice.

3.0 MUSEOLOGICAL CONTEXT

3.1 (FASHION) EXHIBITIONS AND GENDERS

In the third chapter of my thesis, I provide the museological context, within which my research and practice are situated; I consider eighteen exhibitions in relation to genders, excluding specific museological references already included in other chapters of this document. This set of relevant precedents includes explicitly binary-gendered fashion exhibitions, as well as fashion and contemporary art exhibitions which have negotiated nonbinary genders within broader narratives. Furthermore, I provide a critical review of the 2019 fashion exhibition *Gender Bending Fashion* (Museum of Fine Arts Boston) (Fig.13), which, to date, has been the most relevant exhibition to this research. Finally, I argue that pretension, as considered in section 1.6 of this document and as part of my definition of contemporary gender-neutral fashion, has an already established museological presence in fashion exhibitions, such as *The Vulgar: Fashion Redefined* (Barbican Art Gallery, 2016), curated by Judith Clark and Adam Phillips. Through these references, I aim to describe the relationship between genders and fashion exhibition-making, as well as the growing legitimacy of the presence of nonbinary gender expressions in fashion exhibitions and in museums. Additionally, I aim to link these existing strategies to my own practical engagement with exhibitions, discussed briefly in Chapter 4.0, and, ultimately, with my proposed exhibition-making strategies and hypothetical exhibition proposal.

Fig.13 *Gender Bending Fashion*, Museum of Fine Arts Boston (MFA), 2019
Curated by Michelle Finamore © Antonis Daikos 2019

Fig.14 *His & Hers*, Museum at Fashion Institute of Technology (MFIT), New York,
Co-curated by Jennifer Farley and Colleen Hill © MFIT 2010

Despite the evident preoccupation of fashion with genders, only a few fashion exhibitions have engaged critically with the topic and even fewer have directly engaged with nonbinary gender identities. The 1996 exhibition *Two by Two,* curated by Harold Koda and Richard Martin at the Metropolitan Museum of Art (MET), predates the contemporary preoccupation with gender-neutrality and exemplifies the dominance of gender-specificity in the museological display of dress. In reviewing of *Two by Two* (1996), Valerie Steele noted how *"most such exhibitions focus almost exclusively on women's dress, because of the scarcity of comparable men's clothing"* (Steele, 1997, p.107) and continued on to describe the exhibition as *"an unparalleled opportunity for the public to see 200 years of men's clothing"* (Steele, 1997, p.107). Steele's observation will be echoed 15 years later by fashion exhibition-maker Jeffrey Horsley's consideration of *"the dearth of contemporary menswear, or menswear in general in fashion exhibitions"* (Horsley, 2012, p.87). Since the uncommonness of menswear in exhibitions has been previously established by Horsley and Steele and, as previously stated in Chapter 1.0 of this thesis, contemporary gender-neutrality appears to be proportional to masculinity, my contextual review is focused on exhibitions of dual-gender fashion or on exhibitions of contemporary menswear.

Similarly to *Two by Two*, the 2010 exhibition *His & Hers,* curated by Jennifer Farley and Colleen Hill at MFIT (Fig. 14) relied on the relationship between the two binary extreme genders; however, it did not so much emphasize the imbalance between menswear and womenswear in exhibitions, but it focused on evolving definitions of masculinity and femininity. Colleen Hill, Curator of Costume and Accessories at MFIT, recounts how the exhibition was *"working within the gender binary and* […] *brought up ideas surrounding 'unisex' fashion and the overlap between/breaking down of what was traditionally considered men's and women's fashion during particular time periods (certainly the 1960s and 1970s and the 21st century). It was certainly more traditional than anything I would ever curate on that topic today, but I know we did try to make some inroads to thinking more progressively"* (Hill, 2020) (Appendix A).

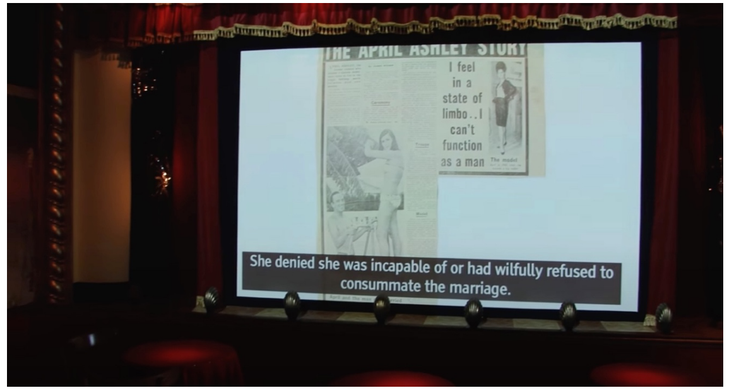


Fig.14 Video still from the exhibition tour of *April Ashley: Portrait of a Lady*, Museum of Liverpool © Homotopia Festival 2015

The progression beyond the gender binary in exhibitions became even more apparent in 2013. In contrast to the binary gendered - albeit predominantly feminine (Steele, Horsley) - identities included in exhibitions, the Museum of Liverpool staged the exhibition *April Ashley: Portrait of a Lady* (Fig.14), which allowed for the exceptional visibility of a prominent British transgender figure within the museum context; the exhibition drew approximately 930,000 visitors. Although this was neither a fashion exhibition, nor did it include dress, it is representative of the shift towards inclusivity in museums. In the article 'Do Museums Change Lives?: Ninth Stephen Weil Memorial Lecture', David Fleming, the former Director of National Museums Liverpool, cites *April Ashley: Portrait of a Lady* in support of the argument that museums should engage with issues of human rights and social justice and not remain neutral; Fleming argues that, since April Ashley *"raised all the issues around transgender life that are still debated today more than 50 years ago"* (Fleming, 2016, p.17-18), then the museum should also engage in this discourse.

Fleming's attitude towards museological practice is also reflected in contemporary initiatives, such as *Museums Are Not Neutral,* which was launched in 2017 and places issues of fashion and gender within a broader context of 'decolinisation'. Co-founder of the initiative and museum educator Mike Murawski encourages museum staff and visitors to contest the *"idea that museums were representing just colonialism, and white supremacy, and only certain cultural narratives, and then treating that as universal as art and culture for everyone"* (Farber, 2020). Adhering to Fleming's and Murawski's premises, the upcoming exhibitions referenced in this section are contemporary fashion exhibitions, which have explicitly addressed the issue of gender-neutrality in fashion within their narratives.

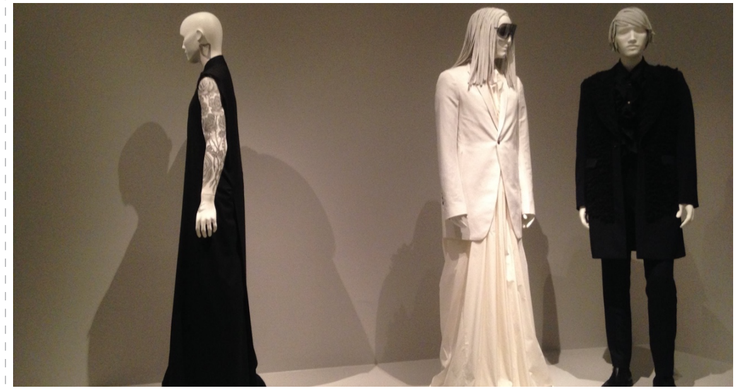


Fig.16 Three looks, which may hint at men's fashions to come, installed in *The Splendid Man* section of the exhibition *Reigning Men: Fashion in Menswear, 1715–2015*, Los Angeles County Museum of Art (LACMA), Los Angeles, curated by Sharon Sadako Takeda © Marley Healy 2016

In 2016 the Los Angeles County Museum of Art (LACMA) staged the menswear exhibition *Reigning Men: Fashion in Menswear, 1715 – 2015* (2016), which hinted towards gender-neutrality in the section *The Splendid Man* (Fig.16). The curators, led by Senior Curator Sharon Takeda, considered the past of menswear, *"when certain gender distinctions in colours, fabric, and motifs were far less significant"* (Takeda, Spilker, Esguerra, 2016, p.11), but also the future, with *"three looks which may hint at men's fashions to come"* (Takeda, Spilker, Esguerra, 2016, p.215); an Autumn/Winter 2012 deconstructed kandora (Variant 107) by Ahmed Abdelrahman for Thamanyah, a Rick Owens dress and blazer Spring/Summer 2012 ensemble, and an Autumn/Winter 2014 Comme des Garçons ruffled suit (Fig.16, left to right). This grouping of garments, despite them being shown on male mannequins and within the context of a menswear exhibition, signifies the aim of both the designers and the curators to contest prescribed cultural behaviours in their individual practices.

In 2017, the Fashion and Textile Museum (FTM), London, offered a different perspective around gender identity through the prism of the monograph exhibition *The World of Anna Sui*, curated by Dennis Nothdruft. Fashion designer Anna Sui, as documented in the exhibition catalogue, describes, *"I loved nourishing my teen fantasies of Mick* [Jagger] *and Marianne* [Faithful] *or Keith* [Richards] *and Anita* [Pallenberg] *with photos of them wearing what I imagined were each other's clothes. And now, years later, whenever I include men on my catwalk, those are still the images that are playing in my mind"* (Blanks, 2017, p.216). The inclusion of a dedicated exhibition section on *Androgyny,* conveyed Sui's own preoccupations around genders and, perhaps more importantly, suggested that FTM in 2017 began forming curatorial strategies around nonbinary genders at an institutional level.

Fig.17 *Androgyny* exhibition section, in *The World of Anna Sui*, Fashion and Textile Museum (FTM), London, curated by Dennis Nothdruft © Antonis Daikos 2017

FTM's preoccupation with fashion and genders became more apparent in the follow-up exhibition, *T-shirt: Cult, Culture, Subversion* (2018), where the theme of gender identities reemerged within the institution, whilst involving a wider spectrum of voices. The exhibition, co-curated by David Sinclair, Jenna Rossi-Camus, and Dennis Nothdruft, was divided into sections, ranging from the aesthetical to the socio-political implications of t-shirts, and included a section on *Unisex* (Fig.18). The curators noted, *"the t-shirt has also been associated with both male and female eroticism, in part owing to its origins as an intimate undergarment and the ability of cotton jersey to cling to the body. In this section, a selection of examples that question the t-shirt's status as unisex are displayed. Taking a playful approach, it highlights instances where trompe-l'oeil has been used in t-shirt design to emphasize or obscure gender difference. Sometimes blatantly displaying what clothing usually intends to conceal, here t-shirt design is perhaps at its most irreverently subversive."* (Sinclair, Rossi-Camus, Nothdruft, 2018, p.5).

Fig.18 *Unisex,* exhibition section in *T-shirt: Cult, Culture, Subversion,* Fashion and Textile Museum (FTM), London, co-curated by David Sinclair, Jenna Rossi-Camus, and Dennis Nothdruft © Antonis Daikos 2018

T-shirt: Cult, Culture, Subversion raised the question of whether the t-shirt is an *"enhancer, or neutraliser of gender"* (Sinclair, Rossi-Camus, Nothdruft, 2018, p.5). To that end, the curators appeared to utilize unassuming curatorial strategies, such as the uniform styling of the binary-gendered mannequins with plain leggings, which provided visual cohesion and tempered the contrast between their masculinity and femininity. The colourful array of leggings also alluded to the LGBTQ+ rainbow flag and, by extension, to gay attire. Furthermore, objects like Philip Normal's *"DOM TOP"* t-shirt, appeared to emphasize sexuality, rather than gender identity. Fashion historian Shaun Cole claims, *"just as mainstream, usually women's, fashion has swung between more obvious expressions of femininity and male dress-inspired styles, so 'trends' in gay style have oscillated between these two extremes but have also taken up various points in between"* (Cole, 2014, p.13), which affirms the position of gay attire within the spectrum of gender-neutral fashion. However, as gender identity is not inextricably attached to sexuality, this research seeks to build upon this existing museological discourse and, ultimately, to articulate more expansive definitions of gender-neutrality in fashion and within fashion exhibitions.

Fig.19 *Gluck: Art and Identity,* Brighton Museum, Brighton UK, co-curated by Amy de la Haye and Martin Pel in collaboration with exhibition-maker Jeffrey Horsley © Antonis Daikos 2018

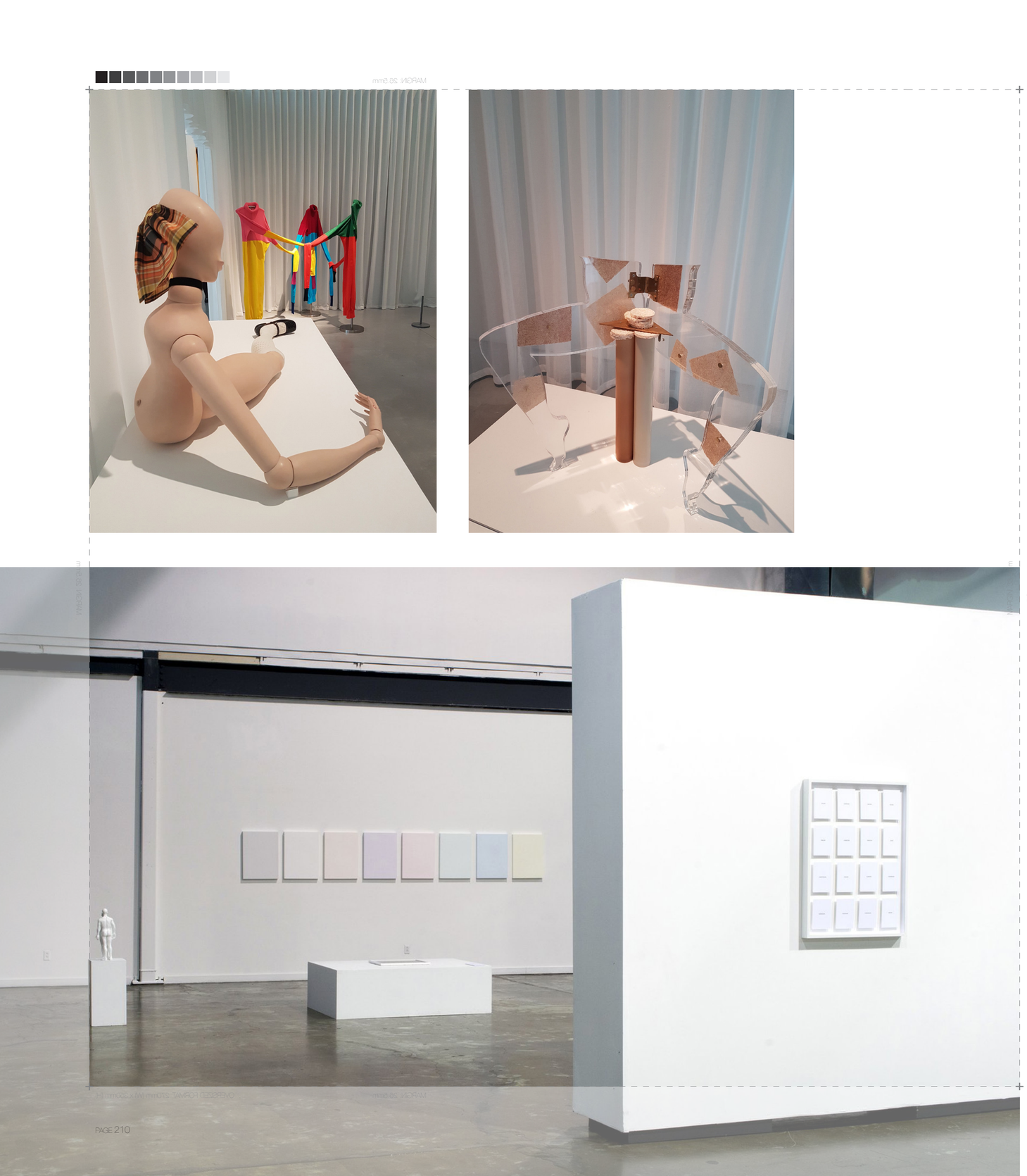
Coinciding with FTM's developing spectral approach towards genders, another UK institution, the Brighton Museum, appeared to also engage in the dialogue between genders and fashion. The 2017 biographical exhibition *Gluck: Art and Identity* (Fig.19), created by Martin Pel , Jeffrey Horsley and Amy de la Haye, focused on artist Gluck (born Hannah Gluckstein, 1895). The exhibition included paintings, ephemera and garments, and prioritized Gluck's gender identity. In the exhibition catalogue, de la Haye and Pel wrote that, *"Gluck was the carefully constructed identity of Hannah Gluckstein, a significant modern British artist who shocked society by appropriating masculine dress and and demeanour and who loved women, who chose to adopt this abbreviated version of the family name possibly to obscure the gender of woman ascribed at birth and to mask religio-ethic identity"* (Haye and Pel, 2017, p.6). The curatorial approach echoes that of *April Ashley: Portrait of a Lady* (Museum of Liverpool, 2013), where the apparent unconventionality of the subject's gender identity is privileged. Furthermore, David Fleming's argument against museological neutrality (2016) is reflected by the Brighton Museum's continual engagement with issues around identity; the follow-up exhibition, *Queer Looks* (2018), curated by Martin Pel, negotiated sexuality, and particularly recent LGBTQ+ history of Brighton and Sussex people through their garments.

Concurrently in 2018, the exhibition *Italiana. L'Italia ista dalla moda 1971-2001* (Palazzo Reale, Milan), curated by Maria Luisa Frisa and Stefano Tonchi, included a dedicated section on *Identity* (Fig.21). The exhibition presented late-20th century fashion and did not directly engage with the contemporary phenomenon of gender-neutrality; however, it explored the recent historic links between genders and Italian fashion and, similarly to MFIT's *His & Hers* exhibition (2010), articulated evolving definitions of masculinity and femininity. In the introductory text of the display, the curators explain, *"Italian fashion* […] *imagined a direct relationship between masculine and feminine, unconstrained by gender stereotypes. It designed the female image and figure in the crucial years that saw the emergence of feminism in the country; it acknowledged the central role of women in society with the invention of the 'power suit'* (Fig.20)*; it defined new forms of active seduction. At the same time, it invented the 'man of fashion', reflecting the desire to break away from the rigidity of middle-class uniform in order to assert a different sensibility, through reshaping of the male body into softer forms"* (Frisa, Monti, Tonchi, 2018, *Identity* Introductory Panel).

Additionally, and comparably to the Fashion and Textile Museum's (FTM) systemic preoccupation with gender-neutrality, fashion critic and curator Maria Luisa Frisa continually engages with nonbinary genders within fashion exhibitions. In 2020 Frisa conceived and curated the exhibition *MEMOS. On Fashion in This Millennium* in the Poldi Pezzoli house-museum in Milan, in collaboration with exhibition-maker Judith Clark. The exhibition focused once more on Italian fashion and was described by Frisa as *"a reflection on design, a reactivation of repetitions, a stratification of temporalities, a constellation of arguments and theses, an incomplete list, a series of notes, digressions and scribbles, a map of allusions and obstacles. An inventory of oversights. A work in progress"* (Frisa, 2020, p.19). In a bid to tie *MEMOS* in with the terminology of this research, I argue that the exhibition narrative is developed around fragments of contemporary fashion. The preoccupation with genders among these fragments becomes apparent through references to dual-gender fashion brand Wales Bonner and the installation of a suit by gender-neutral brand Random Identities; both designers are also included in this research.

Fig.20 (p.212, double image, above) Tom Ford for Gucci, men's and women's suits AW1997, recently exhibited in the 2018 exhibition *Italiana. L'Italia vista dalla moda 1971-2001*
© Mario Testino 1997

Fig.21 (p.212, below) *Italiana. L'Italia ista dalla moda 1971-2001*, Palazzo Reale, Milan, co-curated by Maria Luisa Frisa and Stefano Tonchi
© Francesco de Luca 2018



In the wider context of exhibition-making, the inclusion of non-binary genders in museums and galleries is becoming increasingly more evident. In 2015 the Arsenal Contemporary Art Centre, Montreal, designer of gender-neutral fashion Rad Hourani curated *Neutrality* (Fig.23), *"an exhibition of multidisciplinary artworks,* [which] *expands the unisex vision embraced by the fashion world. It serves to familiarise broader culture with Hourani's world view, one that continues to presciently co-define the zeitgeist"* (Hagel, 2015). The exhibition, *"centred on the theme of neutrality, gathers different perspectives approached through the mediums of painting, sculpture, photography, costume and video"* (Rad Hourani, no date, Neutrality-2015).

However, *Neutrality* is not the sole example of a fashion designer assuming the role of the art curator; in 2017 fashion designer Jonathan Anderson curated the exhibition *Disobedient Bodies: J.W.Anderson Curates the Hepworth Wakefield* (Fig.22), which investigated "*the way the human form has been reconceived by artists and designers across the twentieth and twenty-first centuries"* (The Hepworth Wakefield, 2017). *Disobedient Bodies* is not explicitly linked with genders; however, the exhibited artworks and garments alluded to the gendered, or genderless body, as do Anderson's own designs for brands J.W.Anderson[80] and Loewe[81]. Conspicuously, in 2020, *Disobedient Bodies* was also one of the fragments referenced by Maria Luisa Frisa within the fashion exhibition *MEMOS,* which was discussed previously in this chapter. Frisa comments on the success of Anderson's foray into curation by including the *Disobedient Bodies* catalogue among the *"selection made up of exhibits of various kinds, not just artefacts of fashion in the strict sense but also all those materials that amplify and redefine the consistency of the authorial act."* (Frisa, 2020, p.25)

[80] See also entry *CAMEL* in section *2.4.8 COLOUR* (p.149)
[81] See also entry *SYMMETRY* in section *2.4.5 DESIGN* (p.116)

Fig.22 (p.210, double image, above) *Disobedient Bodies: J.W.Anderson Curates the Hepworth Wakefield*, Hepworth Wakefield, Wakefield, curated by Jonathan Anderson
© Jenna Rossi-Camus 2017

Fig.23 (p.210, below) *Neutrality*, Arsenal Contemporary Art Centre, Montreal, curated by Rad Hourani
© Rad Hourani 2015

Fig.24 *Kiss My Genders*, Hayward Gallery, London, curated by Vincent Honoré © Antonis Daikos 2019
(background) Hunter Reynolds, *Survival AIDS (Act Up Chicago with Memorial Dress Photographed by Maxine Henryson)*, 2015
(foreground) Hunter Reynolds, *The Memorial Dress*, 1993

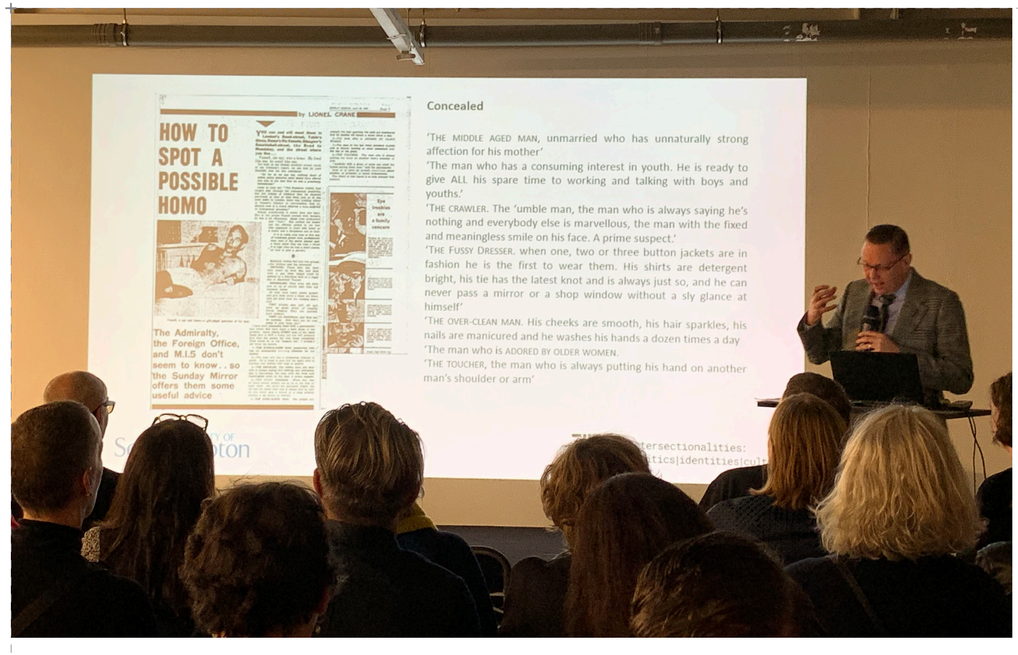
The interpretation of nonbinary genders also appears as a museological consideration outside the specificity of a fashion exhibition section, or a fashion designer's point of view. The most unambiguous example of an institution engaging with nonbinary identities at a large scale is the Hayward Gallery, London, with the 2019 contemporary art exhibition *Kiss My Genders,* guest curated by Vincent Honoré. This group exhibition celebrated *"artists whose work explores and engages with gender identity* […] *across painting, sculpture, poetry, photography, and film"* (Alabanza et al., 2019, p.9). More relevant to this research, the exhibition included *The Memorial Dress,* created in 1993 by artist Hunter Reynolds, who *"began performing as his*[82] *alter ego Patina du Prey in 1989"* (Alabanza et al., 2019, p.206). The gown, mounted here on a male bust form, is a performance costume[83] and a record of 25,000 AIDS-related deaths, or a *"living memorial"* (Alabanza et al., 2019, p.206), as opposed to a fashion object. The display, however, follows a typical arrangement of a fashion exhibition tableau, where the gown in presented adjacent to its previously documented image. Notably, this installation provides yet another example of a queered timeline, in which the 'historic' image post-dates the actual object (Fig.24).

[82] This excerpt has been quoted from the exhibition catalogue to establish the gender identity (and pronouns) of the artist.
[83] See also entry *PERFORMANCE* in section *2.4.10 CONTEXT: A-W OF STYLES* (p.189)

"THE AMERICAN IDEAL, THEN, OF SEXUALITY APPEARS TO BE ROOTED IN THE AMERICAN IDEAL OF MASCULINITY. THIS IDEAL HAS CREATED COWBOYS AND INDIANS, GOOD GUYS AND BAD GUYS, PUNKS AND STUDS TOUGH GUYS AND SOFTIES, BUTCH AND FAGGOT, BLACK AND WHITE. IT IS AN IDEAL SO PARALYTICALLY INFANTILE THAT IT IS VIRTUALLY FORBIDDEN – AS AN UNPATRIOTIC ACT – THAT THE AMERICAN BOY EVOLVE INTO THE COMPLEXITY OF MANHOOD." — James Baldwin

Fig.25 Quote by American novelist James Baldwin, as printed and installed on a wall in the exhibition *Masculinites: Liberation through Photography*, Barbican Art Centre, London, curated by Alona Pardo © Antonis Daikos 2020

Additionally, in 2020 the Barbican Art Gallery, a venue that actively engages with both art and fashion exhibitions, housed the exhibition *Masculinities: Liberation through Photography*, curated by Alona Pardo. The exhibition negotiated topics such as queerness, blackness and heteronormativity, as experienced by men (Fig.25), and included works of artists, who *"have consistently sought to disrupt and disturb the narrow definitions of gender that determine social structures, in order to foster new ways of thinking about identity, gender, and sexuality"* (Pardo, 2020, p.6). If the link between defining masculinity and developing a new vocabulary around all genders becomes apparent within the context of a photography exhibition, then I hypothesize that museum exhibitions of menswear can contribute to this discourse in a comparable fashion. This hypothesis is further supported by the acknowledgement of designers, such as Jonathan Anderson, Jamie Elwood, Edward Crutchley and Alejandro Gómez Palomo, among others, whose approach to bridging the gender gap is rooted within menswear, as discussed in section 2.2 of this thesis.



As previously articulated by Valerie Steele (1997) and Jeffrey Horsley (2012), menswear has been scarce in fashion exhibitions. However, since 2016, the preoccupation with reshaping the bounds of masculinity has been apparent in exhibitions of menswear. This observation falls within the same time frame as my definition of contemporary gender-neutral fashion as inconsistency with binary-gendered appearances and collective normality, which reaffirms the timeline of the research, as well as the relationship between masculinity and gender-neutrality.

In 2019, the exhibition *Invisible Men: An Anthology from the Westminster Menswear Archive* (Fig.27) was staged at the University of Westminster's exhibition space, Ambika P3; the display was curated by Andrew Groves and Danielle Sprecher, who focused on how *"archetypal functional garments intended for specific industrial, technical or military use dominates menswear design. The exhibition illustrates how designers have disrupted those conventions through minimal, yet significant modifications to produce outcomes that both replicate and subvert their source material* [and how] *this design strategy has largely allowed men to and what they wear to avoid scrutiny"* (Groves and Sprecher, 2019, p.1). However, the invisibility of men in fashion was further reframed by Shaun Cole, Associate Professor in Fashion at Winchester School of Art, during the conference accompanying the exhibition. During the talk *'Invisible (Gay) Men?, or "How to spot a (Millennial) Homo"'*, Cole questioned associations and codes of dress, which may have been historically used to distinguish between straight and gay men (Fig.26) and considered how *"inclusive categorisations of masculinity such as 'the metrosexual' meant that* […] *it is impossible to tell the difference today"* (University of Southampton, 2019). Despite Groves, Sprecher and Cole being resolutely positioned within the realm of masculinity, their considerations around its limitations and around the male sexuality foreshadow those around the spectrum of genders, especially within the context of fashion and fashion exhibitions.

Fig.26 (p.214, above) Dr. Shaun Cole during the talk *'Invisible (Gay) Men?, or "How to spot a (Millennial) Homo"'*,
Ambika P3, University of Westminster, London
© Antonis Daikos 2019

Fig.27 (p.214, below) *Invisible Men: An Anthology from the Westminster Menswear Archive*,
Ambika P3, University of Westminster, London, co-curated by Andrew Groves and Danielle Sprecher
© Antonis Daikos 2019

Fig.28 Screenshots of the digital presentation of the display *Il Maschile: Androgynous Mind, Eclectic Body* at Gucci Garden, Florence, co-curated by Maria Luisa Frisa and Alessandro Michele © Gucci 2019

Masculinity and the multiplicity of its definitions have also been negotiated within the context of the monograph exhibition; in 2019, Maria Luisa Frisa and Alessandro Michele, creative director for fashion brand Gucci, co-curated the galleries of the Gucci Garden (known previously as Museo Gucci), including the display *Il Maschile: Androgynous Mind, Eclectic Body* (Fig.28), which *"demonstrates that the brand has been revisiting and refining its concept of masculinity since the 1960s and considers different approaches taken by its various creative directors, from the Tom Ford era to the present"* (Gucci Garden Tour, 2019). This display once again demonstrates the consistency of curatorial practice (Frisa) and how it can investigate different facets of the same narrative in different contexts. Additionally, it suggests that redefining genders within the exhibition is independent of the type, or subcategory of the fashion exhibition, *"from designer retrospectives to thematic or conceptual shows."* (Steele, 2008, p.21)

Currently in the UK, two institutions are developing notable menswear exhibitions with the intent to ignite intersectional conversations around fashion, sexuality, and binary and nonbinary genders; the Victoria and Albert Museum (V&A) will showcase masculine ideals ranging from Renaissance Europe to today in the exhibition *Fashioning Masculinities* (2022), curated by Claire Wilcox, and the Manchester Art Gallery (MAG) will house the exhibition *Dandy Style: 250 Years of Men's Fashion* (2022), which will negotiate male style and identity in Britain and is co-curated by Shaun Cole and Miles Lambert, Curator of Costume at MAG. So far in this chapter, I have organised exhibitions into six different types, which exemplify the museological preoccupation with binary and nonbinary genders, as well as the extent of the engagement with nonbinary genders within each type. These are:

1. Contemporary Art Exhibitions

Neutrality (Arsenal Contemporary Art Centre, 2015)

Disobedient Bodies: J.W.Anderson Curates the Hepworth Wakefield (Hepworth Wakefield, 2017)

Kiss My Genders (Hayward Gallery, 2019)

Masculinites: Liberation through Photography (Barbican Art Centre, 2020)

2. Thematic Fashion Exhibitions

T-shirt: Cult, Culture, Subversion (FTM, 2018)

Italiana. L'Italia ista dalla moda 1971-2001 (Palazzo Reale, 2018)

MEMOS. On Fashion in This Millennium (Poldi Pezzoli, 2020)

3. Binary-Gendered Fashion Exhibitions

Two by Two (MET, 1996)

His & Hers (MFIT 2010)

4. Fashion Exhibitions of Menswear

Reigning Men: Fashion in Menswear, 1715 – 2015 (LACMA, 2016)

Invisible Men: An Anthology from the Westminster Menswear Archive (Ambika P3, 2019)

Fashioning Masculinities (V&A, 2022)

Dandy Style: 250 Years of Men's Fashion (Manchester Art Gallery, 2022)

5. Monograph Fashion Exhibitions

The World of Anna Sui (FTM, 2017)

Il Maschile: Androgynous Mind, Eclectic Body (Gucci Garden, 2019)

6. Biographical Exhibitions

April Ashley: Portrait of a Lady (Museum of Liverpool, 2013)

Gluck: Art and Identity (Brighton Museum, 2017)

As the contemporary art exhibitions *Neutrality* and *Kiss my Genders* did not include fashion, it becomes evident that there had not yet been a fashion exhibition entirely dedicated to the spectrum of genders. However, in 2019, the Museum of Fine Arts, Boston (MFA) staged the fashion exhibition *Gender Bending Fashion*, which will be reviewed in section 3.2 of this thesis and will be considered against the definition of gender-neutrality provided in Chapter 1.0.

3.2 EXHIBITION REVIEW: *GENDER BENDING FASHION*

In July 2019, within the context of student development, the funding body for this research, the London Doctoral Design Centre (LDoc), provided the opportunity of a research trip to the United States. The primary purpose of this trip was to visit the exhibition *Gender Bending Fashion* at the Museum of Fine Arts, Boston (MFA) and to meet the curator. During the two days spent visiting and recording *Gender Bending Fashion*, I was able to arrange for a tour of the exhibition and of the Department of Textile and Fashion Arts at MFA with Michelle Finamore, MFA's Penny Vinik Curator of Fashion Arts at the time. This section of my thesis references both anecdotal information from our conversation during the tour and subsequent communication with both Michelle Finamore and MFA Senior Designer Chelsea Garunay. The review begins with a description of the display, followed by considerations around the exhibition design, the terminology, the timeline, the selection of garments, and the interpretation of identities. The objectives are to identify the convergence between this exhibition and my research, as well as the strategies utilised within the exhibition towards the inclusion and interpretation of nonbinary genders. Ultimately, the aim of the review is to provide a context for the new strategies, which will be analysed and proposed in the final chapters of this thesis.

Fig.29 (page 218) Introductory panel for *Gender Bending Fashion*, Museum of Fine Arts Boston (MFA) © Antonis Daikos 2019

MARGIN: 26.5mm

Fig.30 (above) Alessandro Trincone's ensemble from the SS2017 *Annodami* collection, exhibited at *Gender Bending Fashion*, MFA, 2019 © Antonis Daikos 2019

Fig.31 (below) *Disrupt* exhibition section, *Gender Bending Fashion*, MFA, 2019 © Antonis Daikos 2019

OVERSIZED FORMAT: 270mm (W) x 350mm (H)

MARGIN: 26.5mm

Fig.32 (above) *Blur* exhibition section, *Gender Bending Fashion*, MFA, 2019 © Antonis Daikos 2019

Fig.33 (below) *Transcend* exhibition section, *Gender Bending Fashion*, MFA, 2019 © Antonis Daikos 2019

MARGIN: 26.5mm

The exhibition *Gender Bending Fashion* "*examines the rich history of haute couture, ready-to wear, and street fashion that has challenged rigid, binary definitions of dress"* (Finamore, 2019a, p.1). Whilst reviewing the exhibition in the open-access academic journal *Fashion Studies*, researcher of Culture and Communication Myriam Couturier outlined, *"this included the rejection of conventional dress codes (in the form of men wearing skirts and women wearing suits); the blurring of gender lines in fashion (the combination of 'masculine' and 'feminine' design elements and the construction of unisex clothing; as well as attempts to transcend the idea of gendered dress altogether (through the creation of new forms of genderless clothing)"* (Couturier, 2019, p.1). The exhibition was installed in MFA's fine art galleries, as opposed to the designated, smaller fashion arts gallery of the museum and, as Couturier noted, it was arranged along three themes, *Disrupt*, *Blur* and *Transcend*.

The visitors entered through a dark antechamber (Fig.29), where Alessandro Trincone's ensemble from the SS2017 *Annodami* collection (Variant 005) was dramatically displayed against a bright orange background (Fig.30). The image of the same ensemble was used to promote the show online, and on printed media (posters, booklet), which appropriately suggested that, alongside the undertaken historic review of genders in fashion during the past one hundred years, the exhibition would also address the phenomenon of contemporary gender-neutral fashion. Beyond the antechamber and Trincone's ensemble, the show occupied two galleries; the sections *Disrupt* (Fig.31) and *Blur* (Fig.32) bordered each other in the main exhibition space, whilst the final section, *Transcend* (Fig.33), was visually shielded from the previous sections in an adjoining gallery.

The dominant shape throughout the exhibition was the triangle, a shape directly associated with the history of the LGBTQ+ community; fashion curator and historian Amy de la Haye describes how *"the history and meaning behind this pink triangle evidences humanity at its absolute most barbaric"* (Haye, 2020b) and how it was associated with identifying gay men and other marginalised groups in World War II Nazi concentration camps (Fig.34). De la Haye's abbreviated historic account continues, *"in the 1980s the gay community subverted and inverted this pink triangle to create a pyramid and the pyramid's shape was long associated with action, change, and healing"* (Haye, 2020b). Indeed, the reclaimed symbol of the triangle has been embedded in the exhibition design, articulating the different exhibition sections; triangular wall extrusions and plinths define the display and circulation areas in *Disrupt*, whilst *Blur* has been arranged around abstracted, informally positioned pyramidal plinths and two platforms with triangular and diamond-shaped subdivisions, installed along the edges of the gallery. Finally, the triangle appears again in the animated projections of the epilogue of the exhibition, *Transcend.*

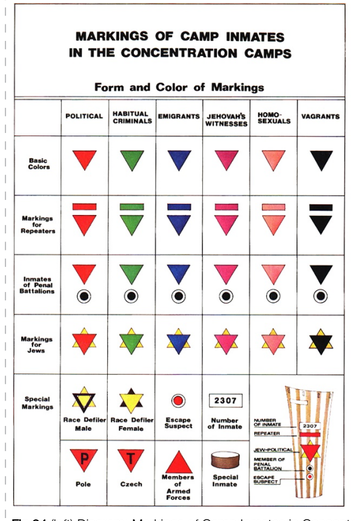


Fig.34 (left) Diagram: Markings of Camp Inmates in Concentration Camps © Unknown
(right) ACT UP 30th Anniversary Gathering Rally at the NYC AIDS Memorial at St. Vincent Triangle Park at 200 - 218 West 12th Street in the West Village in Manhattan, New York City, NY on Thursday afternoon, 30 March 2017
© Elvert Barnes Protest Photography 2017

MFA Senior Designer Chelsea Garunay confirmed the symbolic approach to design and the practical applications of the triangle within the exhibition, in further communication following my visit; Garunay explained, *"the choice of the triangles came from simultaneous thoughts.* […] *The 'Disrupt' section, was based on the structure of the binary, a sort of tacking back and forth motion made sense in this zone.* […] *The triangle was a helpful form to achieve this kind of movement in the gallery and part/counterpart choreography. In addition, I was also aware the way in which the triangle has shown up historically in LGBTQI history and eventually as a logo of solidarity. Moreover, using the triangle allowed for another design move: for that recognizable form to break down and refract and multiply itself over the course of the gallery in order to reinforce the breaking down of the binary and proliferation of new categories. The shape (via the materials I chose) in the 'Blur' section splinters and the lines start to propagate in the reflective platforms. By the time you get to the 'Transcend' section, the shape you see in the first room has become pure light and colour"* (Garunay, 2019). The designer pointed out further symbolic gestures in the exhibition, such as the saturated colour gradients created by blending differently hued lights in many of the triangular platforms, as *"a way of pointing to a spectrum of identity"* (Garunay, 2019). Garunay's comments uphold the significance symbolism as an existing strategy around the negotiation of nonbinary genders in fashion exhibitions, on which this research aims to contribute.

Aside from linking genders and visual language within the context of the fashion exhibition, *Gender Bending Fashion* engages with the terminology around gender expressions used in written and spoken language. In the introduction of this document, I included the exhibition glossary, which was compiled by Jo Trigilio, along with their and curator Michelle Finamore's shared concerns about which terms of identity to include or to omit within the restricted space of an exhibition. Furthermore, I purposefully identified gender-neutrality as the inconsistency with binary-gendered appearances in contemporary mainstream fashion, in part because the term was, in my opinion, noticeably absent from the exhibition glossary. However, in the accompanying booklet to the exhibition, Finamore succinctly referenced the distinction between *"gender-bending and gender-neutral trends"* (Finamore, 2019a, p.1). My interpretation of this distinction, in the contexts of the exhibition and of my research, is that *gender-bending*, a term made popular in the 1980s (Finamore, 2019a, p.22), refers to the historic, whilst *gender-neutral* refers to the contemporary. Sections *Disrupt* and *Blur* appeared to prioritise fashion from the past century, whilst *Transcend* focused on contemporary iterations of gender-neutrality, aligned with the definition of the phenomenon in this thesis.

Fig.35 The timeline of relevant events (partial view), installed outside the exhibition galleries, begins with a note by the curators, "*Gender Bending Fashion explores moments across the last century when designers and wearers of fashion in the United States and Europe have disrupted, blurred, or sought to transcend clothing's long-established, binary-bound conventions*", *Gender Bending Fashion*, Museum of Fine Arts Boston (MFA) © Antonis Daikos 2019

Additionally, the exhibition includes two timelines; the first one, installed outside the exhibition galleries, is an abbreviated graphic record of momentous events. With the exception of passing references to Egyptian (female) Pharaoh Hatshepsut (1507 - 1458 BCE), the Torah (7th century BCE) and Joan of Arc's execution (1431), this timeline began in 1851 with American women's rights activist Amelia Bloomer's promoting trousers for women and extended up to the 91st Academy Awards in 2019, during which actor Billy Porter wore a tuxedo gown by designer Christian Siriano. Notably, this timeline remained open-ended and invited visitors to participate by proposing further instances that could be included based on their impact on genders.

Fig.36 'The Cyclist' corset, c.1895 © MFA
satin, cotton twill, steel, elastic, trimmed with silk lace and satin ribbon

The second timeline was articulated by the garments, the range of which included historic dress from the MFA collection and newly acquired contemporary designs. Consistently with the timeline of events (1851 - 2019), the earliest garment displayed was 'The Cyclist' corset, c.1895 (Fig.36), designed by the Warner Brothers Corset Co, which included flexible panels on the side to allow freedom of movement to women cyclists; the contemporary exhibits dated up to 2019, therefore, the exhibition timeline partly coincides with the timeline of gender-neutrality in fashion as defined in this thesis (2007 – 2019).

The object groupings and placement within the exhibition highlight the binary relationship between the historic and the contemporary. In *Disrupt,* the labels explicitly declare the historic or contemporary disposition of their corresponding tableaux. For instance, the relationship of women and suits was considered as historic in the grouping of an early 20th century Brooks jacket next to a suit-inspired pinstripe Donna Karan dress (1992) and a re-tailored woman's zoot suit, originally from 1943; however, three contemporary women's suits by Rei Kawakubo (1995), Christian Siriano (2018) and Bindle&Keep (c.2010) were placed opposite their historic counterparts on a pink triangular plinth. *Disrupt* included further sub-sections, negotiating women in trousers, men in skirts, the tuxedo on both binary extremes and the Peacock Revolution[84], all arranged along historic and contemporary contexts. In *Blur* historic dress was placed on the higher platform towards the rear of the gallery, whilst comparable present-day garments were installed lower and closer to the visitors. The sub-sections here included Kilts, Military-influenced fashion, and Sportswear, as well as dedicated displays for designers Rudi Gernreich, Rick Owens, Yohji Yamamoto and Rei Kawakubo, who are all also referenced by this research. Even more relevant to this thesis, *Transcend*, the final section of the exhibition focuses on four contemporary fashion designers: Rad Hourani, Palomo Spain, Two Point Two Studio and Not Equal, who are described as *"a new vanguard – one that is working to reframe conversations about fashion and gender entirely"* (Finamore, 2019a, *Transcend* Introductory Panel) and embody my definition of contemporary gender-neutral fashion.

[84] See also Hill, D. D. (2018)

Finally, the curatorial convention of the mannequin retained a binary-gendered distinction throughout the exhibition and *"showed no real body or size diversity, in keeping with many of the high-fashion garments on display"* (Couturier, 2019, p.5). During our conversation, Finamore pointed to practical and budgetary restrictions, which can often interfere with exhibition-making practices and, particularly, with the acquisition of mannequins. The curator emphasized how the uniform grey colour (Fig.37) was evocative of all races through the deliberate absence of skin tones; notably, this comment was contextualised by accusations of racism within the museum in 2019, followed by the MFA's renewed commitment to diversity and inclusion under the guidance of the Black Lives Matter movement.

Additionally, the exhibition coincided with the development of gender-neutral mannequins by American retailer The Phluid Project (Variant 109), which will be further considered in section 4.5. These gender-neutral mannequins could not have been sourced during the planning stages of this exhibition. Finamore explains, *"mannequins need to be ordered about 1 ½ years in advance so what we ended up with were mannequins that were more gender neutral than the normal binary-driven mannequins but were still classified as male and female. But they did have less pronounced stereotypical male/female anatomy e.g., not an hourglass for women, not a V for men"* (Finamore, 2019b).

Fig.37 Mannequins from the Department of Textile and Fashion Arts at MFA © Michelle Finamore

In conclusion of this review, *Gender Bending Fashion* has been the most relevant exhibition to the contemporary phenomenon of gender-neutral fashion to date. The exhibition narrative privileged the historic relationship between fashion and genders, which further justified the apparent focus on the term gender-bending; however, akin to the strategy used in the menswear exhibition *Reigning Men: Fashion in Menswear, 1715 – 2015* (LACMA, 2016), the epilogue of the show, *Transcend*, specifically focused on current considerations around gender identities and expressions in fashion. Furthermore, contemporary and historic fashion were clearly articulated within the display and their placement within sub-sections was suggestive of the dialogue between them, much like in the previously discussed exhibition *About Time: Fashion and Duration* (MET, 2020). Most importantly, *Gender Bending Fashion* relied on the strategy of symbolism (triangle, grey, colour gradients) (Fig.38) in its negotiation of the evolving preoccupations of fashion with binary and nonbinary genders.

Fig.38 Sub-section *Women in Tuxedos – Historical* in *Disrupt* exhibition section, *Gender Bending Fashion*, Museum of Fine Arts Boston (MFA) © Antonis Daikos 2019
(left) Yves Saint Laurent, *Le Smoking* (30th Anniversary), 1996
(centre) Travis Banton, Evening ensemble worn by Marlene Dietrich, 1930
(right) House of Chéruit, *Le Smoking* evening dress, 1927

3.3 (FASHION) EXHIBITIONS AND PRETENSION

In the previous sections of this chapter, I provided context around the interpretation of nonbinary genders in museums by considering eighteen exhibitions of fashion and contemporary art, and by reviewing the exhibition *Gender Bending Fashion* (MFA, 2019). Additionally, I have previously defined gender-neutrality in fashion as pretension (p.35); the assertion I make in section 1.6 of this thesis, underpinned by Judith Roof (2016), Declan Donnellan (2006) and Dan Fox (2016), is that the term pretension describes the act of copying gendered behaviours, either consistently with binary genders, or not. Furthermore, in Chapter 2.0, I illustrated the contemporary phenomenon of gender-neutral fashion with gender-neutral variants, or copies of equivalent gendered hypothetical originals. Therefore, I argue that pretention can be communicated through the display of copies within the context of an exhibition. In this section, I consider two further museological examples, where the relationship between the original and the copy has been privileged; the dual exhibition *Serial / Portable Classic: The Greek Canon and its Mutations* (Fondazione Prada, Milan and Venice, 2015) and *The Vulgar: Fashion Redefined* (Barbican Art Gallery, London, 2016).

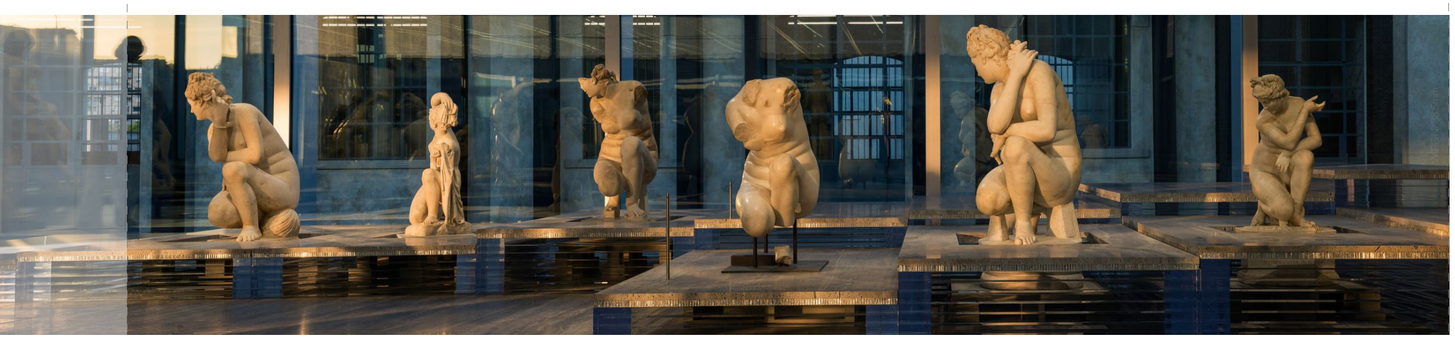


Fig.39 *Serial Classic: Multiplying Art in Greece and Rome*, Fondazione Prada, Milan, co-curated by Salvatore Settis and Anna Anguissola © Attilio Maranzano 2015

Fig.40 *Portable Classic: Ancient Greece to Modern Europe*, Fondazione Prada, Venice, co-curated by Salvatore Settis and Davide Gasparotto © Attilio Maranzano 2015

The dual exhibition *Serial / Portable Classic: The Greek Canon and its Mutations* (Fondazione Prada, 2015) marked *"the start of the dialogue"* (Settis, Anguissola and Gasparotto, 2015, p.45) between the then newly built Fondazione Prada in Milan and the previously existing venue in Venice, as the exhibition was held simultaneously in both sites. *Serial Classic: Multiplying Art in Greece and Rome* (Fig.39) explored the correlation between classical sculptures and their reproductions in Roman culture and was installed in Milan, whilst in Venice *Portable Classic: Ancient Greece to Modern Europe* (Fig.40) focused specifically on miniature replicas. Curator Salvatore Settis claims, *"the goal of this exhibition is to show that contemporary art is faithfully mirrored by ancient art and that, in mirroring one another, they help us understand the world and its complexity"* (Settis, 2015). Similarly, throughout this thesis and its practical component, the similarities between variants and hypothetical originals articulate the relationship between historic gendering and contemporary neutrality and, ultimately, the complex narrative of the spectrum of genders within fashion.

Moreover, the exhibition itself exemplifies pretention; Fondazione Prada is typically associated with contemporary art, rather than classical, and the curators, along with architect Rem Koolhaas, employed strategies to amplify this tension. In the essay *The Socle and the Vitrine*, Koolhaas argued that the contrast between the venue and the exhibits allowed for the interrogation of previously unchallenged conventions, such as the *"symbiosis between classical sculpture and the pedestal"* (Settis, Anguissola and Gasparotto, 2015, p.199). Koolhaas described, *"by creating a landscape of these larger pedestal planes* (Fig.41)*, we wanted to orchestrate a more intimate and meaningful encounter between the viewer and object - almost as equals. By sinking the entire base of the sculpture into the enlarged territory of our extended 'socle', we can make the tenuous patches on which most sculptures stand, disappear, so the focus is entirely directed to the work, and away from how it acts as a structure"* (Settis, Anguissola and Gasparotto, 2015, p.201-202). The spatial strategy, by which Koolhaas alleviated the friction between originals and copies, will be further considered within the practical component of this thesis as a template for the negotiation of comparable dichotomies, such as binary and nonbinary genders within an exhibition environment.

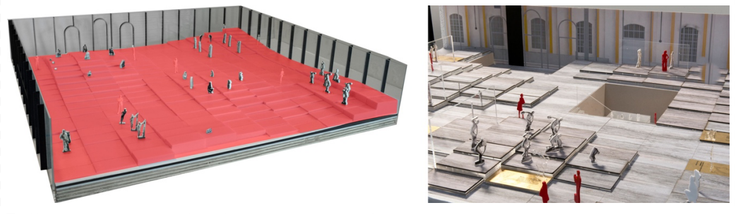


Fig.41 Architectural models for *Serial Classic: Multiplying Art in Greece and Rome*, Fondazione Prada, Milan, designed by Rem Koolhaas © OMA 2015

Fig.42 *The Vulgar: Fashion Redefined*, Barbican Art Gallery, London, curated by Judith Clark and Adam Phillips
© Michael Bowles 2016

Fig.43 *The Vulgar: Fashion Redefined*, Barbican Art Gallery, London, curated by Judith Clark and Adam Phillips
© Michael Bowles 2016
(left) Yves Saint Laurent, Cocktail dress, *The Mondrian Collection*, 1965
(centre - left) Simpson of Picadilly, Minidress, Yves Saint Laurent pattern, 1966
(centre - right) Yves Saint Laurent, Cocktail dress, *The Mondrian Collection* (reissue), 1980
(right) Michael Barnaart van Bergen, *Mondrian* shift dress, 2011

Within the context of fashion exhibitions, *The Vulgar: Fashion Redefined* (Barbican Art Gallery, 2016) echoes *Serial / Portable Classic* in its comparative presentation of copies and originals, and in the spatial strategy employed to convey pretension within the exhibition environment. Fashion exhibition-maker Judith Clark planned the show around psychoanalyst Adam Phillips' eleven definitions of *the vulgar*. In the introductory definition Phillips claims, *"the vulgar, like fashion, is always a copy. It invites us to imagine the original and exposes what has been lost in translation. In this way the vulgar restores our faith in the purity of the source"* (Alison and McCarthy, 2016, p.31). Notably, and despite the orthodox approach to gender within the exhibition, Phillips' considerations around copy and source resonate with Judith Butler's account of gender as imitation and original (Butler, 1991, p.127).

In response to Phillips, the exhibition opened with an array of original garments and their copies, including a display dedicated to Yves Saint Laurent's Mondrian dress and its reproductions (Fig.43). The exhibition, Clark continues, *"is also about what words can do when coupled with objects when their intention is not to explain them away. We rely on captions, as though fact can deal with visual trickery, or that they can ward off the distraction of looking"* (Alison and McCarthy, 2016, p.16). Therefore, contrary to *Gender Bending Fashion* (MFA, 2019), the difference between the historic and the contemporary was not as explicit in *The Vulgar*. The strategic display of copies and originals in uniform, museum-like conditions (Fig.42), where *"the walls are made of framed gauze and muslin, dyed to resemble a familiar museum grey"* (Alison and McCarthy, 2016, p.195), encouraged the consideration of all objects as equally meaningful.

Conclusively, I have defined the museological context around nonbinary genders, which is most relevant to this research, as six different types of exhibitions: contemporary art, thematic fashion, binary-gendered fashion, men's fashion, monograph fashion and biographical exhibitions. Additionally, the seminal exhibition *Gender Bending Fashion* has been most relevant to the contemporary phenomenon of gender-neutral fashion, to date. In the exhibition, the curatorial interventions privileged the historic relationship between fashion and genders, whilst the spatial interventions made direct references to LGBTQ+ symbols through shape and colour. Finally, art and fashion exhibitions without a primary focus on genders, such as *Serial / Portable Classic: The Greek Canon and its Mutations* and *The Vulgar: Fashion Redefined*, epitomise further exhibition-making practices around the negotiation of dichotomies within the exhibition environment.

4.0 EXHIBITION-MAKING STRATEGIES

4.1 FRAGMENTS (PART 2 of 2): DESIGN RESEARCH

In the fourth chapter of my thesis, I consider exhibition-making strategies around the interpretation of nonbinary gender identities in fashion exhibitions. Section *4.1 Fragments (Part 2 of 2): Design Research* is linked to my account of the recent history of gender-neutral fashion and, specifically, to the thematic groupings I identified among the selected objects in section *2.4 Fragments (Part 1 of 2): History Through Objects*. These categories were *The Gendered Object, Garment, Body (Animate), Design, Material, Colour, Decoration,* and *Graphic.* I argue that, within the context of exhibition-making, the corresponding categories are *The Gendered Museum, Exhibit, Body (Inanimate),* and *Exhibition Design*. Section *4.2 Exhibition Design* includes evidence of my own engagement with exhibition-making (Fig.44) and further references to *Material, Colour, Decoration,* and *Graphic,* as utilized within my own practice. My proposal for the site-specific fashion exhibition *Q* is structured as a portfolio of architectural diagrams and visualisations, integrated within my thesis format. The exhibition is situated within The Curve gallery (Barbican Centre, London) and it reflects my method of interpreting and mapping contemporary gender-neutral fashion, as defined throughout this research and as expressed through the Variants and Hypothetical Originals presented in Chapter 2.0.

Fig.44 *Silk,* Salvatore Ferragamo Museum (2021), curated by Stefania Ricci with exhibition-maker Judith Clark
Exhibition section: *Decades:* Concept collage by Antonis Daikos, visualising environments and decades as fragments
© Judith Clark Studio 2020 / view of the realised installation © Salvatore Ferragamo 2020

4.1.1 THE GENDERED MUSEUM

In Chapter 3.0, I cited museum educator Mike Murawski's observation that museums engage with specific cultural narratives (Farber, 2020); whilst also commenting on museum inclusivity, independent scholar Kevin Coffee claims, *"how museums include and exclude individuals and social groups* […] *is an ongoing discussion. In recent years, this discourse has turned on the specific practices of the museum organization; what objects it chooses to collect, the presence or absence of specific interpretations and how those interpretations are framed, how it reaches out to underserved communities or potential users, and the ergometrics used to determine effective design or architecture"* (Coffee, 2008, p.261). Whilst I have previously considered my definition, my collection of objects, and the existing museological context around contemporary gender-neutral fashion, I have yet to address Coffee's parameters of design and architecture.

Within the context of architecture, Professor of Urban Planning Daphne Spain (1992) states that public spaces, including museum galleries play *"a role in maintaining status distinction by gender"* (Spain, 1992, p.6). Additionally, architect Ronnie Self describes museums as *"the 'cathedrals' of our time.* […] *They are considered sacred spaces – a place for the preservation of memory and the transmission of the best of mankind. Conversely, they are also places of control and power"* (Self, 2014, p.vii). In the context of architectural theory, architect and academic Deborah White is more explicit; White states *"masculinity in varied guises plays a central role in fashioning ideas about architecture and the architect* […] *The use of male or the masculine to stand for the human is also taken so much for granted in mainstream architectural writing that the invisibility of this masculinity is marked as centrality"* (White, 2001, p.5). Therefore, in the context of this research, museums and gallery spaces are considered inherently gendered and, more specifically, inherently masculine.

Architect Joel Saunders, echoing Spain, argues, *"architecture regulates subjectivity not only through the arrangement of objects in particular spatial structures, but also through the organization of spectatorship. From panoptic prisons to pornographic theatres, numerous building types endow men with visual authority while relegating disempowered subjects – especially women – to the position of scopophilic objects."* (Sanders, 1996, p.112). Sanders identifies yet another link between space and gender, which hints to the dynamic between spectator and spectacle, an integral element of exhibitions. Spectatorship, according to curator João Ribas, is governed by the *"dramaturgical, scenographic, and discursive aspects of exhibitions"* (Ribas, 2017, p.845), whereas the exhibition installation functions as a catalyst of spatial forms between the (inherently gendered) gallery and the (gender-neutral) exhibits.

Ribas elaborates:

> *"To limn this proposal* [i.e., the exhibition functioning as a catalyst of spatial forms within the museum] *means addressing the politics and ethics of the museum as a space, and the exhibition as occasional structure, and in doing so to approach it as means of producing 'desire lines' through various processes, institutions, formats, and contexts. In the discourse of urban planning a desire line is an informal path that cuts through established or planned routes and trajectories, such as the footpaths that pedestrians often carve out through grass fields rather than using sidewalks. This seems to me an apt metaphor for the spatial politics of exhibitions – not only in how they are put together (too often as a form of exiting through the gift shop) but also within the space of the institution itself, in which the promise of the museum as public space becomes increasingly encroached upon by hollowed-out forms of the 'public', interactivity, or spectacle.* […] *By advocating curating as an inherently spatial, behavioural, and embodied practice, therefore, we must concern ourselves with how it can challenge the spatial forms through which capital, and its enclosure of space, operates. The function of the exhibition would then be to gather, propose, or expand spatial and behavioural modes of resistance that are artistic and curatorial, as well as spectatorial, allowing the emergence of new paths and trajectories that are physical, affective, and ideational"*
>
> (Ribas, 2017, pp.845-846)

Adhering to Sanders' and Ribas' respective premises, I hypothesize that an exhibition of contemporary gender-neutral fashion may disrupt the inherent, and predominantly masculine, gendering of its spatial context. Therefore, in the following sections of this chapter, I consider the exhibition-making conventions *Exhibit, Body (Inanimate),* and *Design* - which incorporates *Material, Colour, Decoration,* and *Graphic* - as the strategies, through which this can be accomplished.

4.1.2 OBJECT I: EXHIBIT

So far, I have provided a definition of the phenomenon of *gender-neutral fashion* in Chapter 1.0, which informs my gender-neutral fashion exhibition narrative. My definition was further supported by data gathered from a very carefully identified group of designers and brands, in reference to chronology, geographic origin and attitude towards genders. More importantly, in Chapter 2.0, I presented a selection of objects, which were corresponding to my definition and were sourced from the same designers' presentations or brand lookbooks, along with relevant comments from leading fashion media. Furthermore, I introduced these objects as 120 gender-neutral *Variants* and 120 gendered *Hypothetical Originals* and grouped them in the distinct categories *Gendered Object, Garment, Accessory, Body (Animate), Design, Material, Colour, Decoration, Graphic,* and *Style.* In Chapter 4.0, I propose a spatial strategy around the display of the 120 Variants and their Hypothetical Originals; however, in this section of my thesis, I record and reflect on earlier stages of my research and on an alternative method of considering groupings within my initial collection of exhibits (Matrix 01).

As stated in the Preface, my research is contextualised by the fields of fashion, curation and architecture, whilst the bulk of my professional experience has been in architecture. It was, therefore, expected that my early investigation attempts would stem from architectural discourse. Within the study of gendered spaces, Daphne Spain argues, *"the mechanism perpetuating gender stratification is the transfer of knowledge. When that transfer is inhibited by spatial barriers, gender stratification is slow to change. But when the importance of spatial institutions is recognized and barriers to knowledge are reduced, one of the supports of gender stratification systems is removed"* (Spain, 1992, p.243). Additionally, according to sociologist Pierre Bourdieu, whose writing from 45 years ago is respected and recognised as relevant to this day, *"the social world may be the object of three modes of theoretical knowledge, each of which implies a set of (usually tacit) anthropological theses"* (Bourdieu, 1977, p.10). If the architectural space can accommodate the transfer of knowledge, it can be hypothesized that the narrative structure becomes the physical manifestation of the way knowledge is communicated. Bourdieu's three modes of knowledge, *Objective*, *Subjective*, and *Reflexive* could potentially be interpreted as three sections of an exhibition in which objectivity is attributed to the designer, subjectivity linked to the layer of interpretation of garments through fashion media and imagery, and reflexivity associated with the wearers.

A
appliqué
aubergine

B
bias-cut
black
blouse
blue
boning
bronze
burgundy

C
camel
canvas
cape
chalk
coat
cobalt
corsetry
cotton
cream
crystals
cut

D
deconstruction
denim
diamonds
draping
dress
dungarees

E
embroidery

F
female
flannel
fleece
floral
fur

G
gathering
gauze
gold
grey
gunmetal

J
jacket
jacquard
jersey

K
knit

L
leather
lilac

M
male
maroon
metallic

N
navy
neoprene
neutral

O
organza
oroton
overcoat
overskirt

P
pink
poplin
printing

R
red
robe
rubies

S
sequins
shirt
silk
silver
skirt
sleeves
snakeskin
suede
suit
sweater

T
t-hirt
tailoring
tank
taupe
textile
tobacco
top
trousers
tulle
tunic
tweed

U
undershirt

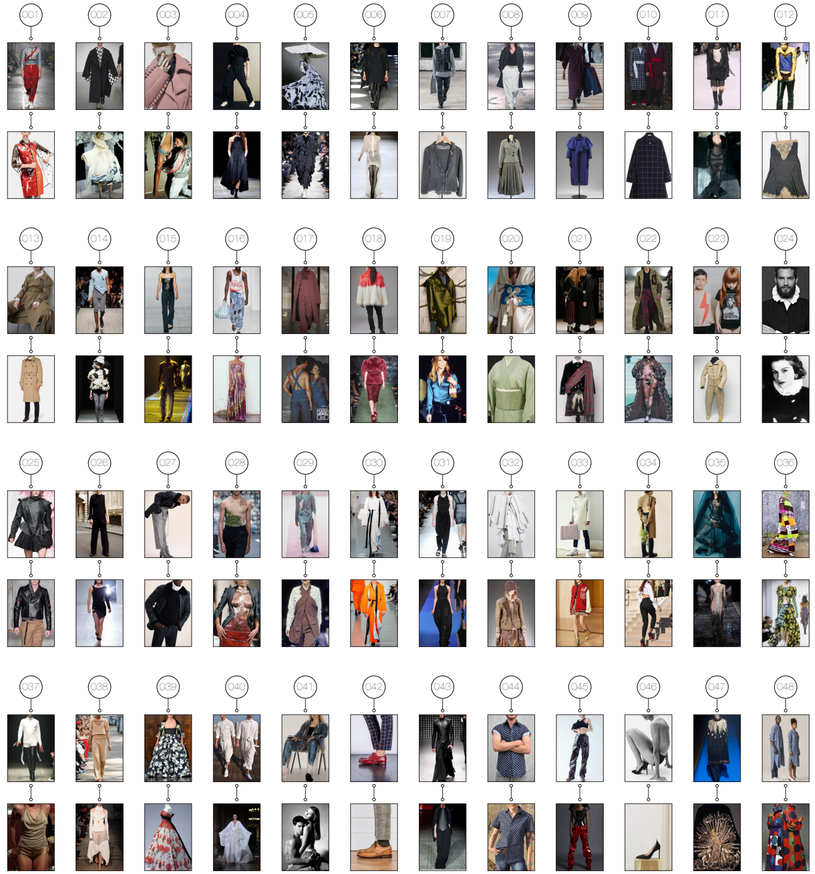
V
velvet

W
white
wool

TABLE 07 Word Cloud and Glossary

Early Methodology

The selection of exhibits was initially a response to contemporary fashion and media and their increasingly observable preoccupation with non-binary genders. The aim of this selection was to demonstrate the different ways, in which the two gender binary extremes could be blended, and how the disjunction between the two could be bypassed. Within the context of a draft exhibition proposal, the 48 exhibits (Matrix 01, p.237) are listed according to the exhibition sections in which they had been placed. Textual object descriptions were sourced through leading fashion media and combined in a word cloud, which was later interpreted as a glossary of attributes (Table 07). The attributes were mapped within the broader categories *Chronology*, *Genders*, *Typology*, *Fabrication*, *Materials*, and *Colours* (Tables 8-13). At the time, and exceptionally in this section of my thesis, these terms refer to the interrelationships and commonalities between objects, as opposed to the links between object and genders.



MATRIX 01 The 48 Variants and the 48 Hypothetical Originals, which correspond to the early stages of the research

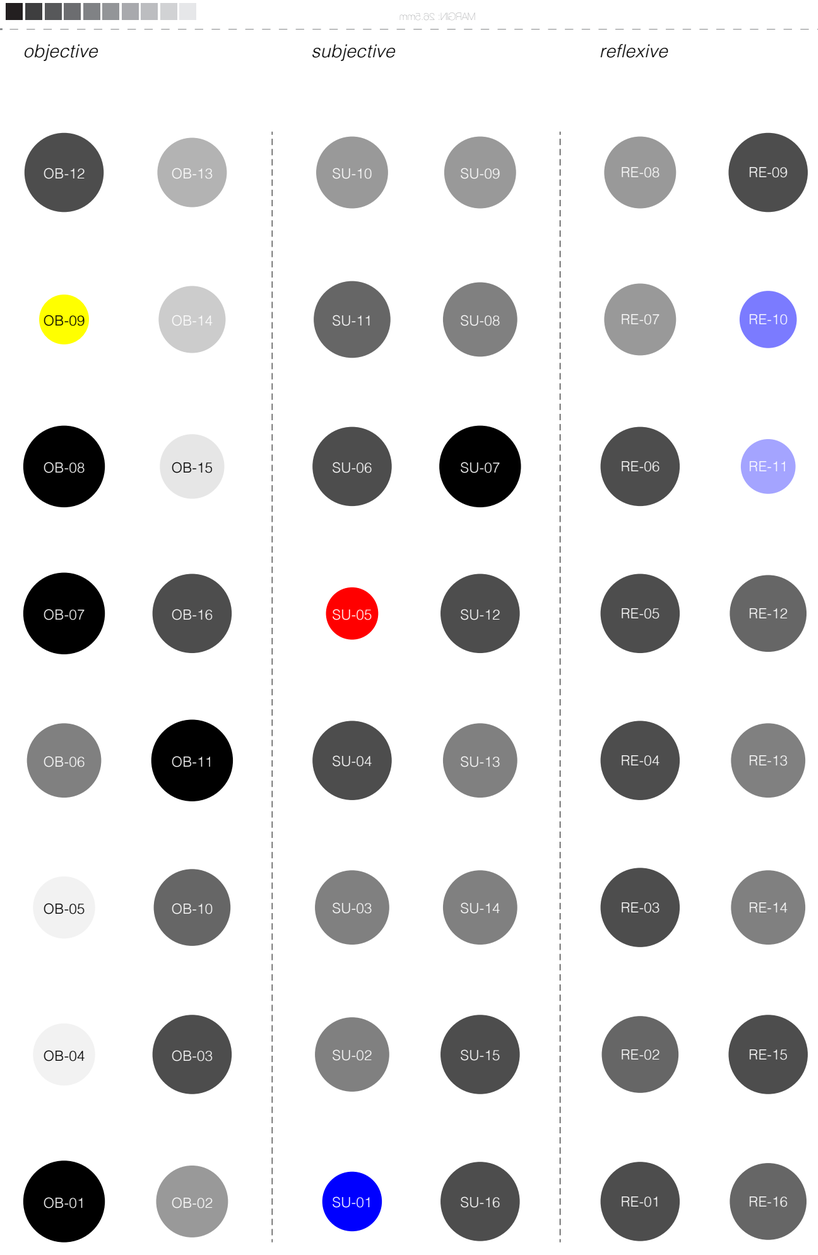


TABLE 08 Chronology: suggested grouping of exhibits by year

Chronology

The overall chronological spectrum of the 48 exhibits ranged from 1928 to today, however it was evident that the primary focus of the exhibition would be the present, including the very recent historical past, spanning from 2010 to 2018. While acknowledging the impact of time in the relationship between fashion and genders, the exhibition narrative prioritized contemporary garments. The graphic representation of *chronology* (Table 08), a proportional colour-coded study, illustrates how each of the exhibition sections includes a maximum of two historic objects among the dominance of contemporary garments. The graphic language of Table 08, where the diameters of the diagrammatic circles indicate a percentage, is applied to the subsequent Tables, providing the visual association between time and the material properties considered.

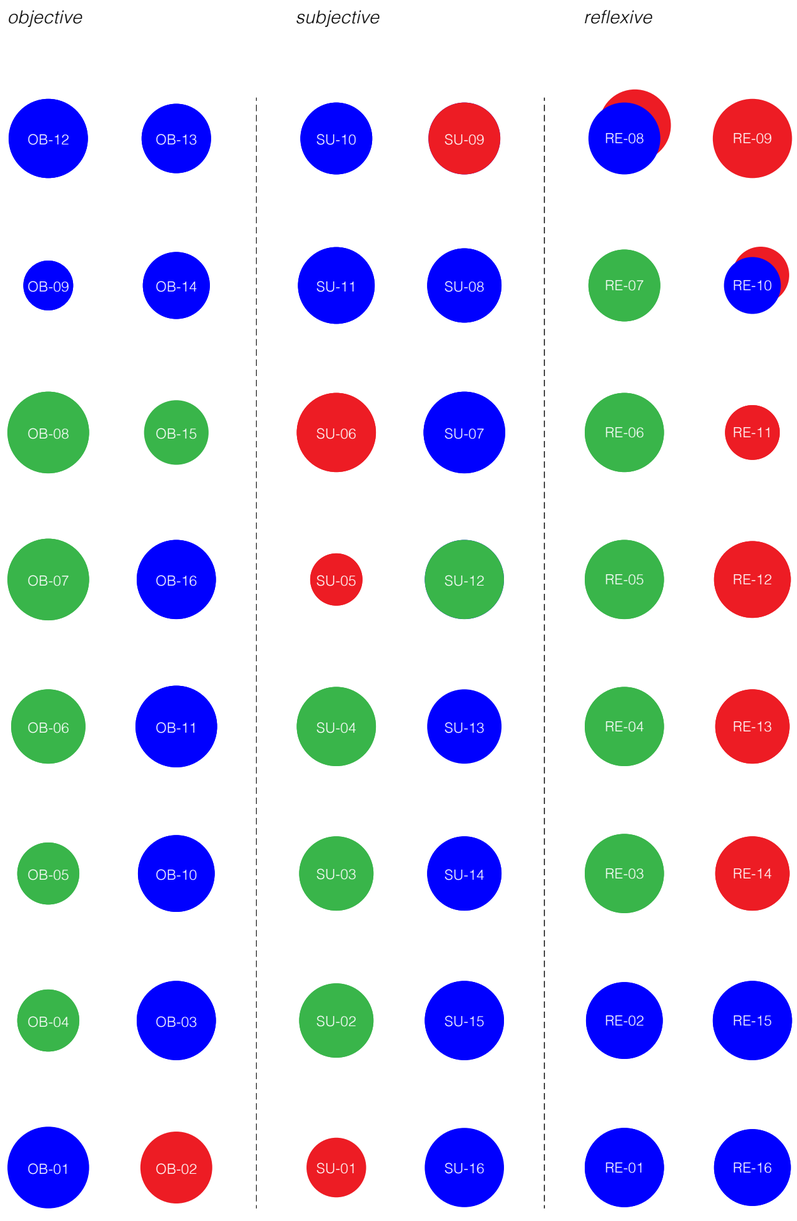


TABLE 09 Genders: suggested grouping of exhibits by mode of presentation (menswear, womenswear, non-binary)

Genders

For the purposes of this analysis, *genders* (Table 09) referred to the binary-gendered classification of the collection, in which each garment was presented, menswear and womenswear. In many cases this was not applicable, as some of the collections were dual-gender or neutral. The resulting graphic represented the intended gender for each exhibit (male, female, non-binary).

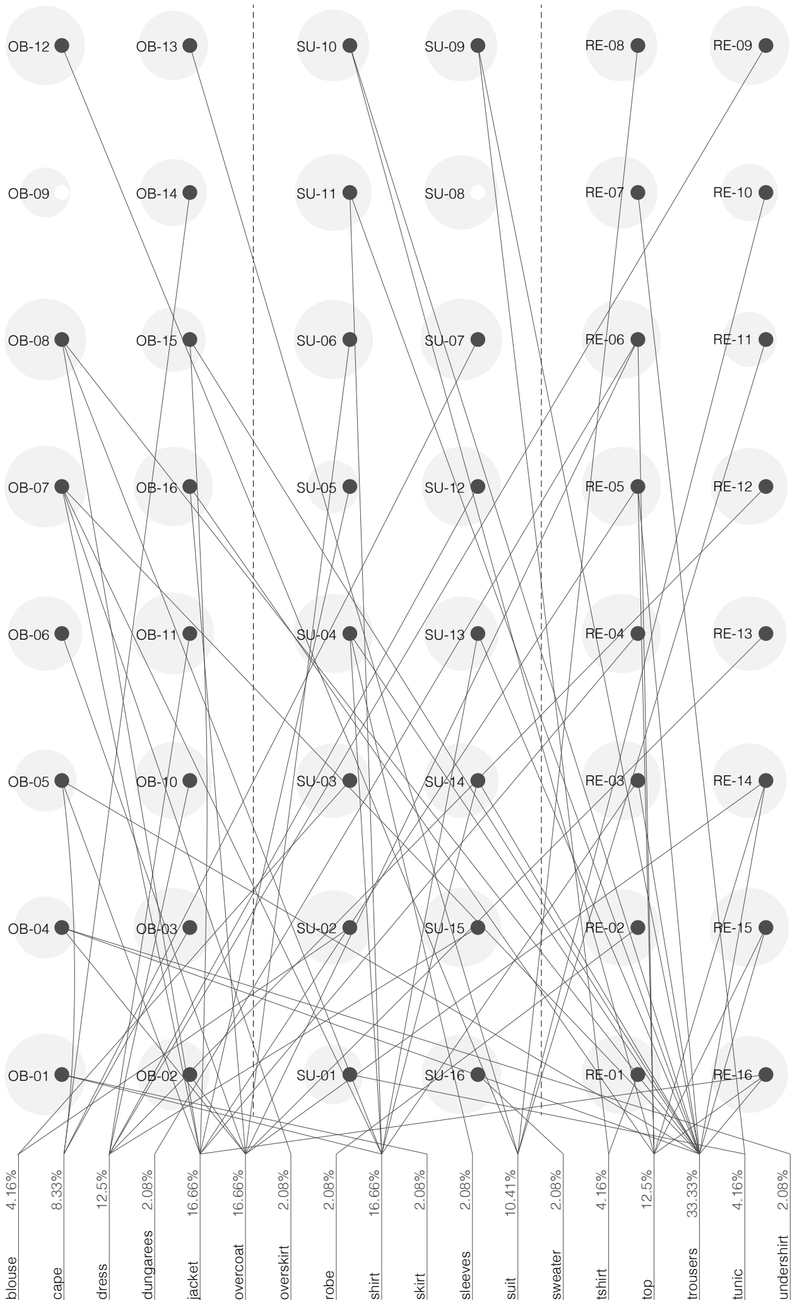


TABLE 10 Typology: suggested grouping of exhibits by type of garment

Typology

After establishing the appropriate time frame and intended gender, it was important to consider the types of garments, measured by occurrence[85] (Table 10). The word cloud (Table 07) indicated to the following:

1.	blouse	7.	overskirt	13.	sweater
2.	cape	8.	robe	14.	t-shirt
3.	dress	9.	shirt	15.	top
4.	dungarees	10.	skirt	16.	trousers
5.	jacket	11.	sleeves	17.	tunic
6.	overcoat	12.	suit	18.	undershirt

The types of garments can signify binary-gendered preconceptions. It is understood that garments such as dresses, tunics, or overskirts are made for females, however in the context of this selection, this statement was untrue. Therefore, a study of typology alone would be inadequate in describing neutrality. However, based on Austrian philosopher Otto Weininger's (2005, p.7-8) description of gender as variable between male and female characteristics, I had argued that all the exhibits expressed some level of neutrality. The hypothesis around garment typology was then reframed; it was suggested that the garments with higher rates of occurrence in the exhibition, such as trousers, shirts, jackets, overcoats, and dresses, were the ones constructed for all gender identities.

[85] For instance, capes appear four times among the 48 exhibits, which is expressed as a percentage of 8.33%.

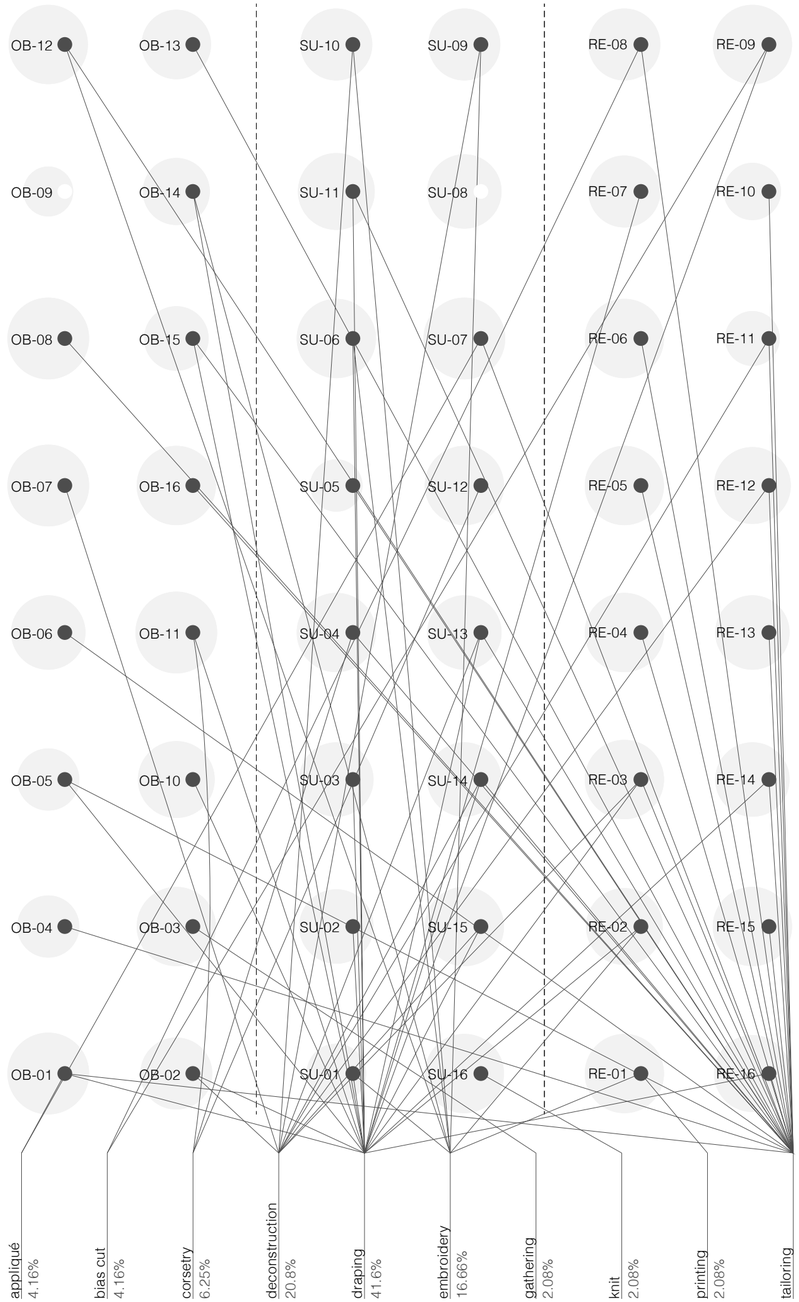


TABLE 11 Fabrication: suggested grouping of exhibits by fabrication method

Fabrication and Materials

Similarly to the typology of garments, the word cloud (Table 07) suggested recurring methods of fabrication (Table 11), and use of materials (Table 12).

List of fabrication methods:

1. appliqué
2. bias-cut
3. corsetry
4. deconstruction
5. draping
6. embroidery
7. gathering
8. knitting
9. printing
10. tailoring

List of materials:

1. boning
2. canvas
3. cotton
4. crystals
5. denim
6. diamonds
7. flannel
8. fleece
9. fur
10. gauze
11. jacquard
12. jersey
13. leather
14. neoprene
15. organza
16. oroton
17. poplin
18. rubies
19. sequins
20. silk
21. snakeskin
22. suede
23. tulle
24. tweed
25. velvet
26. wool

The most prominent fabrication technique within the selection was tailoring. Professor of clothing and textiles Virginia Stolpe Lewis (1976) describes clear distinctions between tailoring for men and for women. Indicatively, Stolpe Lewis argues, *"a man's collar differs from a woman's collar in that it must hug the back of the neck with a stiff, soft crease. Women's collars have a softer roll and set away from the neck"* (Stolpe Lewis, 1976, p.171). Lewis' study of fabrication continues to reference the gender binary, which can be attributed to the time it was conducted, however even more recent similar investigations of fabrication methods (Lee and Steen, 2014) maintain this division, where appliqué (or decorations made from self-fabric), true bias, corsetry, draping, embroidery, and fine gathering are strongly associated with womenswear.

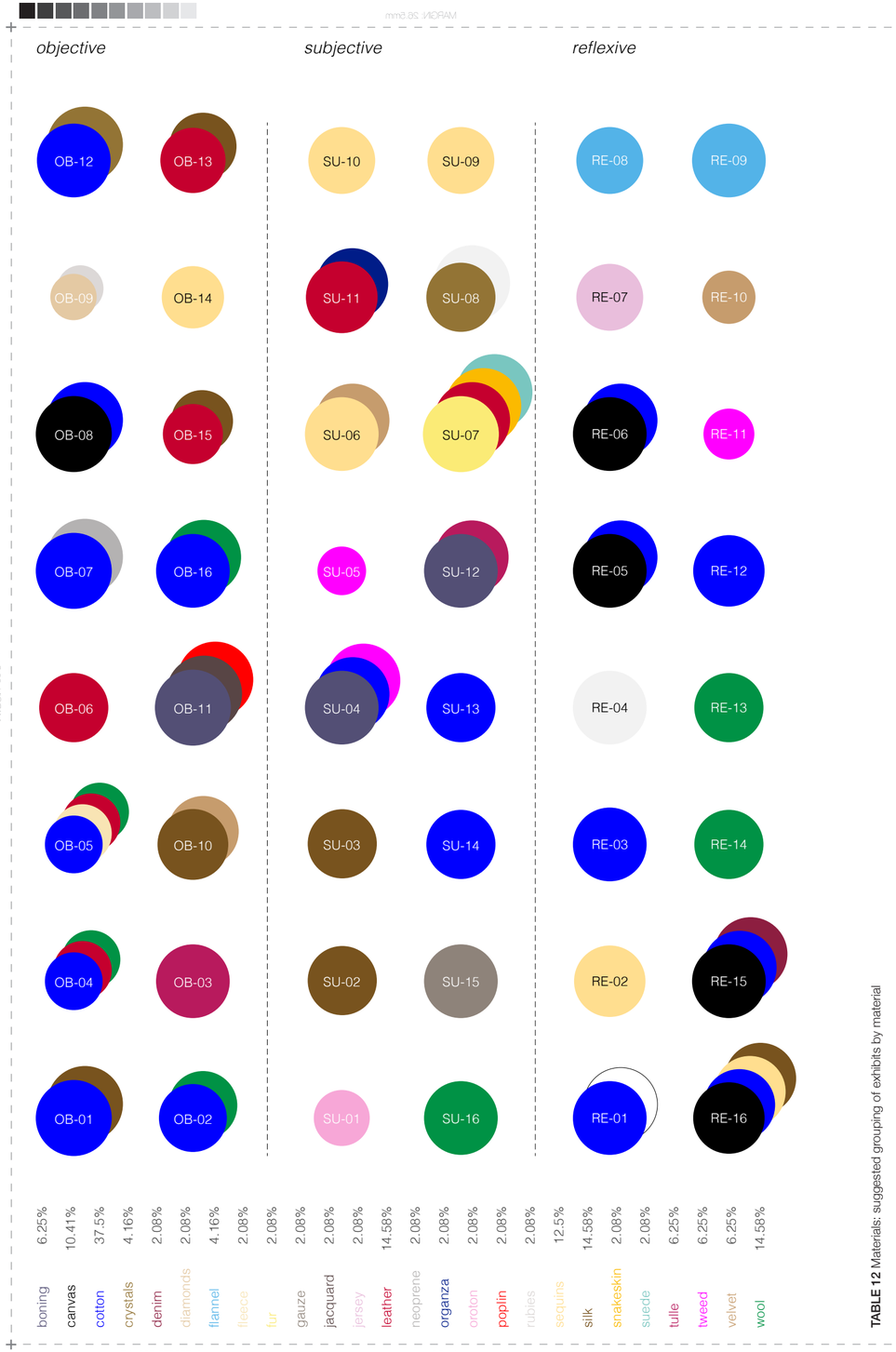


TABLE 12 Materials: suggested grouping of exhibits by material

American fashion historian Anne Hollander described how, before the late seventeenth century when most garments were made by male tailors for both genders, *"clothes for men and women differed in shape, which made for different erotic emphasis, and men's fashion had always taken the imaginative lead; but male and female garments were nevertheless quite similar objects"* (Hollander, 2016, p.47). However, Hollander argued that during the eighteenth and early nineteenth centuries, women's involvement in dressmaking and their accepted expertise at fine needlework introduced *"a difference in the way clothes were conceived and made for the two sexes came into existence for the first time, a separation that profoundly affected both the character and the reputation of fashion for the next two centuries, and that still survives"* (Hollander, 2016, p.47).

If the gender of the garment maker in the past resulted in the assumed gendering of materials and fabrics, where the finer ones automatically read as feminine, it can be argued that in contemporary times these associations may be reinterpreted or subverted within gender-neutral fashion. Furthermore, it can be argued that utilizing gender-specific fabrication methods on garments intended for the binary opposite gender constitutes neutrality in fashion. This assumption was illustrated by the inclusion of two seemingly binary-gendered exhibits, a pinstriped flannel, bias-cut men's suit from Earl of Bedlam (RE-08, 2014) and a pinstriped flannel, bias-cut women's dress from Valentin Yudashkin (RE-09, AW2017). In both cases the fabrication method was associated with one gender and the material with its binary opposite, resulting in garments, which are predominantly binary-gendered, but begin to demonstrate the hybridization of male and female elements.

TABLE 13 Colours: suggested grouping of exhibits by colour

Colours

Through their experiments, Senior Lecturer of Psychology Sheila J. Cunningham and Professor of Psychology C. Neil Macrae have demonstrated *"that the cultural proliferation of colour–gender associations serves as a foundation for the activation and application of stereotypes"* (Cunningham and Macrae, 2011, p.609). Their study argues that pink and blue colour cues *"trigger the activation of gender-related knowledge, whether the colours comprised part of the to-be-judged stimuli (i.e., forenames or objects) or were simply an irrelevant part of the stimulus display"* (Cunningham and Macrae, 2011, p.609). This has been attributed to the colour specificity of the environments, in which children grow, and extends into adulthood. Additionally, John Harvey, Reader in Literature and Visual Culture, argues that, in fashion, *"colour dies in menswear in the nineteenth century, leaving colour and brightness to women."* (Harvey, 2013, p.197).

The study of colour within the selection of objects for the exhibition (Table 13) produced the following results:

1.	aubergine	8.	cream	15.	navy
2.	black	9.	gold	16.	pink
3.	blue	10.	grey	17.	red
4.	bronze	11.	gunmetal	18.	silver
5.	burgundy	12.	lilac	19.	taupe
6.	camel	13.	maroon	20.	tobacco
7.	cobalt	14.	metallic (other)	21.	white

Black and white appeared in approximately 40% and 30% of the exhibits respectively, which suggested that the expression of neutrality in fashion is largely affected by the same type of cultural conditioning. A neutral colour palette, including off-white and grey hues, can be straightforwardly attached to non-binary gender identities. There are, however, objects, such as the all-red Homic ensemble for men (OB-16), on which the predispositions prompted by colours are highlighting the binary-gendered contrast.

MARGIN: 26.5mm
MARGIN: 15mm

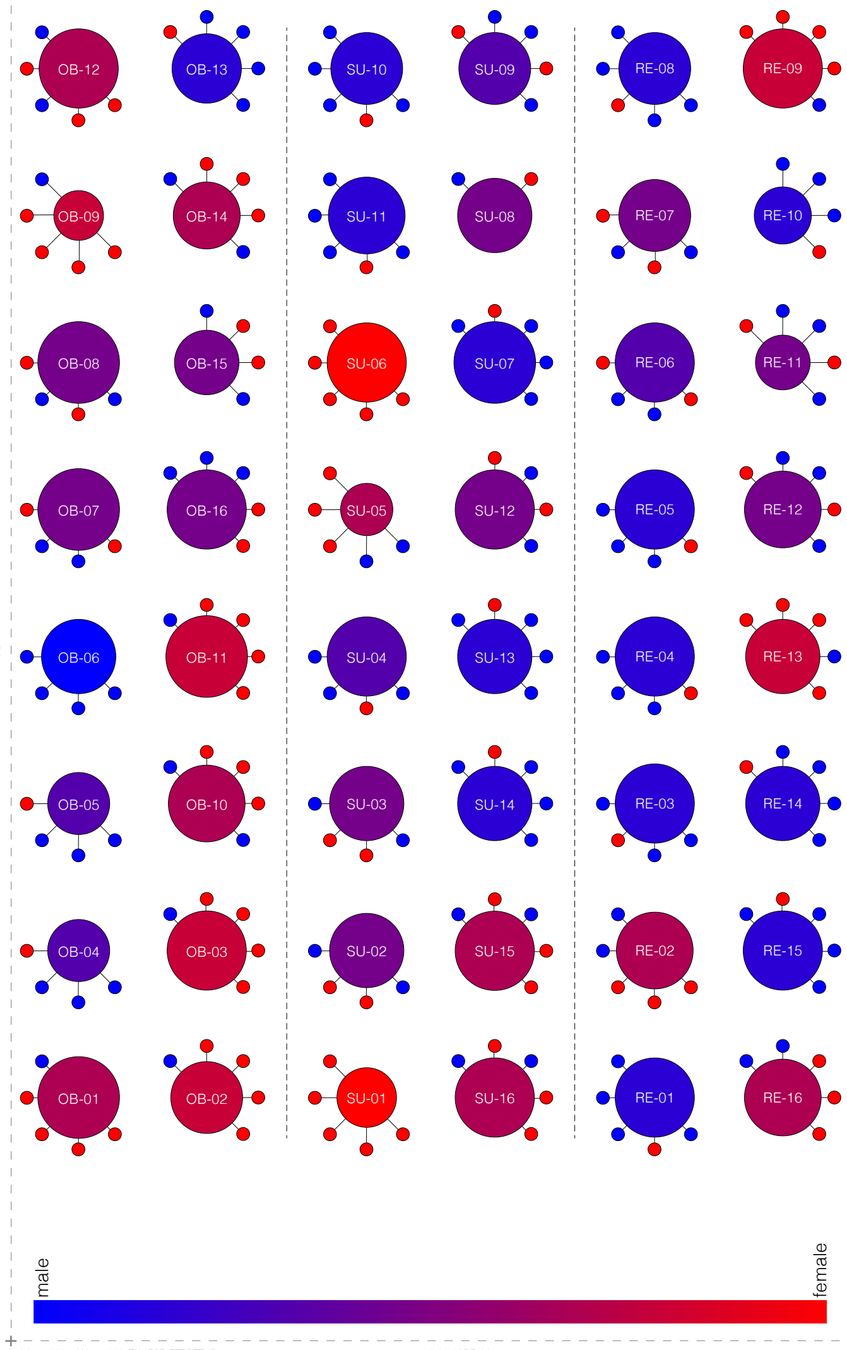


TABLE 14 Neutrality: visual representation of the phenomenon of gender-neutrality as the sum of Tables 07-13

MARGIN: 33.5mm
MARGIN: 40mm

Neutrality

The final analysis of the objects (Table 14) was a comparative study of the additive impact of the categories, which have been presented in this document. However, as chronology is less relevant to the materiality of the exhibits, it was omitted from this study. Additionally, the gender of garments, which have been presented as gender-neutral, or for both genders, had not been marked. All remaining properties had been marked based on their presumed binary-gendered associations. The resulting graphic representation of this analysis is akin to Otto Weininger's (2005, p.7-8) description of gender as variable between male and female characteristics. The exhibits were situated between the two binary extremes, suggesting that gender-neutral fashion can be defined as the sum of *Genders*, *Typology*, *Fabrication*, *Materials*, and *Colours*.

This method provided an indicative identification of recurring themes within the exhibits, and it was aimed towards the articulation of a definition of gender-neutral fashion. Retrospectively, I identify the shortcomings of this approach; firstly, I engaged with spatial intervention and objects before establishing a theoretical framework on which to base my definition of gender-neutrality, and, secondly, the word cloud (Table 07) can be contested within the context of academic research, as it obscures the clarity of academic referencing. Architect Renier de Graaf writes, *"most architects are louzy theorists; I am no exception. Whenever we offer theories, they should be mistrusted. We go where our work leads us and develop thoughts along the way. Revelations about larger things in life, if they come at all, are incidental by-products of our (often banal) labour"* (Graaf, 2017, p.xi). As a design practitioner, I fully identify with de Graaf's assessment and concede that I too am likely to prioritise practical experience over theoretical assumption in my practice and research. However, as a further acknowledgement of my accepted professional conditioning, I have based the structure of the research - as detailed in Chapters 1.0 and 2.0 of this document - on a considered definition of gender-neutral fashion, which is then further illuminated by objects and clear references. However, this early method of recording and visually presenting the interrelationships between exhibits can inform possible alternative directions for the research, where specific material commonalities of the 120 Variants are prioritised in the articulation of gender-neutrality. Finally, this method may also contribute to exhibition-making practice, where the latter is not linked to academic research, as a system to record and reconfigure fashion exhibitions.

MARGIN: 15mm
MARGIN: 26.5mm
A4 FORMAT: 210mm (W) x 297mm (H)
OVERSIZED FORMAT: 270mm (W) x 350mm (H)

Fig.53 (above) Rootstein mannequins of (and next to) American fashion designer Phillipe Blond of design duo The Blonds,
(below) Mannequin models PB-1, PB-2, PB-3, PB-4 (left to right)
© Rootstein 2015

4.1.3 BODY (INANIMATE)

Within the context of retail, mannequins are being developed to reflect nonbinary gender identities; for instance, in 2015 mannequin manufacturer Rootstein created *The Blonds* collection (Fig.53), which was modelled after gender-nonconforming fashion designer Phillipe Blond (Talusan, 2018), of the designer duo The Blonds, and *"seemed to encompass all facets of his personal style*" (Black, 2015). Most notably, in 2018 American retailer The Phluid Project created gender-neutral mannequins (Fig.54). Founder Rob Smith claims, *"mannequins* […] *are always either distinctly male or female, with male mannequins featuring broad shoulders, broad chests and narrow hips, and female mannequins often featuring a larger bust, a nipped waist and wider hips. In truth, they're often a good study of what society sees as the ideal male and female body type. And though gender-free shopping spaces have existed before this* [The Phluid Project store, New York]*, in retailers like Selfridges in the U.K., they've often just simply removed all the mannequins from these areas"* (Lubitz, 2018). Notably, the omission of bodily representation may work as a retail strategy, but not as an exhibition-making one.

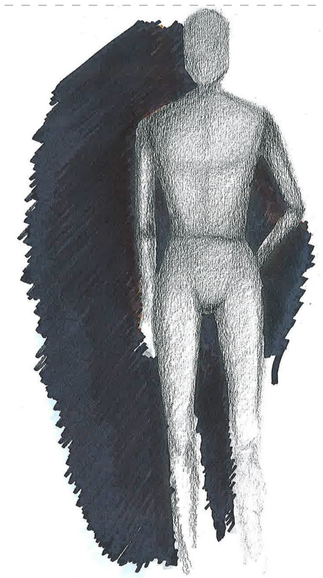


Fig.54 (top left) Gender-neutral mannequins by American retailer The Phluid Project, New York © The Phluid Project 2018
Fig.55 (top right) Sketch of gender-neutral mannequin for museum displays © Antonis Daikos 2017
Fig.56 (below) Modified female Bonaveri bust for the exhibition *Lanvin: Dialogues*, Fosun Art Foundation, Shanghai, curated by Judith Clark © Antonis Daikos 2019

The Phluid Project's mannequin appears as the first, or at least as the most highly publicised, attempt towards explicitly interpreting a nonbinary body within a commercial context. The design originates from a female form used for the display of lingerie, which has been modified to have narrower hips and less prominent breasts (Lubitz, 2018). Notably, the starting point for Smith's design investigation was the female mannequin, as male mannequins are deemed *"far too tall, and* [their] *size* [is] *influenced by gendered beauty ideals in the cultural moment of their manufacture"* (Chapin, Green and Neuberg, 2019, p.83). Additionally, the reduction of the breasts alludes to top surgery[86] on bodies of AFAB[87] individuals, which strengthens the link between the revised shape of the mannequin and its symbolic nonbinary presentation.

Body modification is as much a commercial consideration within fashion, as it is a museological one. Analogous techniques of adding or subtracting volume to and from areas of the mannequin, even to the effect of top surgery (Fig.56), are utilised in exhibition-making practice; body modification in museum displays is not necessarily linked to gender identity and interpretation, but rather to historic fashion or to the effective display of garments. Researcher in museology Anne-Sofie Hjemdahl claims, *"museological research on dress as museum objects seems not to have been particularly concerned with the historical practice of displaying dress. It is, however, interesting to ask how different exhibition practices have produced specific bodies and to explore how museums have related to bodies and to human life itself in exhibitions of dress and fashion."* (Melchior and Svensson, 2014, p.128). In their co-authored report *Exhibiting Gender: Exploring the Dynamic Relationships between Fashion, Gender, and Mannequins in Museum Display* (2019), academics Chloe Chapin, Denise Nicole Green and Samuel Neuberg add:

> *"Museums have a different kind of consumer, and the idealised human body that is reflected is contextually bound; in the attempt to create a narrative of historical dress, staff often seek an archetypal representation of fashion standards of a particular time.* […] *By necessity, the mannequins used to mount displays and represent the wearer's body (not just in shape, but in habitus) need to respond in their form and aesthetics to embody (literally) current understandings and expressions of gender.* […] *Gender is complex: informed and produced through intersections with other aspects of identity like sexuality, religion, nationality, ability, age/generation, race, and ethnicity. Mannequins are by nature static, thus already diminishing the complexity of the fashioned body"*
>
> (Chapin, Green and Neuberg, 2019, p.81)

[86] See also entry *Top Surgery* (APPENDIX A: GLOSSARIES)
[87] See also entry *AFAB/AMAB* (APPENDIX A: GLOSSARIES)

Criteria	Female	Male	Child at age 8
standing height	64.5 inches (163.8cm)	70 inches (177.8cm)	51 inches (129.5cm)
eye-level standing	60 inches (152.4cm)	66 inches (167.6cm)	48 inches (121.9cm)
shoulder width	20 inches (50.8cm)	20 inches (50.8cm)	12 inches (30.5cm)
arms extended forward	33 inches (83.8cm)	36 inches (91.4cm)	25.5 inches (64.8cm)
arms extended upward	80.5 inches (204.5cm)	89.5 inches (227.3cm)	63 inches (160cm)
arms extended to sides	66 inches (167.6cm)	72 inches (182.9cm)	60 inches (152.4cm)
turning radius	48 inches (121.9cm)	48 inches (121.9cm)	36 inches (91.4cm)
seat height	15 inches (38.1cm)	18 inches (45.7cm)	13 inches (33cm)
wheelchair width	25 inches (63.5cm)	25 inches (63.5cm)	25 inches (63.5cm)
wheelchair length	42.5 inches (108cm)	42.5 inches (108cm)	42.5 inches (108cm)
eye-level from wheelchair	44 inches (111.8cm)	49 inches (124.5cm)	36 inches (91.4cm)

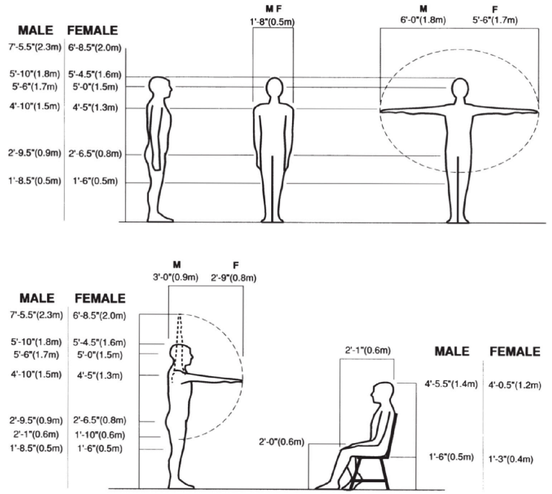


Fig.57 Basic adult human dimensions (Dean, 2002, pp.41-42) © David Dean 2002
Dean notes, *"most people fit into the chart on p. 41. Those persons with special needs add other dimensions to the data. General measurements have been provided for persons in wheelchairs, since these devices add significantly to a person's spatial requirements"* (Dean, 2002, p.39)

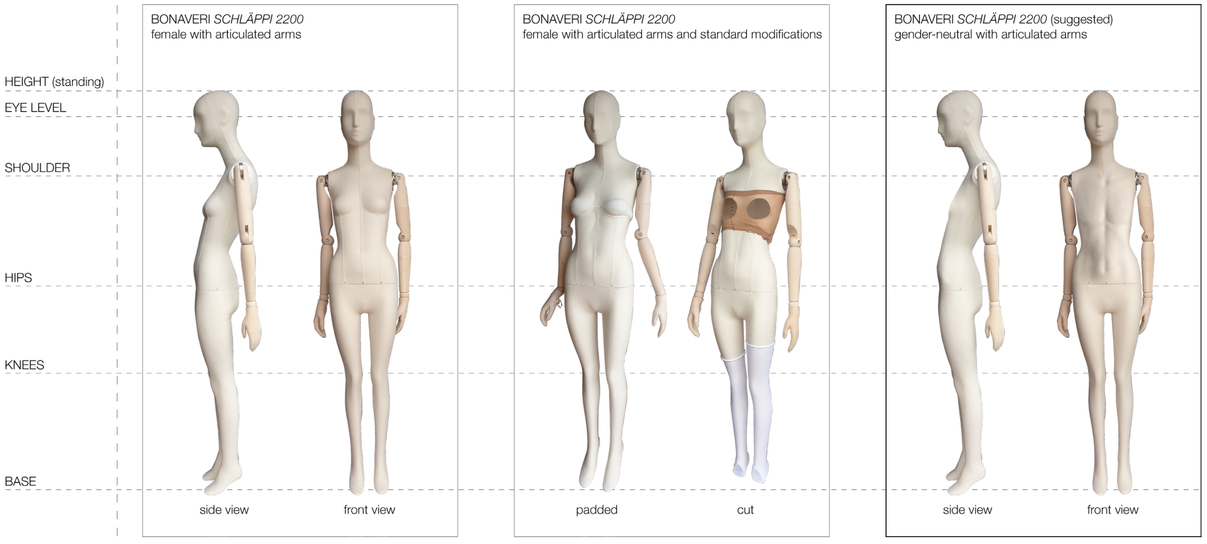


Fig.58 *Study of Bonaveri Schläppi 2020 Mannequins: existing female, modified female, and suggested gender-neutral, based on David Dean's proportions © Antonis Daikos 2021*

My initial considerations (Fig.55) around the relationship of mannequins in museum displays with the expressions of gender associated with contemporary gender-neutral fashion were not dissimilar to Smith's design for retail; I also used the conventionally smaller (Fig.57) female form as a starting point and reduced the prominence of the breasts, whilst retaining the waist circumference, increasing the width of the shoulders, and adding articulation to the arms. The resulting proportions of my proposed interpretation of the gender-neutral body were comparable to Smith's. However, the museological interpretation of the body can also be informed by accepted conventions (Fig.57). Exhibition designer David Dean states:

> *"The human being is a design factor that influences and relates to all other composition-related considerations. Fundamentally, human beings have only one archetype with minor variations in size, weight, features, and the like. The basic model includes a main section (trunk), appendages (arms and legs) and a head. These are symmetrically organized along the mid-line of a spinal column. Variations in girth, height, length of foot, and hat-size are relatively minor, no matter how important they may be to a person's self-image. The largest variations in size exist between youth and adulthood. There is roughly a 162 percent increase in height from age 5 to 20. In contrast, the difference in average height between adult males and females is less than 1 percent."* (Dean, 2002, p.39)

Adhering to Dean's premise and binary-gendered record of conventions, and combining it with Smith's equivalent commercial design approach, I have created a visual representation of a gender-neutral mannequin based on the Bonaveri Schläppi 2200 (Fig.58). The sizing of this new mannequin may be proportional to Dean's average measurements of the body. However, as a future development, the different sizes of gender-neutral mannequins could be classified within an equally gender-neutral reference framework, such as the Body Shape Templates by American retailer, Gender-Free World (GFW) (Fig.59), previously discussed in section 2.4.4 of this document.

Fig.59 *Body Shape Templates from the sizing guide of GFW. (See also Table 06, p.111) © GFW 2018*

4.2 EXHIBITION DESIGN

The considerations around the inherent gendering of museums and display mannequins, as well as the classifications of exhibited objects have a direct impact on the design of the exhibition installation. The correlation between gender identity and space has been explored in the writings of architect Aaron Betsky, who claims that *"as the technologies of communication, education and production make it increasingly possible for us to create more flexible personality structures* […]*, our spaces can become flexible reflections of ever-changing ways of living"* (Betsky, 1997, p.170). If Betsky's definition of a flexible personality structure extends to gender identity, it can then become possible for the physical space of the exhibition to denote the latter.

Whilst studying gender and sexuality in museums, Professor of English Amy Levin echoes the respective arguments of Lucy Nicholas (2014)[88] and Valerie Steele (2013)[89] for a *postgender sociality* and a *queer sensibility*; Levin argues, *"museums necessarily build stories around objects, but they need to find ways of interpreting objects queerly without at the same time monumentalizing gay identity or treating it as a universal given"* (Levin, 2010, p.172). Additionally, in the study of cultural elements, academic Raymond Williams defines the *dominant* as the status quo, the *residual* as that which stems from tradition, and the *emergent* as cultural innovation and new meanings (Williams, 2003, pp.121-126). Based on these definitions, curator Paul O'Neill situates exhibition-making practice within *emergence*, "*the promise of overcoming, transgressing, evading, renegotiating, or bypassing the dominant"* (O'Neill, 2012, pp.25-26). Exhibition-makers rely on the interrelationships among the current, the established, and the new. Fashion, as the medium, ultimately contains all three elements, exhibition-making is emergent, the museum environment is inherently residual, and the assumption of binary gender is dominant. This dynamic poses a challenge for exhibition-makers as mediators between the avant-garde and the orthodox; it is perhaps too early to fully assess the novelty, or durability, of the phenomenon of gender-neutral fashion, however it is an opportune time to populate curatorial methods and conventions with the broad, and now visible, spectrum of emergent genders.

[88] See also APPENDIX A: GLOSSARIES
[89] See also *INTRODUCTION*

Within the context of professional practice, my engagement with fashion exhibition-making is evidenced by a series of collaborations with fashion exhibition-maker Judith Clark since 2015. More specifically, I have created architectural drawings and visualisations for the exhibitions *Louis Vuitton: La Galerie* (Atelier Louis Vuitton, Asnières-sur-Seine, 2015) (Fig. 61, overleaf) and *Seta* (Museo Salvatore Ferragamo, Florence, 2020) (Fig.44, p.232, and Fig.60) and assisted in the design and installation of the exhibitions *Fashion Historiography: 500 Years of Fashion Books* (Courtauld Institute of Art, London, 2015) and *Lanvin: Dialogues*[90] (Fosun Art Foundation, Shanghai, 2019) (Fig.14, p.44).

Fig.60 *Seta,* Museo Salvatore Ferragamo, 2020, curated by Stefania Ricci in collaboration with exhibition-maker Judith Clark
(left) Concept 3D model by Antonis Daikos for one of eleven window installations accompanying the exhibition
(right) View of the realised installation in the Salvatore Ferragamo Headquarters
© Judith Clark Studio 2020

[90] My involvement in the exhibition *Lanvin: Dialogues* was supported by the London Doctoral Design Centre (LDoc) student development fund for work placements, which was provided in addition to the funding of this research.

MARGIN: 26.5mm

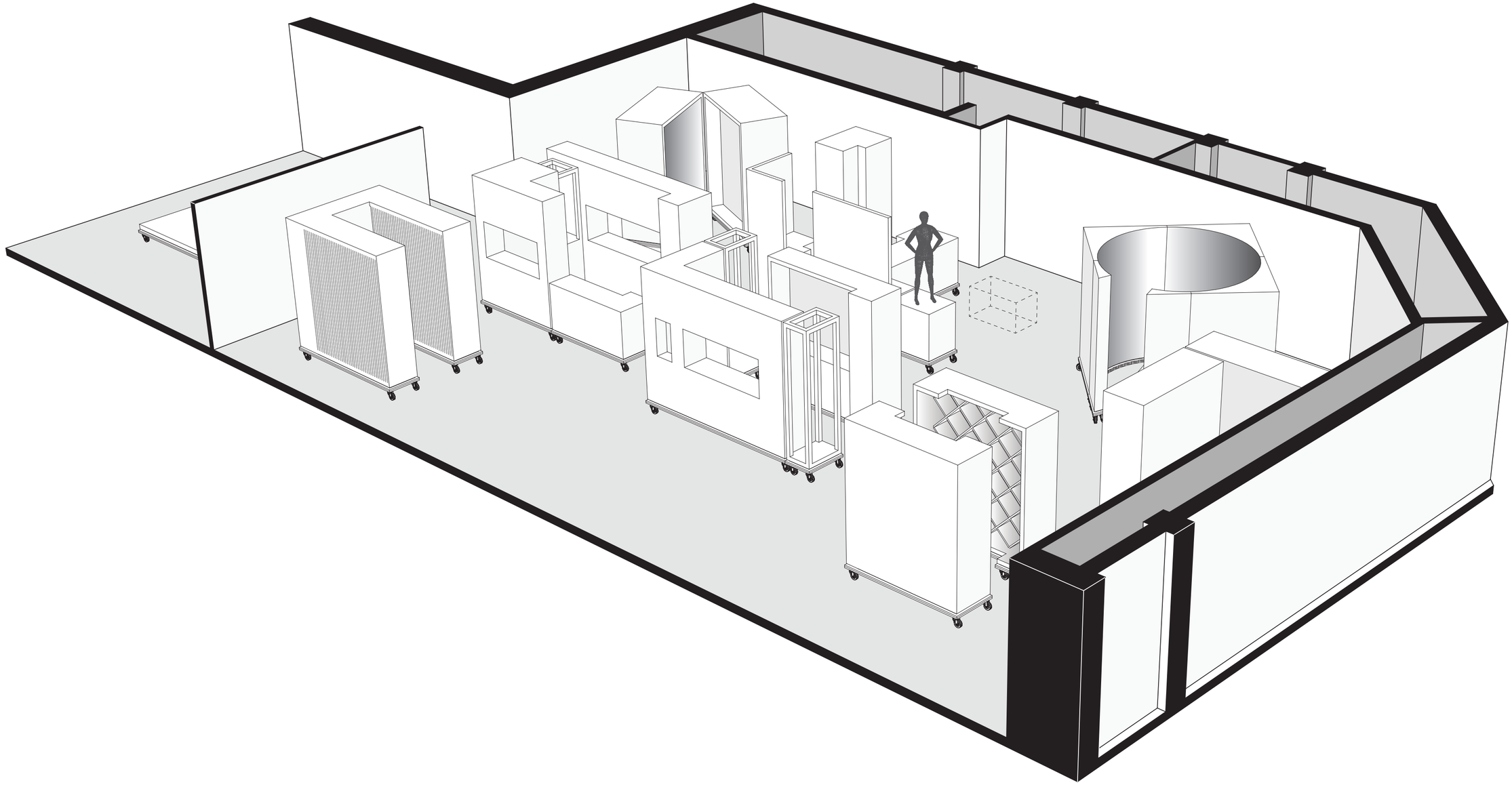


Fig.61 *Louis Vuitton: La Galerie,* Atelier Louis Vuitton, Asnières-sur-Seine, 2015, curated by Judith Clark
Concept 3D model of the ground level of the exhibition by Antonis Daikos
© Judith Clark Studio 2015

MARGIN: 26.5mm
MARGIN: 26.5mm
OVERSIZED FORMAT: 270mm (W) x 350mm (H)

Additionally, within the context of this research, my installation *Pitchfork* (Fig.62-64) in the Fashion Space Gallery[e1] vitrine (London College of Fashion, 2017) focused on expressing the interchangeability of gender roles. One of the recurring themes within the research is the replication of established gender norms (Butler, Roof). The installation was inspired by Grant Wood's *American Gothic* (1930), which depicts the starkness of binary gender. Central to the composition, the pitchfork reaffirms traditional expectations; it is held upright by a man dressed in denim work gear, who appears to succumb to the (gendered) expectation of manual labour. In the painting, the woman is obstructed, placed off-centre, and is visually connected to the house in the background through the repetition of pattern, lace trim, and colour between her clothes and the carpenter gothic window. Wood fabricated this rural narrative after coming across Dibble House in Eldon, Iowa. The same familiar setting has been graphically reinterpreted and juxtaposed against the reversal of roles, expressed through fashion; the manual labour associations and vintage denim gear (on loan from Aro Archive, formerly Strut Archives), have shifted towards the woman, and the black, gender-neutral lace vest (on loan from designer Jamie Elwood, AW2016) blends into the black and transparent background of the vitrine and is shown on an explicitly male mannequin. At the time it was realised, this installation foreshadowed the practical preoccupations of the research in the field of fashion exhibition-making, with particular reference to gender identities.

Fig.62 *Pitchfork, vitrine installation, Fashion Space Gallery, 2017 © Antonis Daikos*

[91] The installation was co-funded by the Centre for Fashion Curation (CfFC) and Fashion Space Gallery

My experience with fashion exhibitions and installations, as briefly described in this section of my thesis, directly informs my method of interpreting gender-neutral fashion within the context of a museum or gallery. The upcoming proposal for the exhibition *Q* at The Curve gallery is structured as a portfolio of architectural diagrams and visualisations, integrated within my thesis format, and accompanied by descriptive texts around my practice. The exhibition-making strategies identified as part of my proposal are the exhibition topography, the mapping of genders, the orientation of the mannequins, the use of augmented reality, the disruption of the display, and the material properties of the installation.

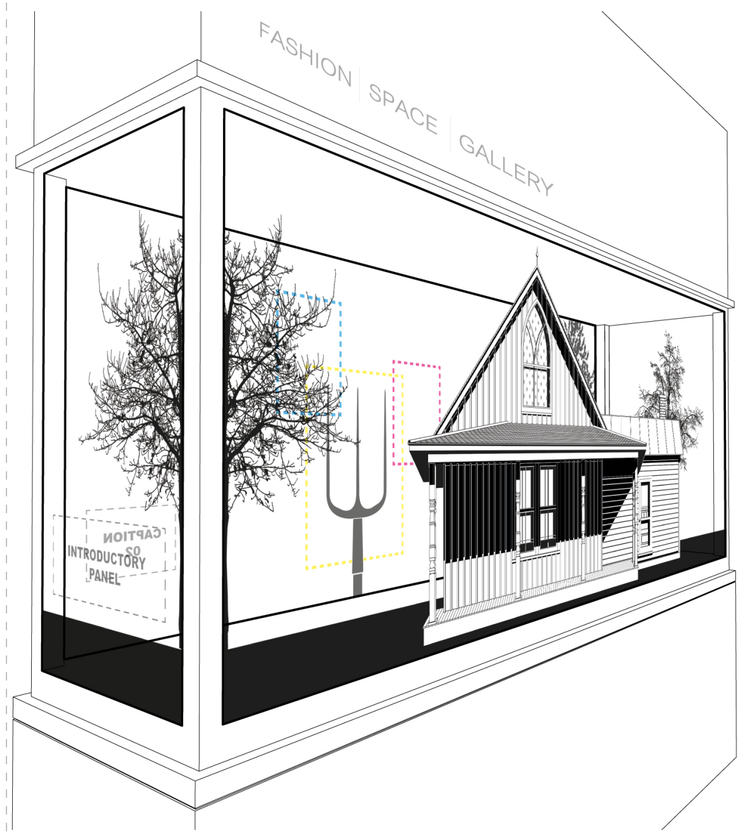
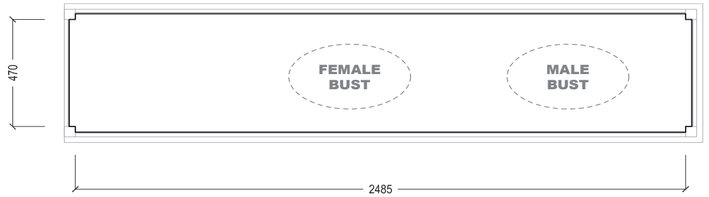
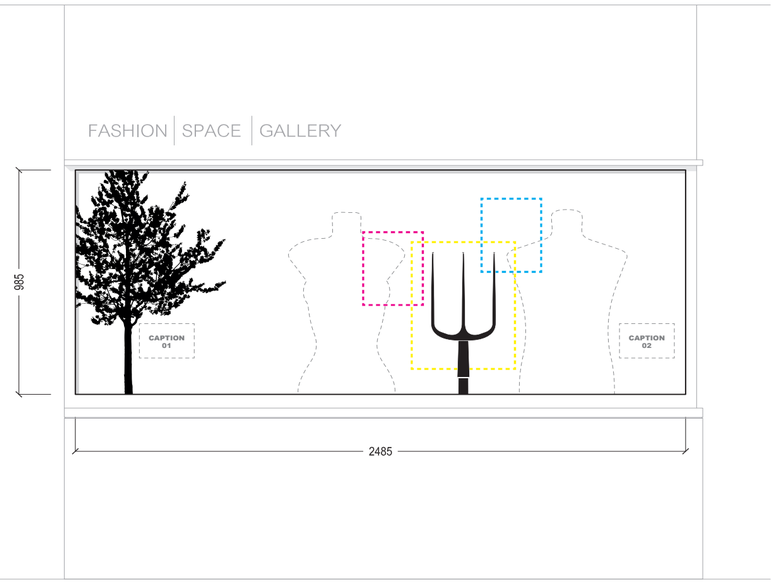


Fig.63 Concept 3D model of *Pitchfork, vitrine installation, Fashion Space Gallery, 2017 © Antonis Daikos*

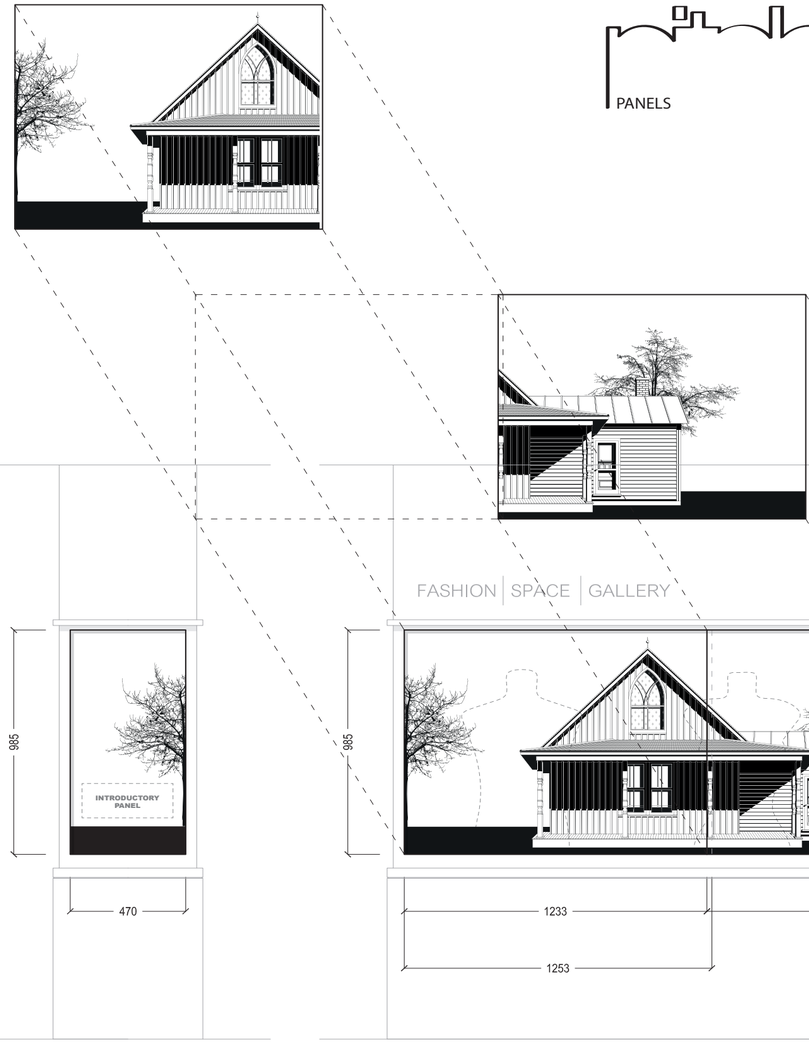


plan



elevation A

elevation B



elevation C

Fig.64 *Pitchfork*, vitrine installation, Fashion Space Gallery, 2017
Architectural concept drawings for the vinyl graphics installed around the vitrine
© Antonis Daikos

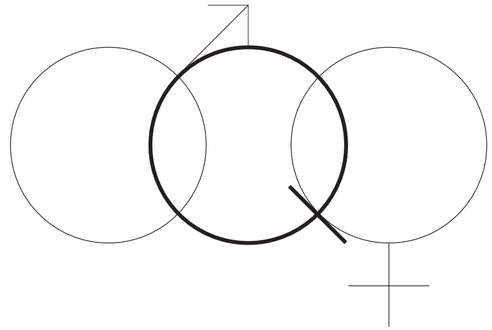
4.2.1 *Q*

Art historian Bonnie English states, *"over the last fifty years, fashion design has questioned gender differences"* (English, 2013, p.122). Fashion has been argued as an apt medium to express gender-neutrality within the residual (Williams, 2003) museum context, because of its apparent links to gender identity (Steele, Mauriès, Evans, Thornton, Crane, Cole). Throughout this research - situated within the intersection of three primarily visual disciplines, fashion, architecture, and exhibition-making - I engage with exhibition-makers and curators (Takeda, Spilker, Clarissa, Frisa, Sinclair, Rossi-Camus, Nothdruft), as well as architects (Betsky, Sanders), who have constructed arguments relevant to gender-neutrality. Furthermore, the theory and museological context considered within the research are entwined within exhibition-making practice. The selection and classifications of objects illustrate my reading of the contemporary phenomenon of gender-neutral fashion, whilst the study of relevant (fashion) exhibitions suggests that the preoccupation of fashion with non-binary genders has yet to be explicitly infused into fashion exhibitions and exhibition-making practices.

In the upcoming sections of this chapter, I outline my site-specific proposal for the fashion exhibition *Q*, situated within The Curve gallery (Barbican Centre, London), in the form of a portfolio of architectural diagrams and visualisations, which are integrated with introductory (p.271) and descriptive texts within the format of my thesis. Moreover, I justify the selection of The Curve gallery as the appropriate venue and identify the following exhibition-making strategies:

- The allocation of a *topography*, which reflects the spectrum of genders
- The *mapping* of genders through object placement in physical space
- The orientation of mannequins
- The use of technology for the *augmentation* of the physical installation
- The *disruption* of the visitor experience and
- The *materiality* of the exhibition installation

This proposal reflects my method of interpreting and mapping contemporary gender-neutral fashion, as defined throughout this research and as expressed through the Variants and Hypothetical Originals presented in Chapter 2.0.



In the LGBTQQIAPP+, or abbreviated LGBTQ+, acronym, the letter Q stands for queer, as well as questioning. The term queer, previously considered as derogatory, refers to gender identities and sexual orientations that may not align with the gender binary, and it has now been reclaimed by the LGBTQ+ community. The term questioning appears broader, and it may refer to those who seek to define their own identities across the spectrum of genders.

Whilst the exhibition title *Q* is intended as a tribute to the LGBTQ+ community, it does not explicitly refer to queer fashion. The displayed objects are not made by, or for, people who necessarily identify as queer. According to fashion theorist Elizabeth Wilson, *"fashion is obsessed with gender, defines and redefines the gender boundary"* (Wilson, 2007, p.117). Adhering to Wilson's premise, the aim of this exhibition is to showcase different ways, in which contemporary fashion designers are questioning established assumptions around genders identities.

Since 2007, when Canadian designer Rad Hourani claimed to have *"created the first unisex gender neutral ready to wear collection in fashion history"* (Rad Hourani, no date, About), the term gender-neutral – often used interchangeably with the terms agender, genderless, unisex, or all-gender - has been inserted into the vernacular of leading fashion media, such as Vogue and Women's Wear Daily.

Q is a negotiation of the portion of contemporary fashion, which is inconsistent with expected binary-gendered appearances, and is referred to as gender-neutral. The garments have been arranged within a topographical interpretation of the gradient between the binary extremes of masculinity and femininity, which exist as digital references and become visible through the screen of a smartphone or tablet.

4.2.2 VENUE

Professor of European ethnology Birgitta Svensson claims, *"fashion museology is connected with audience-friendly contemporary designers, creativity and imagination, but also commerce and branding. It is strategically used to attract new visitors and in that sense it is front-stage, while dress museology has become back-stage, handling museum collections. In a way fashion museology has made museum collections redundant or at least secondary to the exhibitions."* (Melchior and Svensson, 2014, p.222). My background as an architect and my research considerations situate my research within fashion museology, as opposed to dress. Despite my being sympathetic towards this distinction, I do not entirely identify with Svensson's claim around the redundancy of museum collections; my research has been informed by the museum collections of the V&A, the MET, and the Kyoto Costume Institute, as well as contemporary mainstream fashion. However, Judith Clark's selection of *"a museum without a dress collection"* (Alison and McCarthy, 2016, p.20) for the exhibition *The Vulgar: Fashion Redefined* (Barbican Art Centre, 2016) exemplifies this approach and echoes American artist Robert Smithson's classification of exhibition spaces without paintings and sculptures as empty or abstract settings (Smithson and Smithson, 1996, p.362). The Curve gallery can be considered as one such empty setting, which has accommodated a plethora of contemporary art installations (Fig. 65) some of which have included dress. Furthermore, placing gender-neutral fashion in The Curve can be linked to its definition within this research as inconsistency with expected appearances.

Fig.65 *Momentum*, The Curve, Barbican. Installation by United Visual Artists (UVA) © UVA 2014

The selection of The Curve as the venue for my first proposal raised the issue of my situating my own practice within a contemporary art context. Writer Dan Fox justifies this concern by claiming, *"visual artists are the only creative workers who use the word 'art' in the title of their own profession – musicians, writers, actors, dancers, illustrators, cartoonists, architects, film directors, designers of all stripes; they're all artists too, but the appellation tends to get owned by visual artists. The title of 'artist' carries with it a specific type of baggage. To wilfully take that on when you're something else – a musician, an illustrator, a fashion designer – suggests you have a high opinion of yourself, that you're worthy of being feted by one of those large museums with neo-classical pillars outside"* (Fox, 2016, p.107-108). This research and exhibition proposal are not intended as claims towards visual, or installation art legitimacy. If exhibiting everyday objects in museums *"as if they were precious sculptures is an arid approach to the implements of everyday life, one that divorces them from the purposes for which they were designed"* (Newhouse, 2005, p.264), if fashion exhibitions can take place in an empty setting with the aspirations of a museum, and if gender-neutral fashion embodies inconsistency, then I argue that a fashion exhibition on neutrality can engage in analogous levels of pretension.

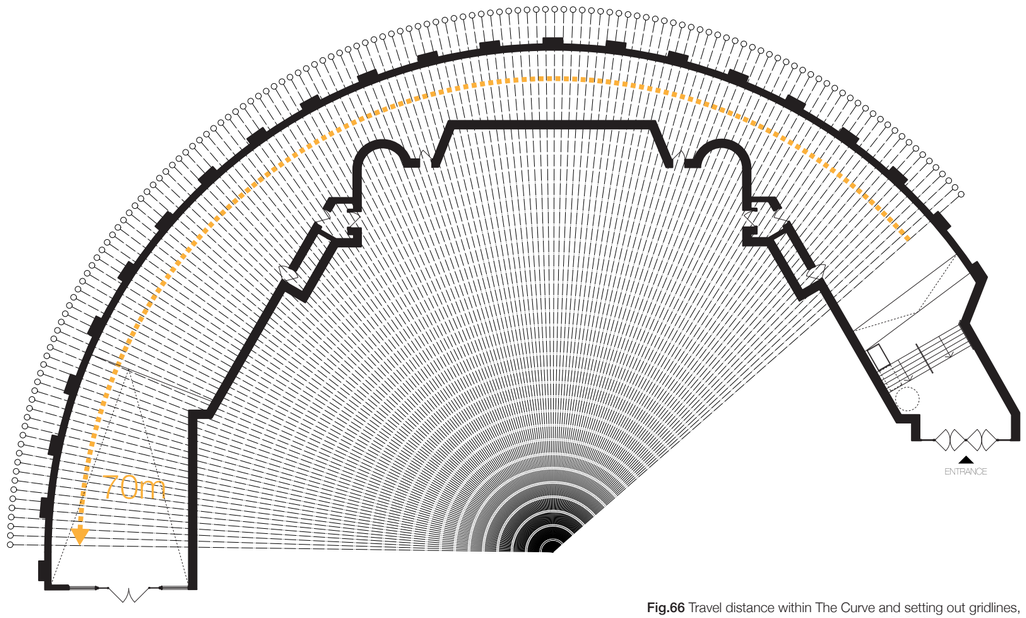


Fig.66 Travel distance within The Curve and setting out gridlines, scale 1:300 © Antonis Daikos

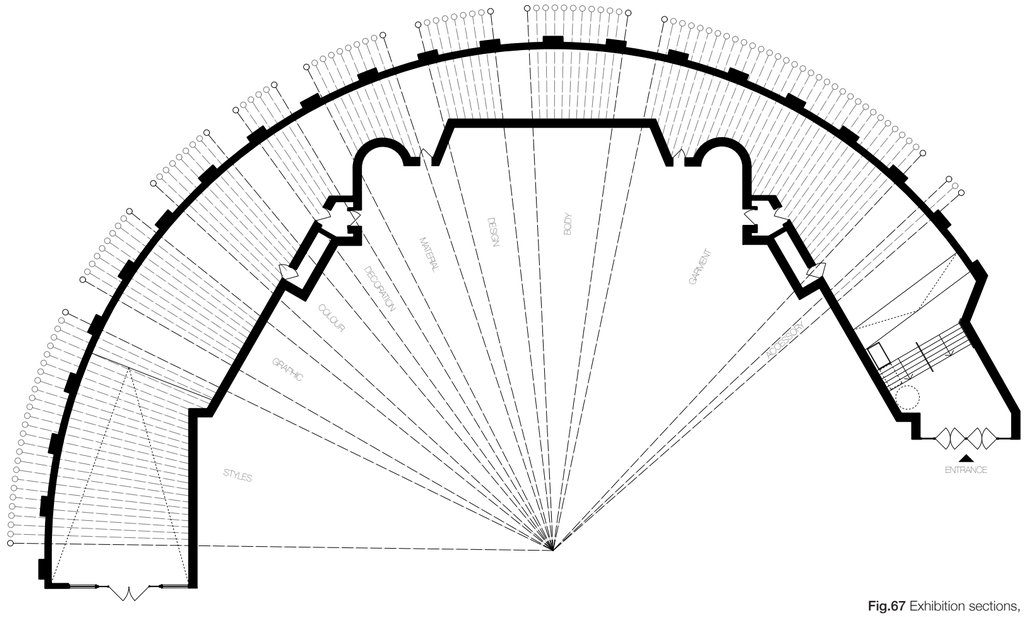


Fig.67 Exhibition sections,
scale 1:300 © Antonis Daikos

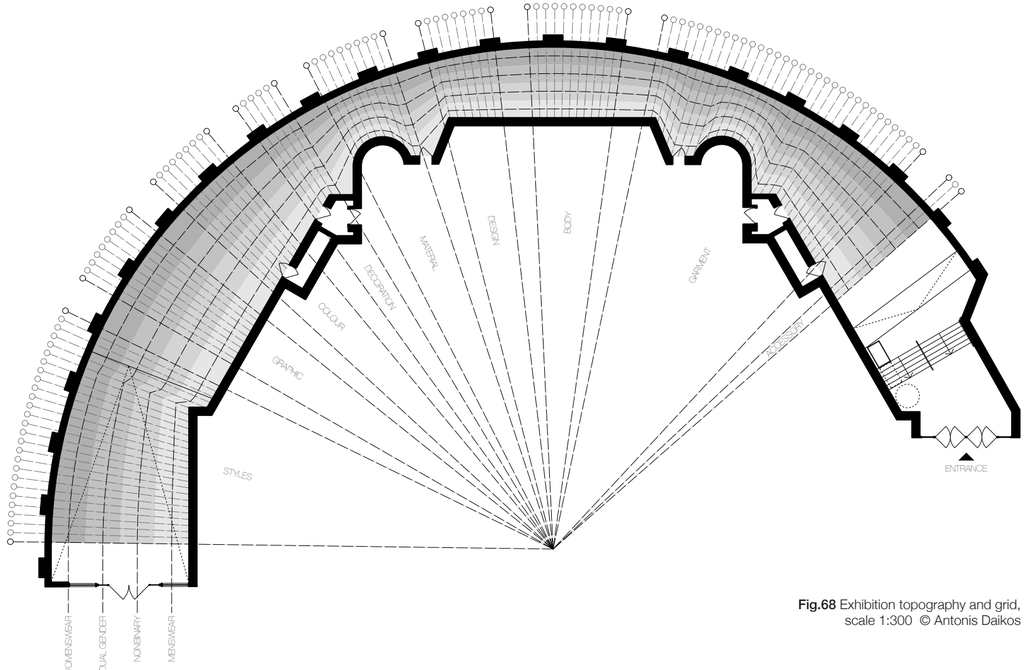


Fig.68 Exhibition topography and grid,
scale 1:300 © Antonis Daikos

4.2.3 TOPOGRAPHY

In Chapter 2.0 of this document, I have presented 119 pairings of objects (Variants and Hypothetical Originals), which comprise the narrative of my research around gender-neutral fashion. The object pairings are grouped according to the following parameters, *Typology* (including accessories and garments), *Body, Design, Material, Decoration, Colour, Graphic* and *Style.* Whilst in my early methodology (Chapter 4.0), I demonstrated that the arrangement of exhibition objects could be determined by any single parameter – for instance, all objects can be arranged by colour, the exhibition sections correspond to the groupings above.

The approximate travel distance for the visitors of The Curve, once they have entered the gallery, is 75m. By allowing 2.5m of unobstructed circulation space on either side of the gallery, my intervention runs approximately along 70m (Fig. 66). The division of this distance by 500mm segments provides 141 setting out gridlines, along which I will array the objects. Furthermore, by strategically removing 22 gridlines, I introduce reliefs within this speculative arrangement and carve out the distinct exhibition sections (Fig.67).

The 500mm divisions do not provide adequate spacing to arrange exhibits consecutively, therefore I need to utilise the varying width of the gallery. Within the definition of gender-neutral fashion in Chapter 1.0, I established gender as a spectrum between the masculine and the feminine and identified designers of womenswear, menswear, dual-gender and gender-neutral fashion as relevant to the research. For the purposes of this exhibition, I define the boundaries of the gallery as representative of the boundaries of the spectrum of genders, where the right wall represents the feminine and the left one the masculine. I then divide each gridline between those boundaries into four equal segments, which in turn define four equal areas, marked in different shades of grey (Fig.68), which correspond to the four categories of designers included in my research.

The centrelines along these four areas and the 119 radial gridlines provide the exhibition grid, which is the framework for mapping the exhibits within this interpretation of the spectrum of genders.

mm8.8S :MIGRAM

MARGIN: 26.5mm

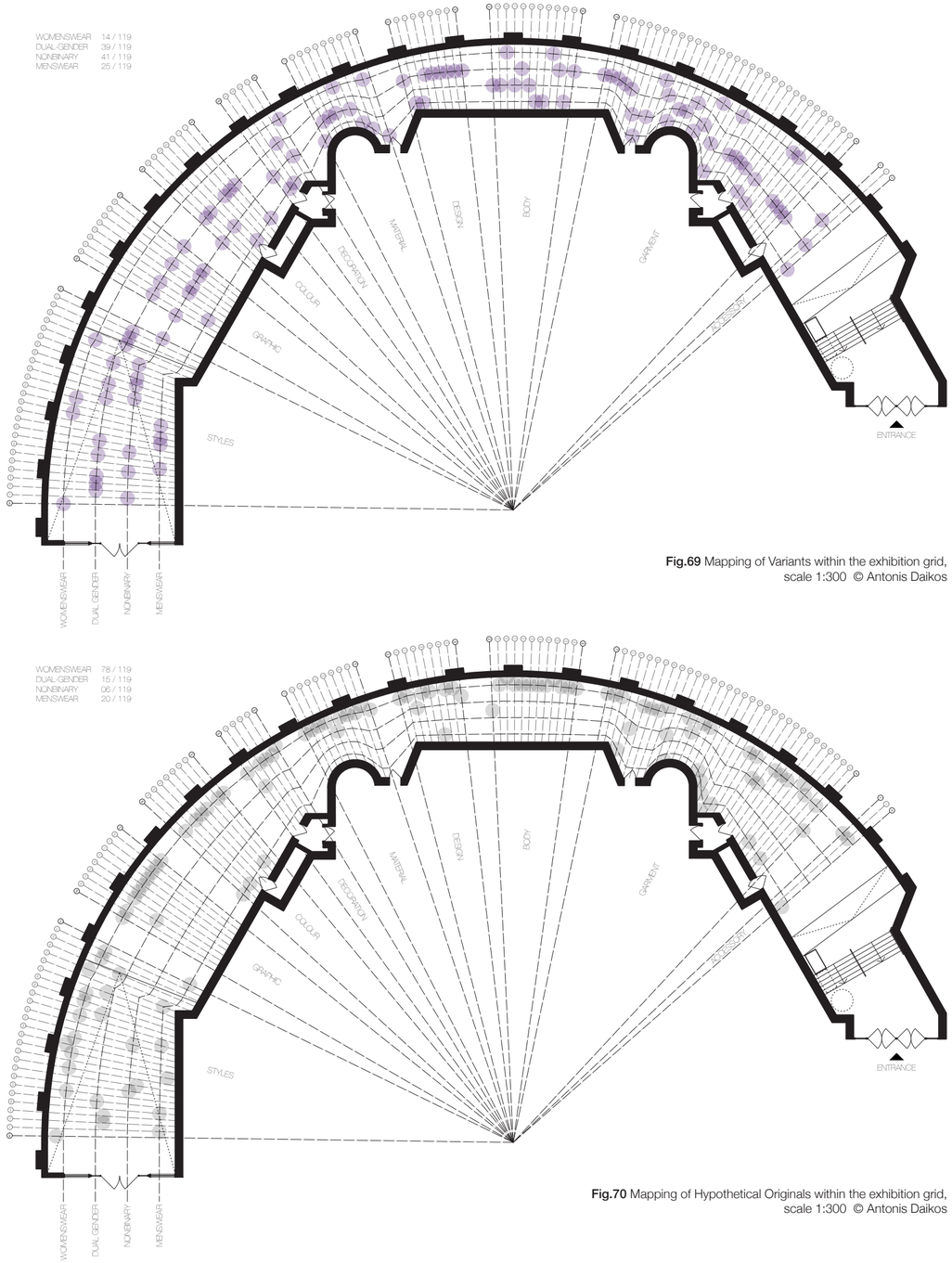


Fig.69 Mapping of Variants within the exhibition grid, scale 1:300 © Antonis Daikos

Fig.70 Mapping of Hypothetical Originals within the exhibition grid, scale 1:300 © Antonis Daikos

(H) mm0.8S x (W) mm0.12 :TAMRAFOR CEDSEFEVO

mm8.8S :MIGRAM

4.2.4 MAPPING OF GENDERS

After establishing the exhibition grid, I arrange the Variants (Fig.69) and Hypothetical Originals (Fig.70) along the gridlines that represent the gendering of the collections in which they were presented, womenswear, menswear, dual-gender and gender-neutral. This mapping provides a quantitative frame of reference for all objects. Within the context of this research, I interpret gender-neutral fashion as the reading of 119 Variants, which include 14 womenswear, 39 dual-gender, 41 nonbinary and 25 menswear objects. The same exercise for the Hypothetical Originals results in the identification of 78 womenswear, 15 dual-gender, 6 nonbinary and 20 menswear objects. The clear dominance of womenswear among the hypothetical originals suggests once again that gender-neutrality is a phenomenon that challenges heterodoxy within the male consciousness, and it largely confronts traditional male ideals through the hybridization of masculinity and femininity.

Within my mapping strategy so far, I consider the physicality of the exhibits and the space they occupy within the exhibition. For this purpose, each object is represented by a circle with a diameter of 800mm, the Variants are marked in purple and the Hypothetical Originals in light grey. This graphic method results in identifying overlaps and clashes between the objects and will be further addressed in section 4.2.6 (p.277).

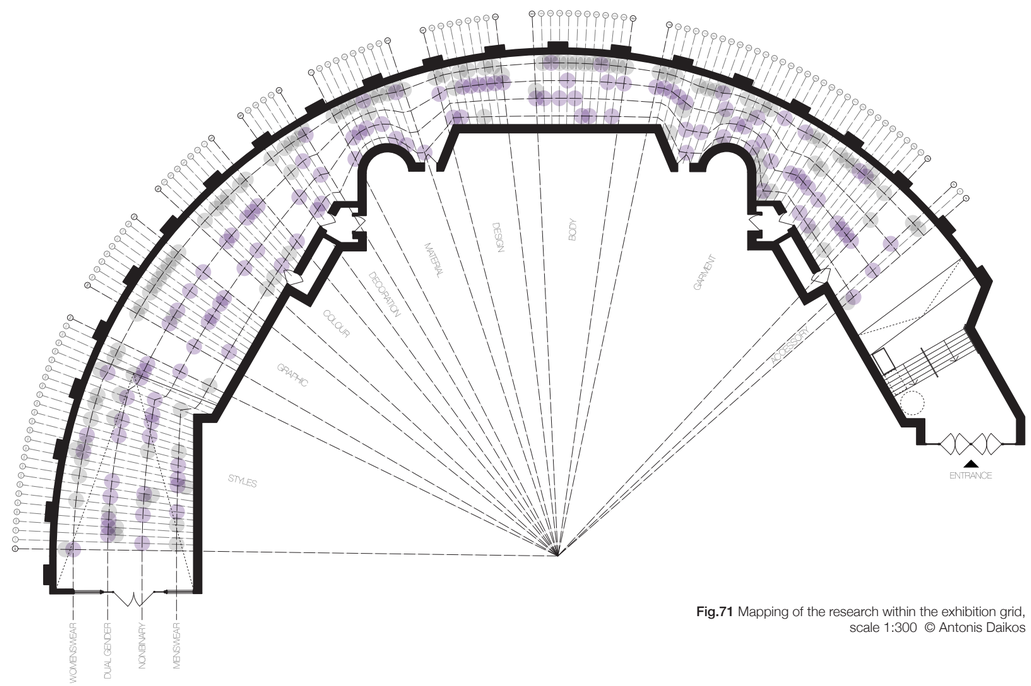


Fig.71 Mapping of the research within the exhibition grid, scale 1:300 © Antonis Daikos

MARGIN: 26.5mm

OVERSIZED FORMAT: 270mm (W) x 350mm (H)

MARGIN: 26.5mm

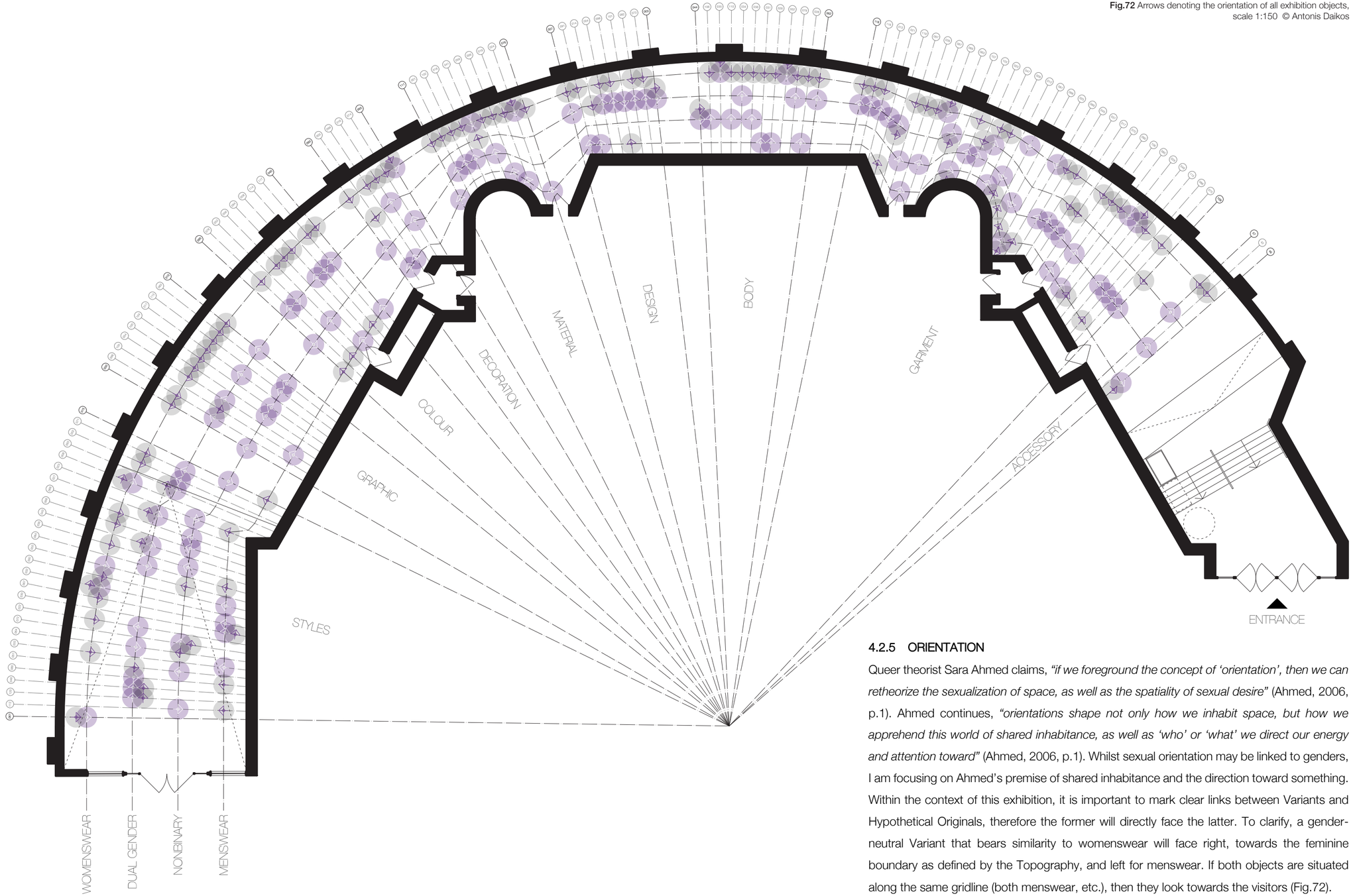


Fig.72 Arrows denoting the orientation of all exhibition objects, scale 1:150 © Antonis Daikos

4.2.5 ORIENTATION

Queer theorist Sara Ahmed claims, *"if we foreground the concept of 'orientation', then we can retheorize the sexualization of space, as well as the spatiality of sexual desire"* (Ahmed, 2006, p.1). Ahmed continues, *"orientations shape not only how we inhabit space, but how we apprehend this world of shared inhabitance, as well as 'who' or 'what' we direct our energy and attention toward"* (Ahmed, 2006, p.1). Whilst sexual orientation may be linked to genders, I am focusing on Ahmed's premise of shared inhabitance and the direction toward something. Within the context of this exhibition, it is important to mark clear links between Variants and Hypothetical Originals, therefore the former will directly face the latter. To clarify, a gender-neutral Variant that bears similarity to womenswear will face right, towards the feminine boundary as defined by the Topography, and left for menswear. If both objects are situated along the same gridline (both menswear, etc.), then they look towards the visitors (Fig.72).

MARGIN: 26.5mm
OVERSIZED FORMAT: 270mm (W) x 350mm (H)

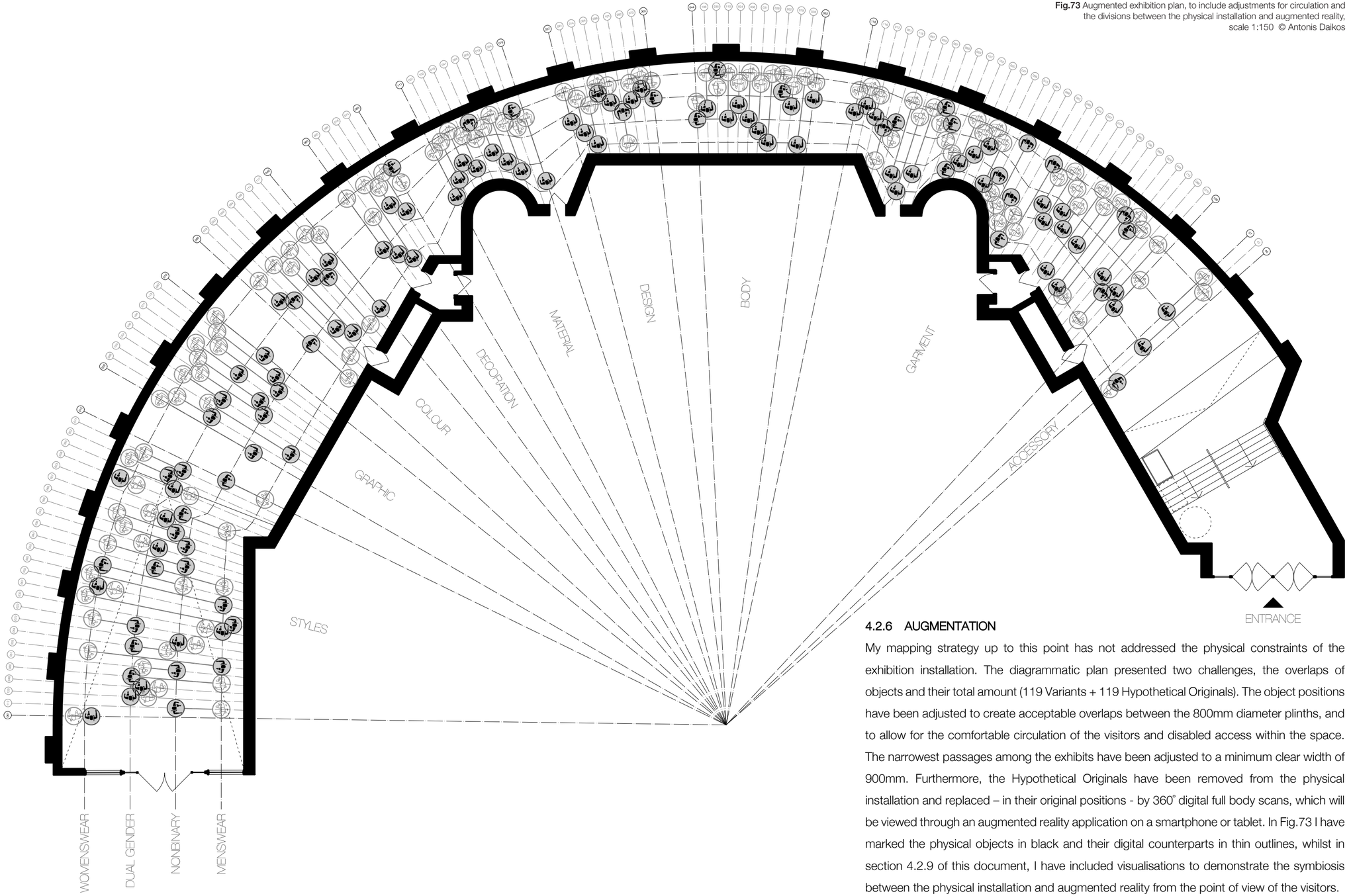


Fig.73 Augmented exhibition plan, to include adjustments for circulation and the divisions between the physical installation and augmented reality, scale 1:150 © Antonis Daikos

4.2.6 AUGMENTATION

My mapping strategy up to this point has not addressed the physical constraints of the exhibition installation. The diagrammatic plan presented two challenges, the overlaps of objects and their total amount (119 Variants + 119 Hypothetical Originals). The object positions have been adjusted to create acceptable overlaps between the 800mm diameter plinths, and to allow for the comfortable circulation of the visitors and disabled access within the space. The narrowest passages among the exhibits have been adjusted to a minimum clear width of 900mm. Furthermore, the Hypothetical Originals have been removed from the physical installation and replaced – in their original positions - by 360° digital full body scans, which will be viewed through an augmented reality application on a smartphone or tablet. In Fig.73 I have marked the physical objects in black and their digital counterparts in thin outlines, whilst in section 4.2.9 of this document, I have included visualisations to demonstrate the symbiosis between the physical installation and augmented reality from the point of view of the visitors.

Fig.74 *Duodecuple Be-Hide,* Alicja Kwade, 2020
Mirror, bronze, granite, sandstone 110 x 240 x 240cm
© König Galerie

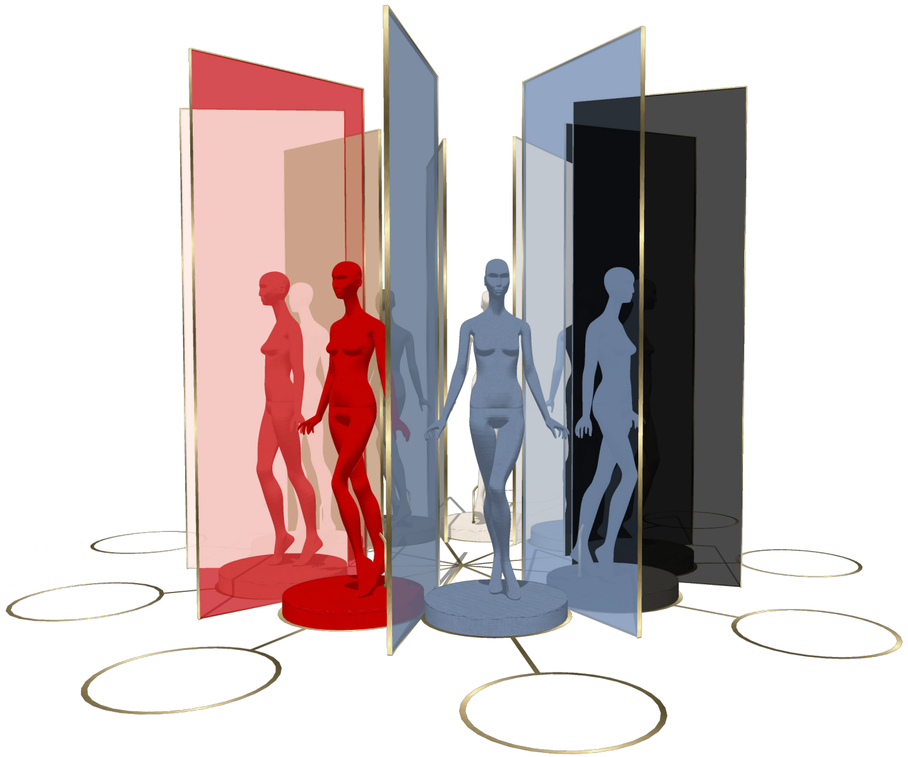


Fig.75 *Colour* exhibition section
Perspective view
© Antonis Daikos 2019

4.2.7 DISRUPTION

Following the mapping of genders, the orientation of objects and the augmentation of the physical and digital components of the display, the resulting architectural plan revealed a repetitive rhythm. This raised my concern around the visitor experience and the interpretation of the visual impact of the exhibits, particularly in the areas where I am negotiating *Colour* and *Graphic.* Inspired by the work of contemporary visual artist Alicja Kwade, who *"approaches the physical world and our visual relationship to it with a scientist's mindset* [and] *warps and defamiliarizes everyday objects"* (Lauson et al., 2018, p.123), I interrupted the flow of the exhibition.

Whilst maintaining the relationships between Variants and Hypothetical Originals, the *Colour* section (Fig.75 and p.298) reflects Kwade's mode of manipulating everyday objects in the form of an updated colour wheel; the mannequins and plinths are covered in calico dyed in the colour they represent, and the Hypothetical Originals are outside the wheel looking in. The exhibits are separated by three-metre reflective panels to achieve the visual complexity exemplified by Kwade's installation, *Duodecuple Be-Hide* (Fig.74).

For the *Graphic* section (p.300) I inverted the relationship between Variants and Hypothetical originals and recreated the graphics of the garments in 3D on three-metre panels, which are used as backdrops, rather than divisions.

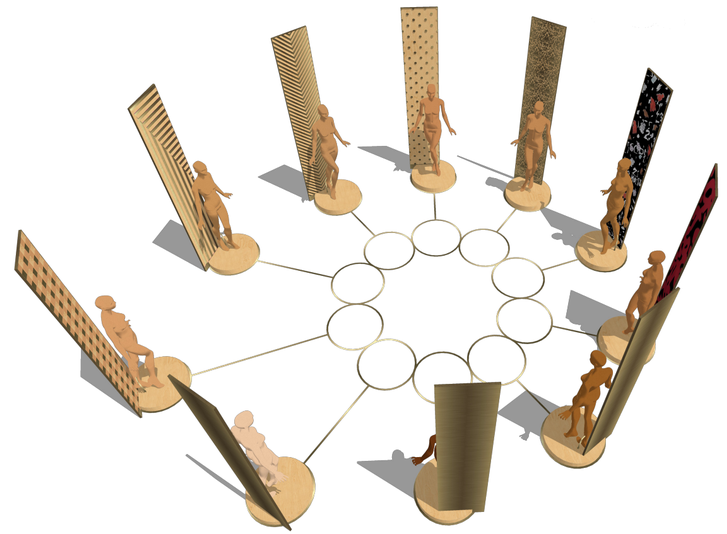


Fig.76 *Graphic* exhibition section
Perspective view
© Antonis Daikos 2019

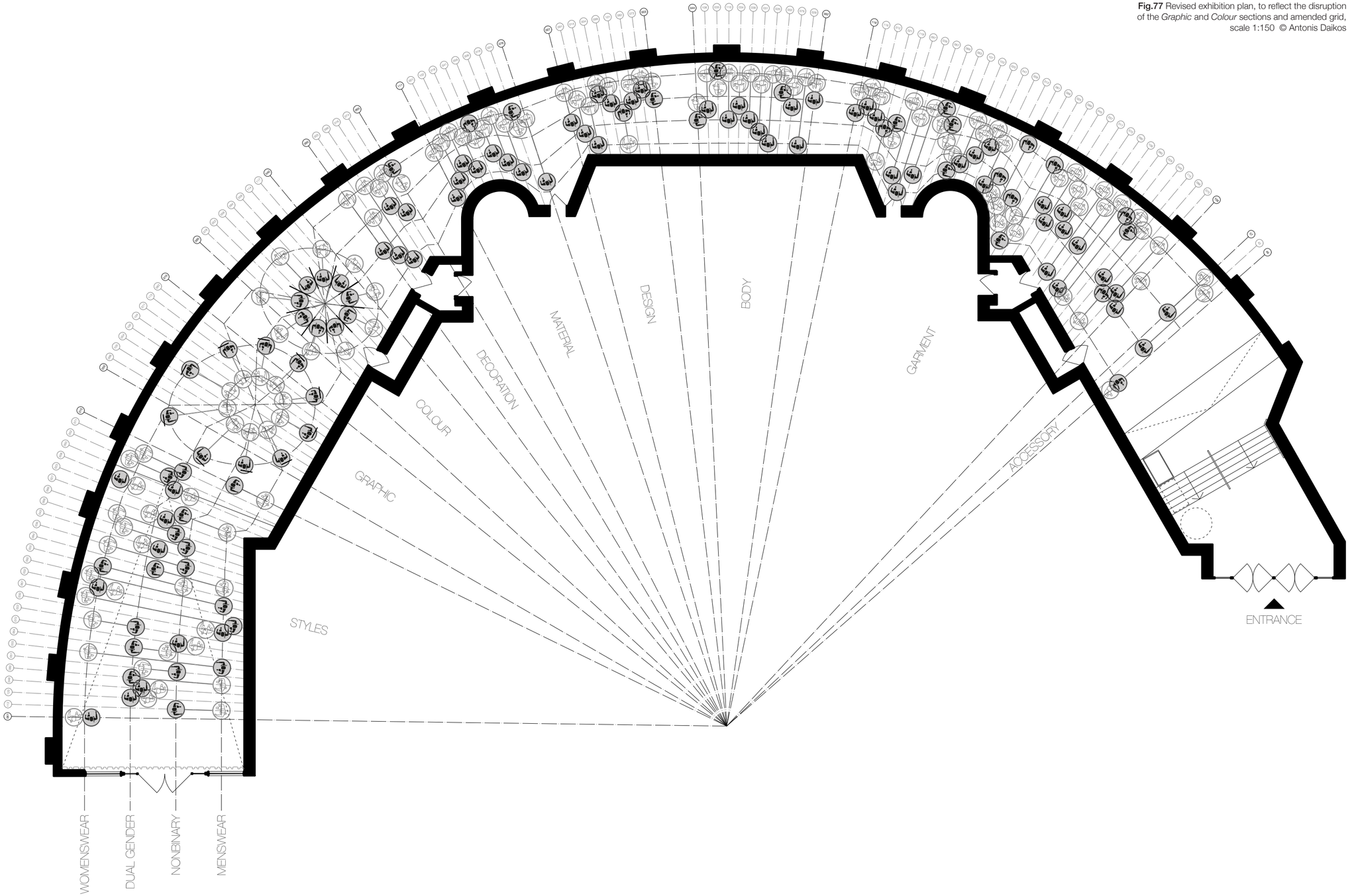
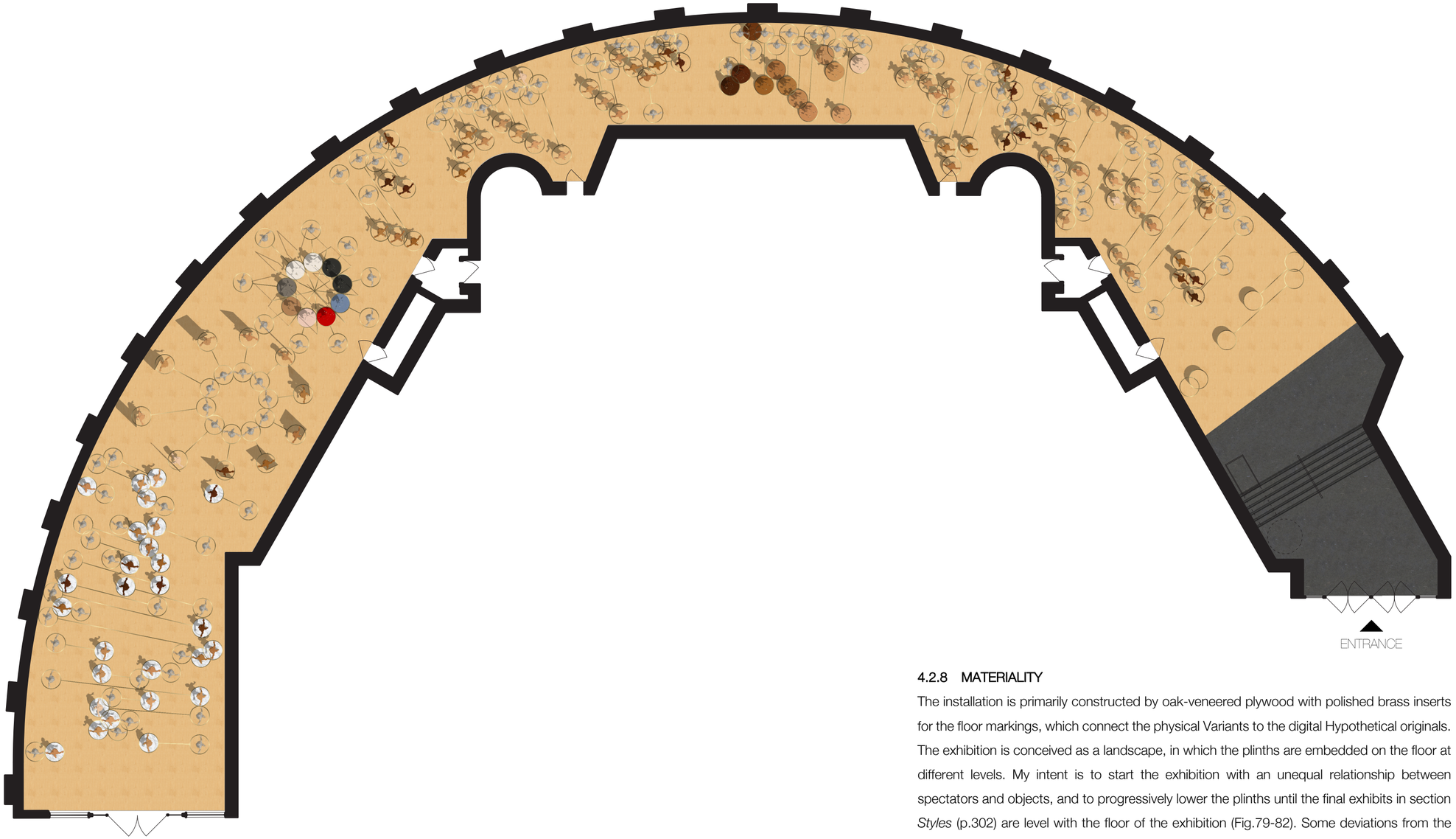


Fig.77 Revised exhibition plan, to reflect the disruption of the *Graphic* and *Colour* sections and amended grid, scale 1:150 © Antonis Daikos

MARGIN: 26.5mm
MARGIN: 26.5mm

Fig.78 Rendered Plan of the exhibition,
scale 1:150 © Antonis Daikos



4.2.8 MATERIALITY

The installation is primarily constructed by oak-veneered plywood with polished brass inserts for the floor markings, which connect the physical Variants to the digital Hypothetical originals. The exhibition is conceived as a landscape, in which the plinths are embedded on the floor at different levels. My intent is to start the exhibition with an unequal relationship between spectators and objects, and to progressively lower the plinths until the final exhibits in section *Styles* (p.302) are level with the floor of the exhibition (Fig.79-82). Some deviations from the plywood plinths, which will be discussed further in the *Section Overview* of this document, occur in sections *Body* (p.290), *Colour* (p.300) and *Styles* (p.302).

MARGIN: 26.5mm
MARGIN: 26.5mm
OVERSIZED FORMAT: 270mm (W) x 350mm (H)

Fig.79 Elevation 02: Physical Installation
© Antonis Daikos

Fig.80 Elevation 02: Physical Installation and augmented reality
© Antonis Daikos

Fig.81 Elevation 02: Physical Installation
© Antonis Daikos

Fig.82 Elevation 02: Physical Installation and augmented reality
© Antonis Daikos

4.2.9 SECTION OVERVIEW

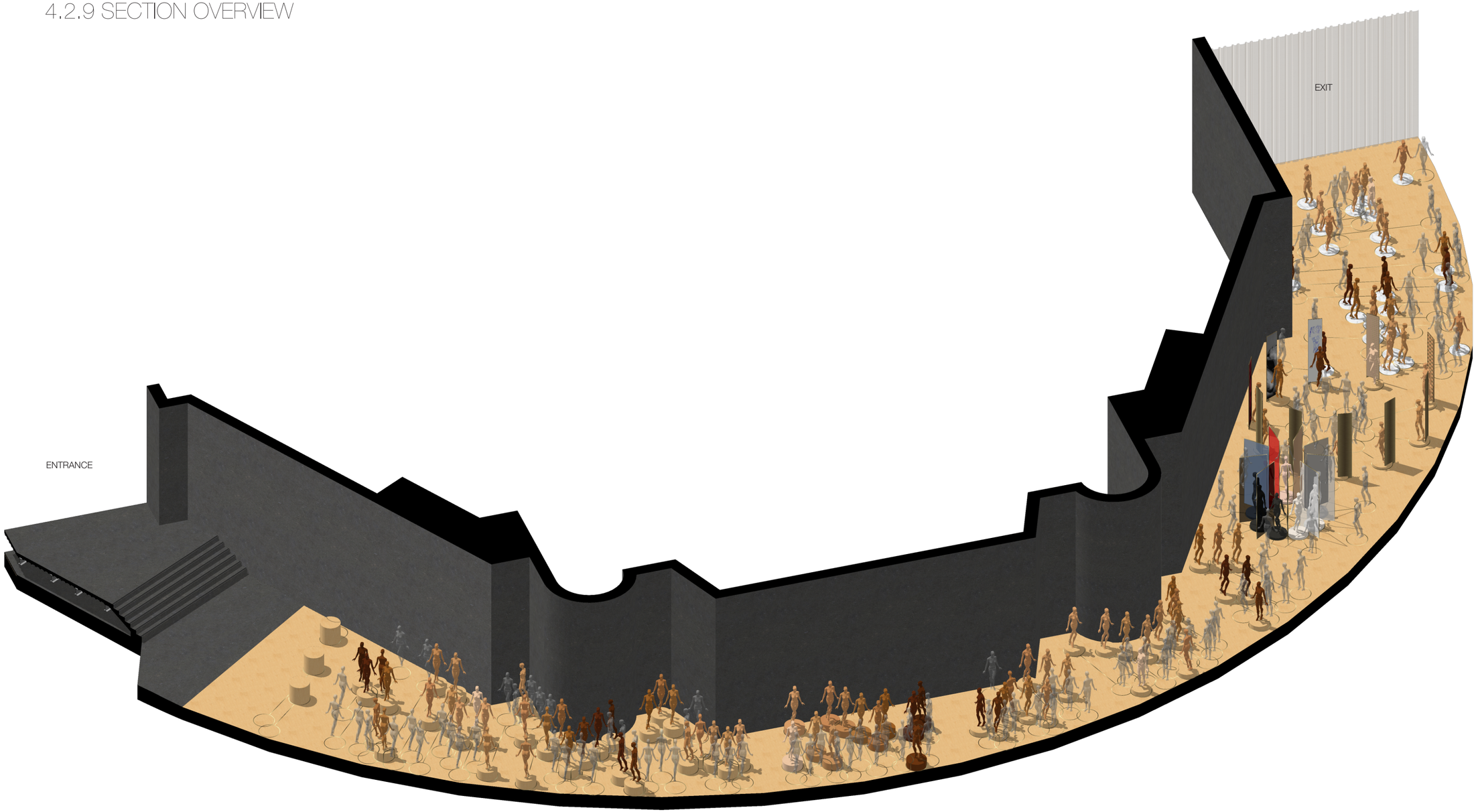


Fig.83 Axonometric view of the exhibition,
NTS © Antonis Daikos

SECTION 01: OBJECT TYPOLOGY

The first section of the exhibition is focused on types of garments and accessories, where their apparent gender-neutrality is set against the inherent gendering of the Hypothetical Originals. Notably, this is the first encounter of the visitors with the physical installation and the ghosting effect achieved through augmented reality, which emphasizes the binary relationship between gender-neutral and gendered fashion. In the context of the exhibition *Alexander McQueen: Savage Beauty* (V&A, 2015), academic and director of the Warburg Institute Bill Sherman considers the spectacle of ghosting as utilised by McQueen for *The Widows of Culloden* collection (Autumn-Winter 2006), and by curators Andrew Bolton and Claire Wilcox in their respective iterations of this exhibition (Wilcox, 2015, p.243-244). Sherman traces McQueen's approach back to the Victorian inventions of *Pepper's Ghost*, an optical illusion primarily used in theatrical productions, and *Swans's Crystal*, *"a new way to produce three dimensional pictures of absent, or deceased, friends and family"* (Wilcox, 2015, p.243). In the context of the exhibition *Q*, the use of augmented reality and 360° digital full body scans of the Hypothetical Originals is intended to denote the absence of binary genders among the physically present Variants, whilst still acknowledging their significance. Furthermore, the use of technology allows for all the textual information (introductory panel, labels) of the exhibition to be transcribed only into the digital realm and, therefore, become ghosts of the traditional conventions of an exhibition. Visitors would be able to access all the digital information via their personal devices, or alternatively they could be provided with tablets upon entry.

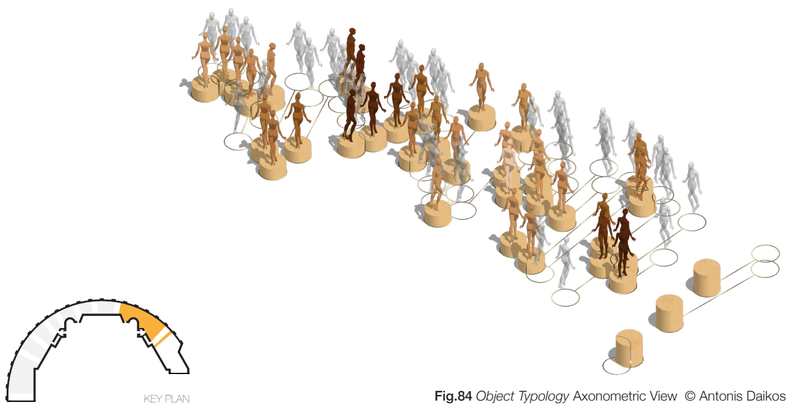


Fig.84 *Object Typology* Axonometric View © Antonis Daikos

Fig.85 *Object Typology* Perspective View: Physical installation © Antonis Daikos

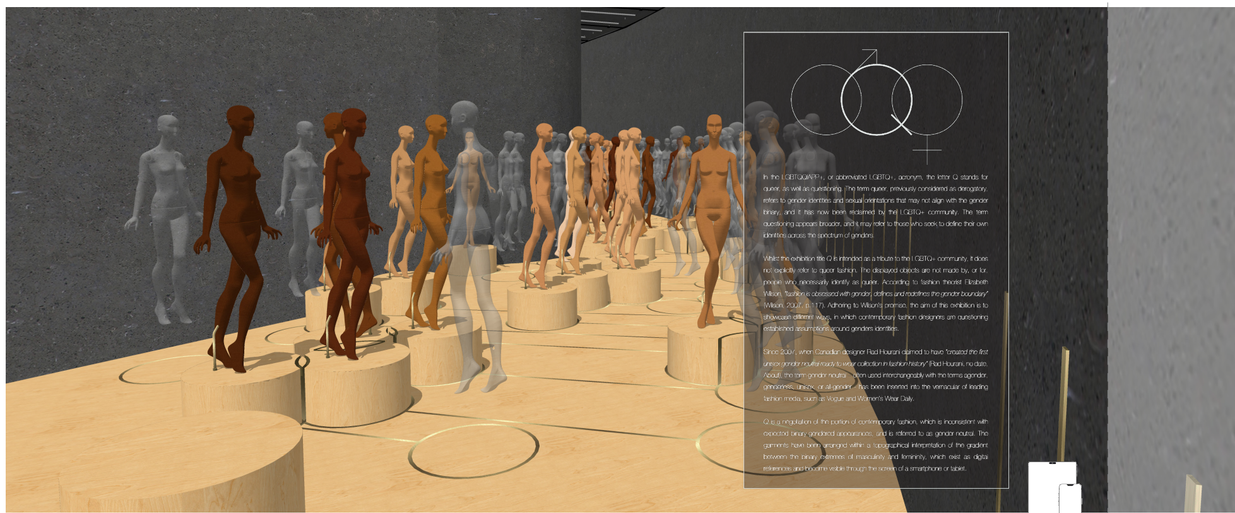
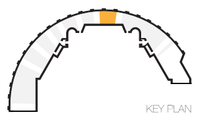


Fig.86 *Object Typology* Perspective View: Physical installation and augmented reality, including the introductory panel of the exhibition © Antonis Daikos

MARGIN: 26.5mm

SECTION 02: BODY

Body is the exhibition section, which negotiates how bodies are framed by (gender-neutral) fashion; a brief reflection on which body parts may be exposed, accentuated, or enhanced. The mannequin, as an exhibition-making convention, is essential to this discourse, whilst its use within an exhibition context reflects the approach around inclusivity and diversity. The mannequins used in the visualisations throughout this document are female Bonaveri Schläppi 2020, however they are used as placeholders for the updated gender-neutral mannequin presented in this thesis (Fig.58, p.256), which do not currently exist. In the context of the exhibition *Exhibitionism: 50 Years of the Museum at FIT* (MFIT, 2019), Valerie Steele explained how the *"president at FIT* [Joyce F. Brown, FIT's first woman and first African American president]*, who is African American, said to me 'why are all your mannequins white'? This was a few years ago and at first I thought they were only white the way a refrigerator is white - I mean, they're not Caucasian - but then I thought about it and thought about it and I thought, well, if you were black and you were coming into this museum, or if you were Hispanic or Asian, the assumption would be that white is a stylization of Caucasian skin; so, we immediately looked and we found that the Schläppi mannequins, which were our dominant type of mannequin, also came in a kind of almond colour, in a sort of medium brown and in a very dark brown so we ordered hundreds of them so that we mix it up and we try and have the shows include all different colours of people"* (Steele, 2019). Since this section contains twelve exhibits, I selected twelve indicative skin shades from the palette of the cosmetics brand Fenty Beauty (Fig.88), who cater to customers of all backgrounds and genders, and applied them onto calico coverings of the plinths for this section and mannequins throughout the exhibition. Retrospectively, the elevations of the exhibition (Fig.79-81, p.284) indicate that my approach to placing the mannequins should be random, as per Steele's comment, rather than gradual, which could more successfully convey a mix of backgrounds.



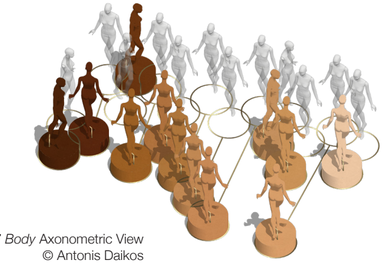


Fig.87 *Body* Axonometric View
© Antonis Daikos

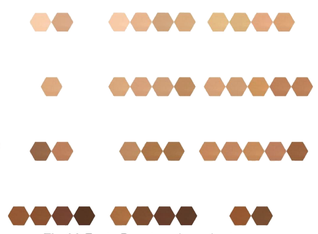


Fig.88 Fenty Beauty colour chart
© Fenty Beauty

Fig.89 *Body* Perspective View: Physical installation © Antonis Daikos

Fig.90 *Body* Perspective View: Physical installation and augmented reality © Antonis Daikos

MARGIN: 26.5mm
OVERSIZED FORMAT: 270mm (W) x 350mm (H)

SECTION 03: DESIGN

The *Design, Material* (p.294) *and Decoration* (p.296) sections follow the typical exhibition format, as discussed in sections 4.2.1 - 4.2.9 of this document. The decision not to deviate from this format was made on the basis that the complexity of the construction, texture, and decorative treatments of the gender-neutral Variants is balanced by the simplicity of the exhibition-making intervention and the brutalist rough concrete walls of the Barbican Centre.

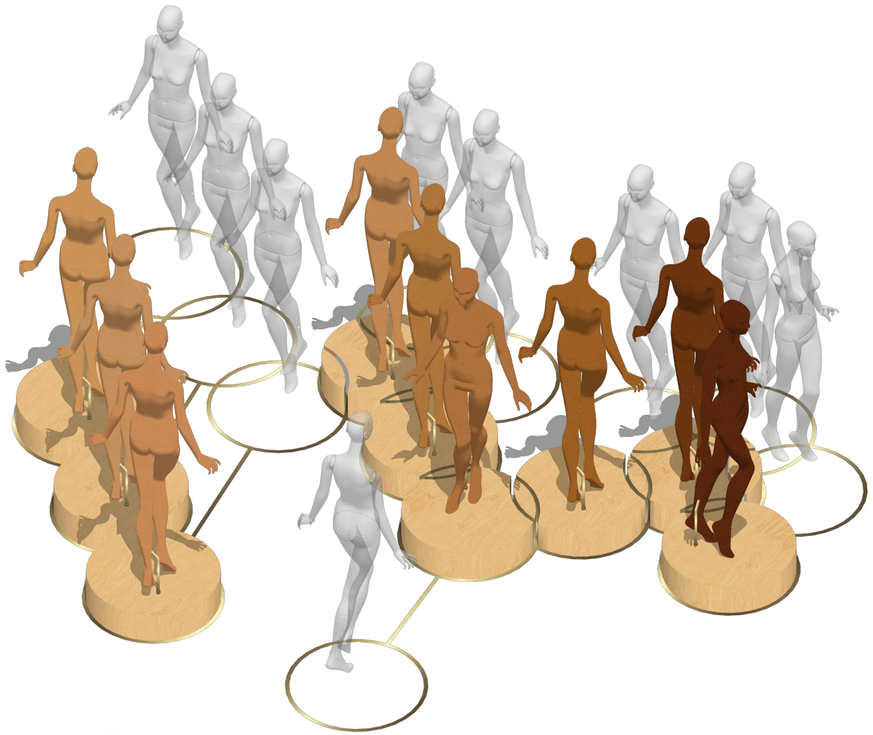


Fig.91 *Design* Axonometric View © Antonis Daikos

Fig.92 *Design* Perspective View: Physical installation © Antonis Daikos

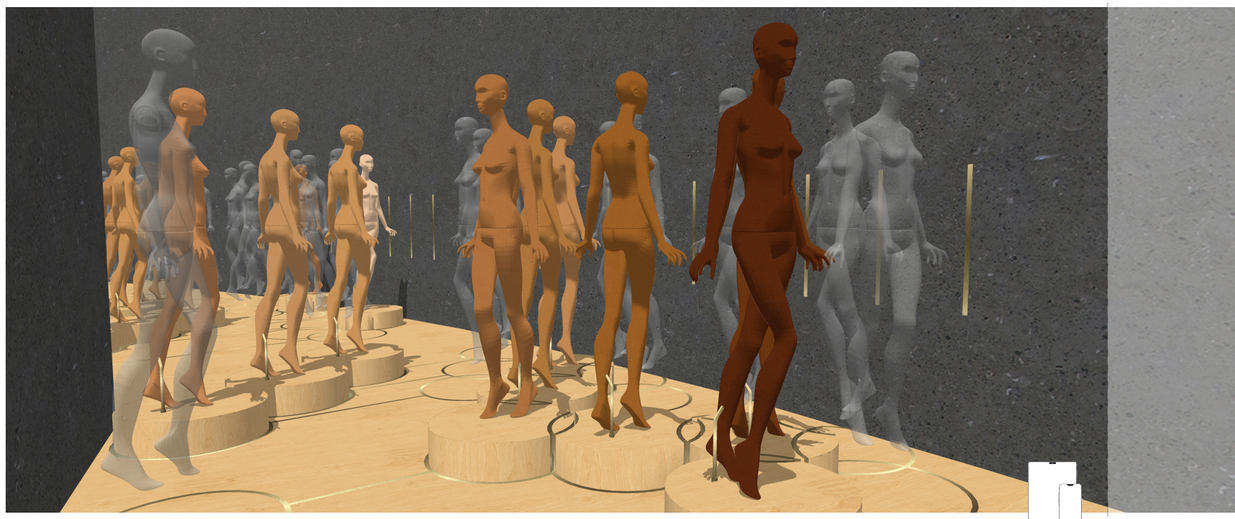


Fig.93 *Design* Perspective View: Physical installation and augmented reality © Antonis Daikos

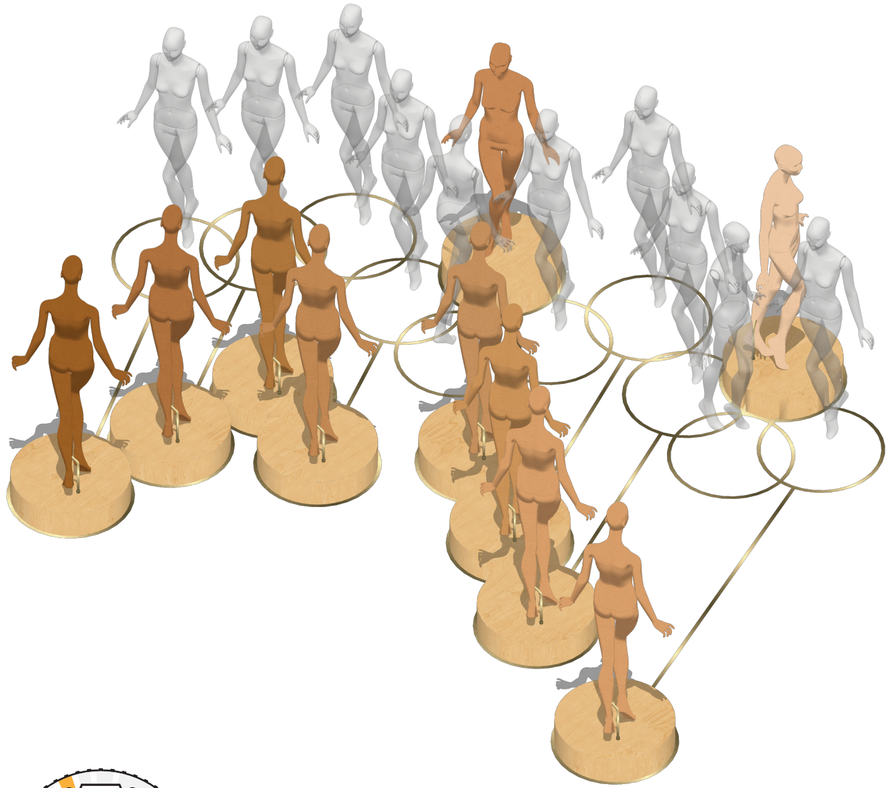


Fig.94 *Material* Axonometric View © Antonis Daikos

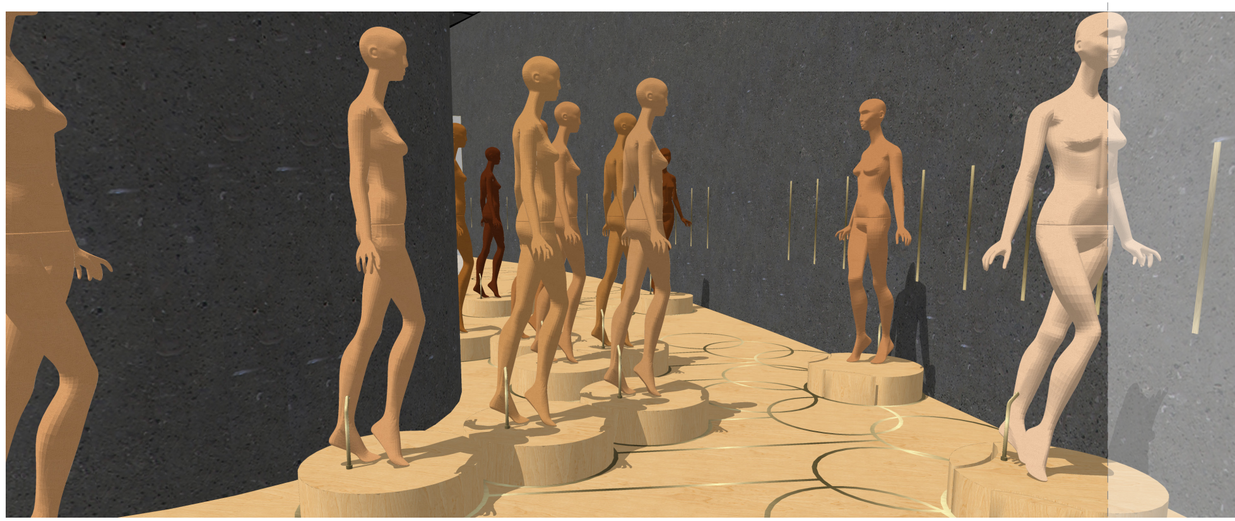


Fig.95 *Material* Perspective View: Physical installation © Antonis Daikos

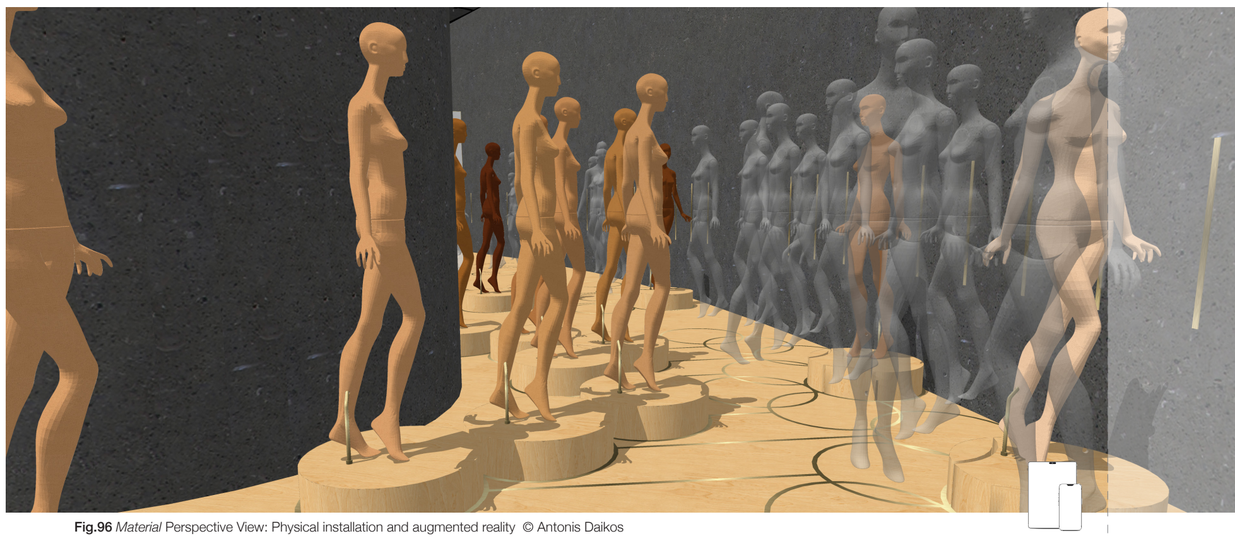
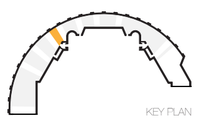


Fig.96 *Material* Perspective View: Physical installation and augmented reality © Antonis Daikos

SECTION 05: DECORATION



KEY PLAN

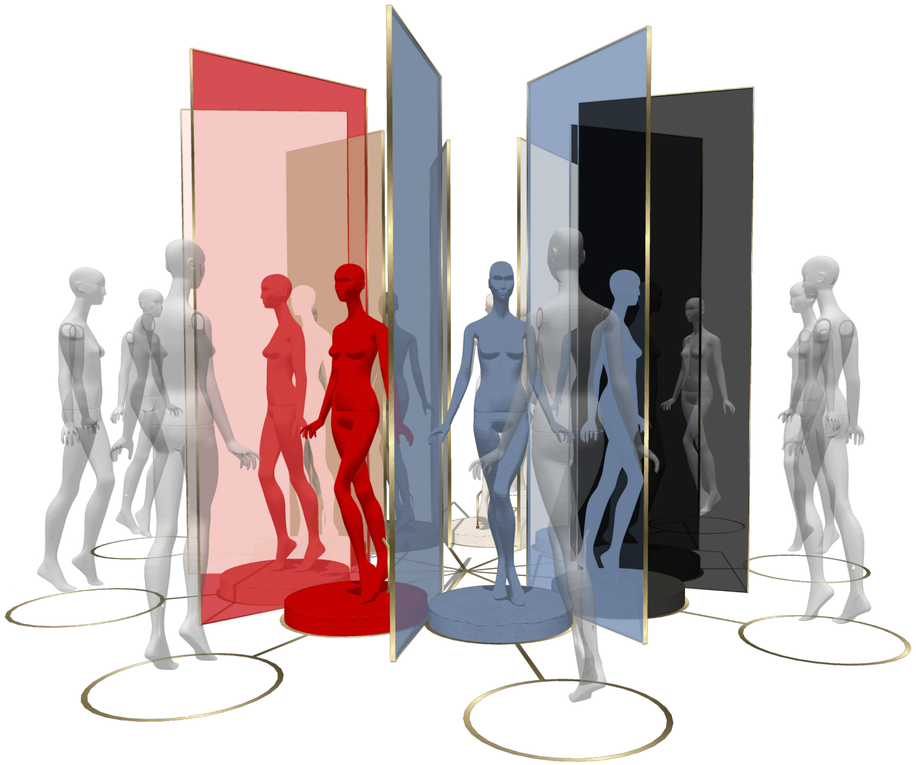
Fig.97 *Decoration* Axonometric View © Antonis Daikos

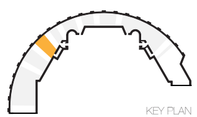
Fig.98 *Decoration* Perspective View: Physical installation © Antonis Daikos

Fig.99 *Decoration* Perspective View: Physical installation and augmented reality © Antonis Daikos

SECTION 06: COLOUR

The strategy for the exhibition sections *Colour, and Graphic* (p.300) has been previously discussed in the document section *4.2.7 DISRUPTION* (p.279).





KEY PLAN

Fig.100 *Colour* Perspective View © Antonis Daikos

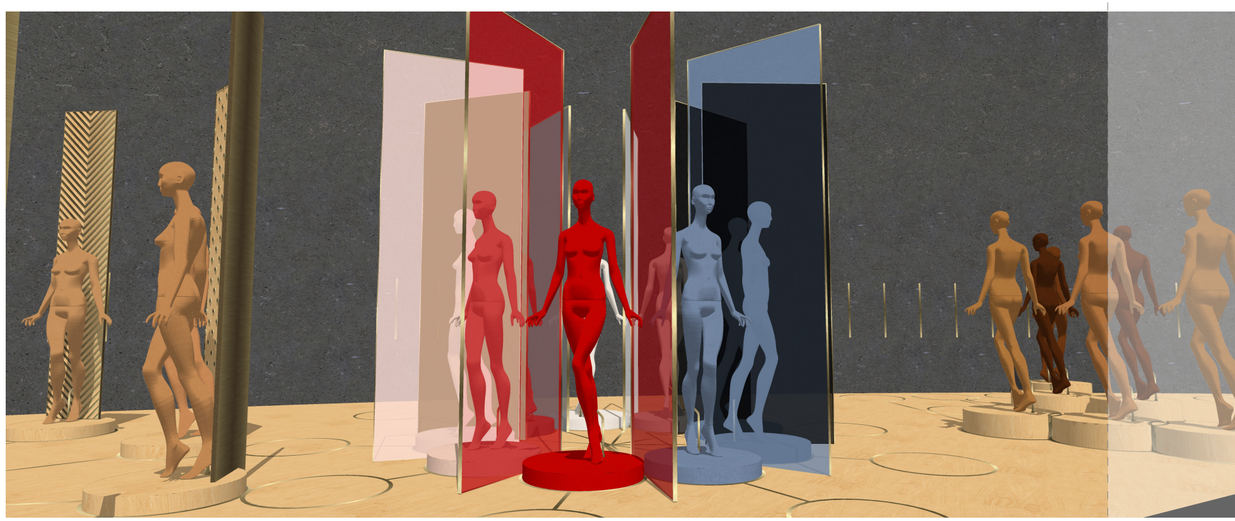


Fig.101 *Colour* Perspective View: Physical installation © Antonis Daikos

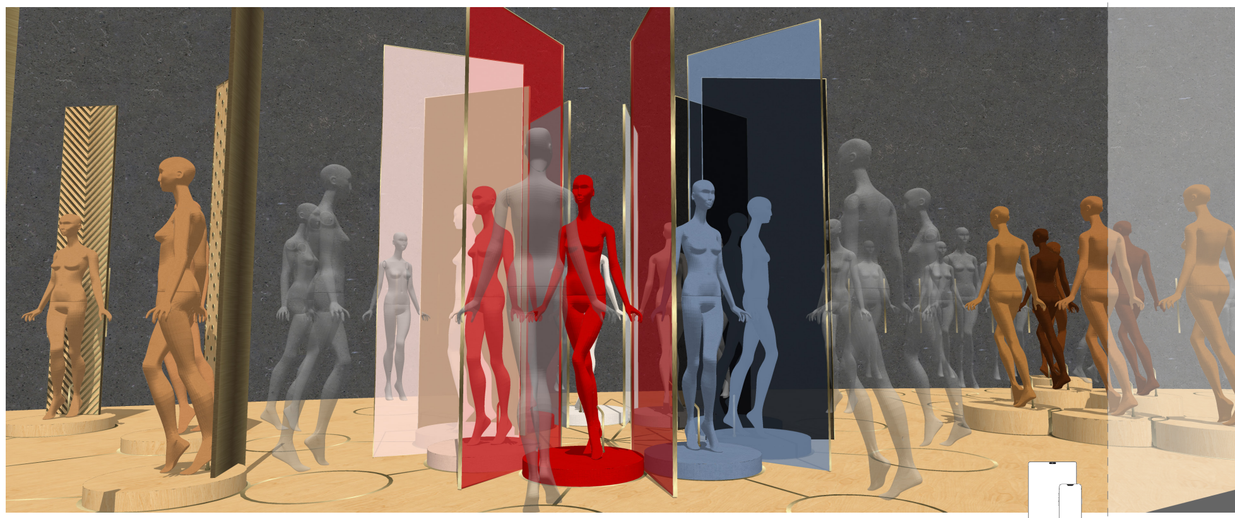
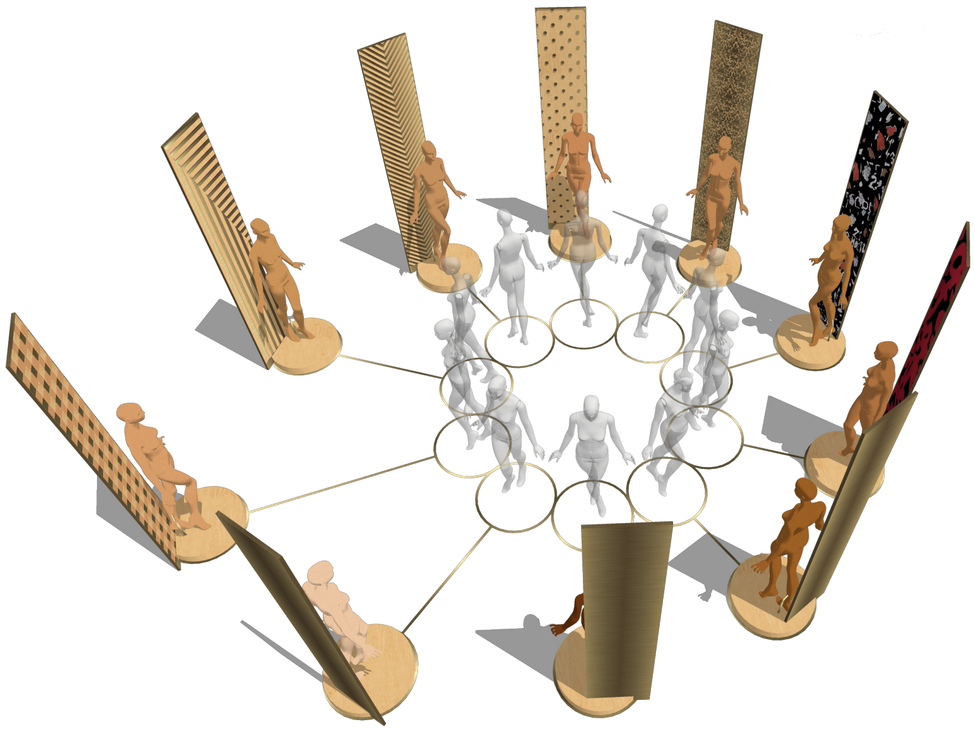
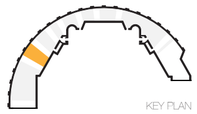


Fig.102 *Colour* Perspective View: Physical installation and augmented reality © Antonis Daikos





KEY PLAN

Fig.103 *Graphic* Perspective View © Antonis Daikos

Fig.104 *Graphic* Perspective View: Physical installation © Antonis Daikos

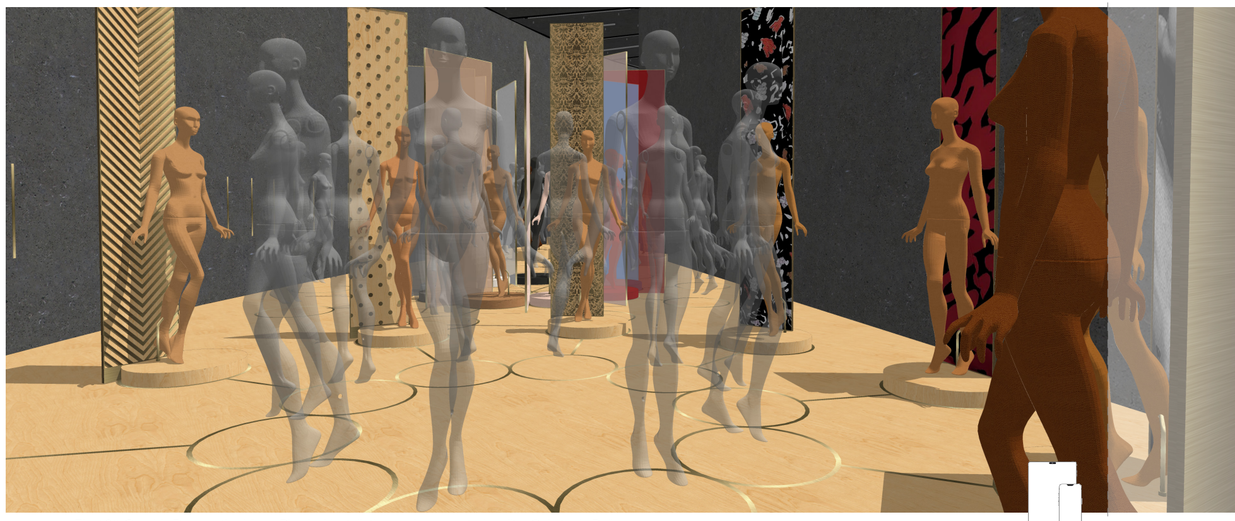
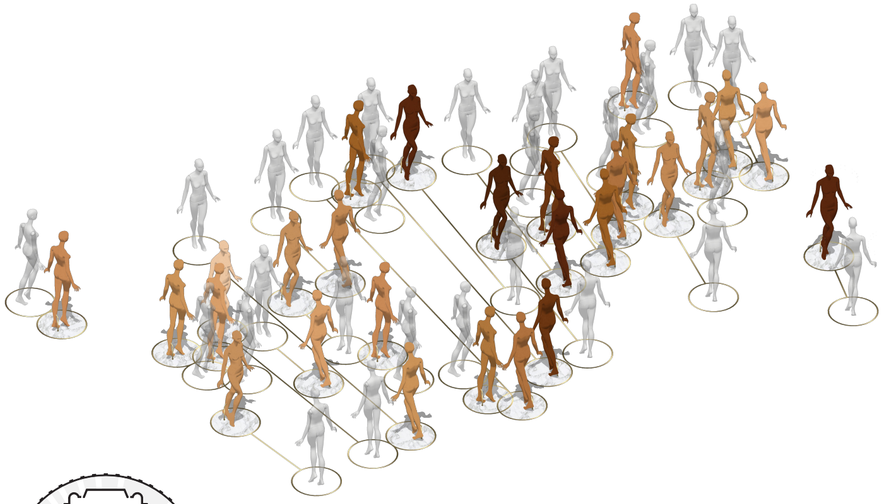


Fig.105 *Graphic* Perspective View: Physical installation and augmented reality © Antonis Daikos

SECTION 08: STYLES

The array of objects in the final section of the exhibition is representative of historic styles, which are relevant to gender-neutral fashion. The term historic is relative to the timeline discussed in Chapter 1.0 (2007-2019), therefore it may also refer to pre-existing contemporary styles. For this final display, I am inverting Rem Koolhaas' strategy for the exhibition *Serial Classic: Multiplying Art in Greece and Rome* (Fondazione Prada, 2015), where the pedestals of historic sculptures were concealed within the landscape of the exhibition (Fig.39, p.228 and Fig.41, p.229). Whilst the plinths in this section are fully integrated within the landscape of *Q,* and the mannequins are at equal height with the visitors, the use of marble (Fig.107) signifies the historicism of the pedestals (or plinth), which Koolhaas was concealing and, by extension, the historicism or nostalgia surrounding recent fashion phenomena and their cumulative effect on gender-neutral fashion. At this point, I should reiterate that, because of my professional background, this arrangement is not negotiated from the perspective of a fashion historian; my interpretation is practice-based, subjective, deliberately fragmented and specific to this research and my exhibition narrative.



KEY PLAN

Fig.106 *Styles* Axonometric View © Antonis Daikos

Fig.107 *Styles* Perspective View: Physical installation © Antonis Daikos

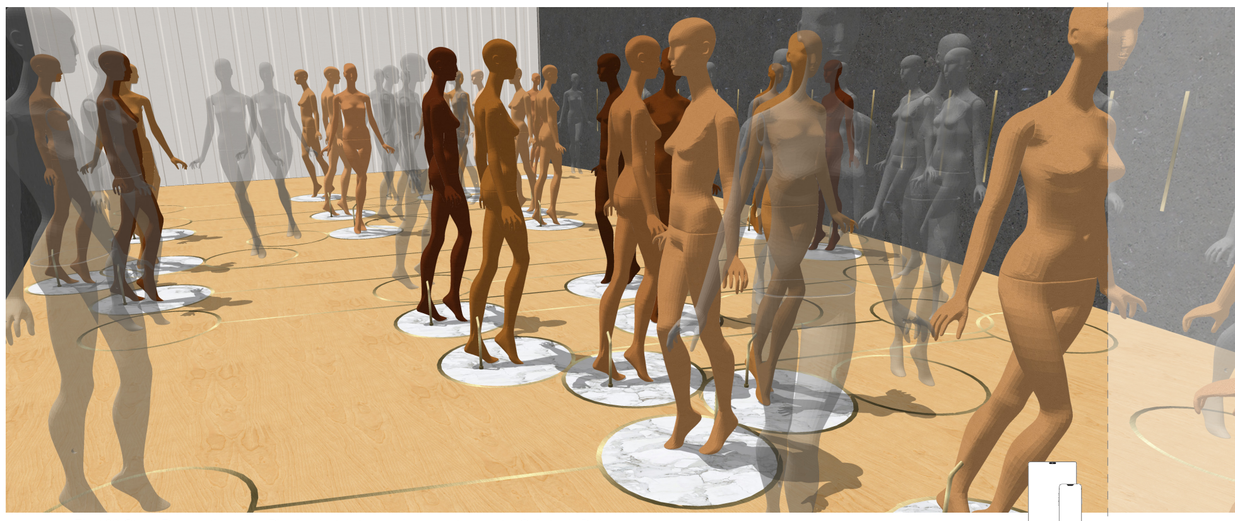


Fig.108 *Styles* Perspective View: Physical installation and augmented reality © Antonis Daikos

FRAGMENTS (PART 2 of 2): EPILOGUE

In the fourth chapter of my thesis, I have considered the exhibition-making conventions *Exhibit, Body (Inanimate),* and *Design* - which incorporates *Material, Colour, Decoration,* and *Graphic* - as the strategies around interpreting gender-neutral fashion within the predominantly masculine gendering of museums. In Chapter 2.0 of this document, I presented my analytical method of object classification, as well as an alternative earlier methodology (section 4.1.2), to negotiate the interrelationships and commonalities between exhibits. Additionally, I considered the convention of the mannequin as potentially representative of nonbinary gender identities and proposed modifications, which were underpinned by my own practical experience.

In this chapter I have demonstrated how the strategies I identified can be implemented - and supplemented - within my practical proposal for the exhibition *Q,* situated within The Curve gallery (Barbican Centre, London). This proposal has been integrated as an architectural portfolio within my thesis, in which I identify *topography, mapping, orientation, augmentation, disruption* and *materiality* as further exhibition-making strategies around gender-neutrality in fashion exhibitions. Through my practice, I have tested the ways in which existing exhibition-making conventions, such as plinths and mannequins, interact within the topography of gender identities. Finally, I have negotiated the absence of binary genders by utilising augmented reality as an optical illusion, the representation of race, and the relationships between historic and current fashion.

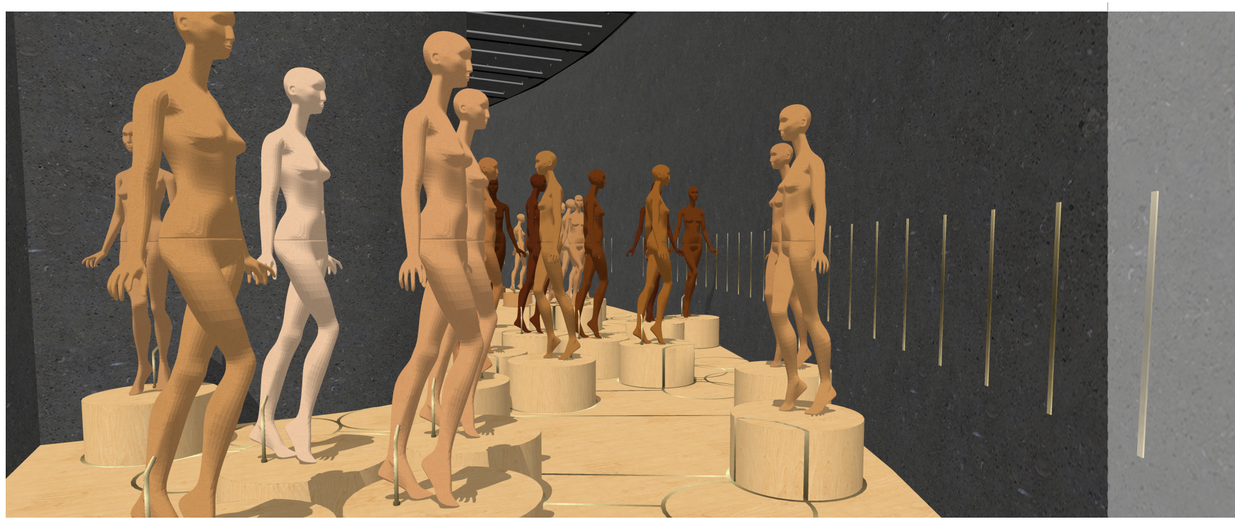


Fig.109 *Typology* Perspective View: Physical installation © Antonis Daikos

Fig.110 *Typology* Perspective View: Physical installation and augmented reality © Antonis Daikos

Fig.111 Axonometric view of the exhibition,
NTS © Antonis Daikos

CONCLUSION

Throughout this practice-based thesis I have provided an analytical definition of the phenomenon of gender-neutral fashion and identified contemporary designers and objects, which synthesize a fragmentary history of gendered archetypes within fashion, alongside their gender-neutral re-interpretations. My aim was to develop tools and conventions, and ultimately a practical exhibition proposal, around the relationship between nonbinary genders and contemporary fashion, and their impact on the field of exhibition-making. I organised my research in four chapters, which have sequentially negotiated my definition of gender-neutral fashion through the identification of designers and fundamental commonalities among them (Chapter 1.0), a non-linear, object-based approach to fashion history (Chapter 2.0), the museological context around my research (Chapter 3.0), and practical exhibition-making strategies around the interpretation of nonbinary gender identities in fashion exhibitions (Chapter 4.0).

In the context of my research, I have defined gender-neutral fashion as the portion of contemporary (2007-2019) Western fashion, which has infiltrated the mainstream since 2014, is inconsistent with expected, binary-gendered appearances - therefore unexpected - and prioritizes individual identity over collective normality. In support of this definition, I identified a specific cluster of designers, provided a brief geographical and chronological analysis, and considered the discourse around normcore, an ambiguous sociological concept and contemporary fashion trend, which prioritises a collective normality over individual identity.

Whilst acknowledging that my research is informed by, but not aligned with, the field of fashion history, I substituted the convention of a linear historic timeline with a fragmentary historic account of fashion objects and attributes, spanning the 19th century to the present day, which signposted some of the considerations around binary gendered archetypes. My selection of objects was presented in two categories; Hypothetical Originals, which were the objects associated with established binary gender norms within fashion, and Variants, which were the objects correlating to my definition of gender-neutral fashion and linked to nonbinary gender expressions. This classification reflects gender theorist Judith Butler's claim that *"gender is a kind of imitation for which there is no original; in fact, it is a kind of imitation that produces the very notion of the original as an effect and consequence of the imitation itself"* (Butler, 1991, p.127).

Moreover, I acknowledge the subjectivity of my selection of objects, echoing curator Maura Reilly's observation that "*curatorial selections are generally based on arbitrary* […] *standards of 'taste' and 'quality'"* (Reilly, 2017, p.223). Therefore, throughout my thesis, I describe my approach as an interpretation of gender-neutrality in fashion, rather than a definitive representation. This interpretation has been underpinned by engaging with fashion theorists and writers, such as Daniel Dellis Hill (2018), Patrick Mauriès (2018), and Jay McCauley Bowstead (2018). Additionally, the objects presented in Chapter 2.0 form a suggested collection of gender-neutral fashion, which is one of the original outcomes of this research and corresponds to curator Hans Ulrich Obrist's definition of collection-making as *"a method of producing knowledge"* (Obrist, 2015, p.39). In practice, this collection was critical in identifying shared attributes among the objects, which I organised in the thematic groupings *Accessory, Garment, Body, Design, Material, Decoration, Colour, Graphic,* and *Style*; these groupings confirmed the plethora of gendered assumptions attributed to the garments and, ultimately, provided the framework for my exhibition-making investigation and practical exhibition proposal.

Concurrently to developing my practice, I considered the museological context in which it is situated. Curators such as Amy de la Haye, Maria Luisa Frisa, and Andrew Groves have previously negotiated the dichotomy of genders, and made explicit references to nonbinary genders in their exhibitions. However, there had not been an exhibition to date, which focused on the narrative of gender neutrality in mainstream fashion. Within my contextual study I have identified six types of exhibitions, which exemplify the existing museological preoccupations with nonbinary genders. These are Contemporary Art, Thematic Fashion, Binary-gendered Fashion, Menswear, Monograph, and Biographical exhibitions. Among them, the thematic exhibition *Gender Bending Fashion* at the Museum of Fine Arts, Boston (MFA), curated by Michelle Finamore in 2019, has been the most relevant exhibition to my research. *Gender Bending Fashion* was focused on the historic relationship between fashion and genders; upon reviewing the exhibition, I identified the core strategy of symbolism used to denote queer identities throughout the show, as well as curatorial considerations around the use of mannequins, such as their colour, type, and softened gendered characteristics, which de-emphasized the significance of binary genders.

Furthermore, I investigated how exhibitions may correspond to my definition of gender-neutral fashion as pretension (Fox, 2016) (Roof, 2016) (Donnellan, 2006), which describes the act of copying behaviours, either consistently with binary genders, or not. I considered two further museological examples, where the relationship between the original and the copy has been privileged; the dual exhibition *Serial / Portable Classic: The Greek Canon and its Mutations* (Fondazione Prada, Milan and Venice, 2015) and *The Vulgar: Fashion Redefined* (Barbican Art Gallery, London, 2016). These paradigms directly impacted my own practice through their respective strategies around spatial design and the consideration of the relationship between the installation and the venue.

Additionally, I suggested new strategies for the museological display of *gender-neutral fashion*; I have considered the exhibition-making conventions *Exhibit, Body (Inanimate),* and *Design* - including *Material, Colour, Decoration,* and *Graphic* - as core strategies. I further deliberated on the mannequin as potentially representative of nonbinary identities and suggested modifications, which were underpinned by my own professional experience. In my practical proposal I tested the interactions of existing exhibition-making conventions, such as plinths and mannequins, within the topography of the exhibition. More importantly, I identified *topography, mapping, orientation, augmentation, disruption,* and *materiality* as new supplemental exhibition-making strategies to negotiate the absence of binary genders, the representation of race, and the relationships between historic gendering and contemporary gender-neutrality in fashion.

A central objective within the context of this practice-based academic research was for the thesis to demonstrate the symbiosis of exhibition-making theory and practice; thus, its unconventional formatting and overall aesthetic comprise as significant a contribution to the research as the body of text. The integration of fashion imagery, architectural representation and texts within my thesis may provide a new template for practice-based research, particularly in interdisciplinary fields like exhibition-making.

Finally, this research could be further evolved in the future; whilst my approach to gender identities within the context of exhibition-making has been consistently spectral, it has also been relative to the binary extremes. This can be perceived as a new binary relationship between binary and nonbinary genders; however, it can then be hypothesized that future researchers and exhibition-makers may be able to articulate the phenomenon of gender-neutral fashion outside the bounds of masculinity and femininity, and perhaps simply refer to it as fashion.

REFERENCES

Ahmed, O. (2018) 'Why Women Have Fallen In Love With Craig Green', *British Vogue*. 15 March.
Available at: https://www.vogue.co.uk/article/craig-green-womenswear
(Accessed: 27 December 2019)

Ahmed, S. (2006) *Queer Phenomenology: Orientations, Objects, Others*. Durham: Duke University Press Books.

Alabanza, T. et al. (2019) *Kiss My Genders*. Hayward Gallery Publishing.

Alcoff, L. (1988) 'Cultural Feminism versus Post-Structuralism: The Identity Crisis in Feminist Theory', *Signs*, 13(3), pp. 405–436.

Alison, J. and **McCarthy, S.** (eds.) (2016) *The Vulgar: Fashion Redefined*. Koenig Books. London

Allende, M. (2016) 'Vaquera RTW Spring 2017' *Women's Wear Daily*. 12 September.
Available at: https://wwd-com.arts.idm.oclc.org/runway/spring-ready-to-wear-2017/new-york/vaquera/review
(Accessed: 2 August 2020)

Alnuweiri, T. (2018) 'When it comes to gender, for a growing number of brands, the feeling is neutral'. *Well+Good*, 8 November.
Available at: https://www.wellandgood.com/good-looks/gender-neutral-fashion/
(Accessed: 27 December 2018)

American Gigolo (1980) Film. Directed by Paul Schrader. [Digital Download]. USA: Paramount Pictures. [00:23:46 – 00:26:12]

Arnold, R. (2001) *Fashion, Desire and Anxiety: Image and Morality in the 20th Century*. Illustrated edition. New Brunswick, NJ: Rutgers University Press.

Attfield, J. (1996) 'Barbie and Action Man: Adult Toys for Girls and Boys, 1959-93'.
In **Kirkham, P.** (ed) *The Gendered Object*. Manchester University Press.

Austin, D. M., Gagne, P. and **Orend, A.** (2010) 'Commodification and Popular Imagery of the Biker in American Culture', *The Journal of Popular Culture*, 43(5), pp. 942–963. doi: 10.1111/j.1540-5931.2010.00781.x.

Badiou, A. (2016) *Black: The Brilliance of a Non-Color*. Oxford, United Kingdom: Polity Press.
Available at: http://ebookcentral.proquest.com/lib/ual/detail.action?docID=4721146
(Accessed: 8 May 2021)

Balzer, D. (2015) *Curationism: How Curating Took Over the Art World and Everything Else*. Pluto Press.

Batchelor, R. (2021) 'Meet The Designer Behind The Fantastical Creations At WINDOWSEN', *ELLE SINGAPORE*, 2 December.
Available at: https://www.elle.com.sg/2021/12/02/meet-the-designer-behind-the-fantastical-creations-at-windowsen/
(Accessed: 2 December 2021)

Batista, A. (2017) 'Martin Asbjørn Fall/Winter 2017', *Fucking Young!*
Available at: http://fuckingyoung.es/martin-asbjorn-fallwinter-2017/
(Accessed: 4 May 2021)

Bauer, C., Miller, T., Ginoza, M., Chiang, A., Youngblom, K., Baba, A., Pinnell, J., Penten, P., Meinhold, M., and **Ramaraj, V.** (2017) *The 2015 Asexual Census Summary Report*. The Ace Community Survey Team
Available at: https://asexualcensus.files.wordpress.com/2017/10/2015_ace_census_summary_report.pdf.
(Acessed: 1 June 2021)

Bavaj, R. (2011) 'The West': A Conceptual Exploration, *European History Online*, 21 November.
Available at: http://ieg-ego.eu/en/threads/crossroads/political-spaces/riccardo-bavaj-the-west-a-conceptual-exploration
(Accessed: 20 January 2019)

Beauvoir, S. de (1949) The Second Sex. New Ed edition. London: Vintage Classics. 1997.

Belinky, B. (2015) ''Four things you never knew about Leigh Bowery, *Dazed*.
Available at: https://www.dazeddigital.com/fashion/article/24888/1/four-things-you-never-knew-about-leigh-bowery
(Accessed: 27 December 2021)

Betsky, A. (1997) *Building Sex: Men, Women, Architecture and the Construction of Sexuality*. New edition edition. William Morrow.

Black, L. (2015) *These New Mannequins Are Challenging Gender Identity*.
Available at: https://www.refinery29.com/en-us/phillipe-blond-dual-gender-mannequins
(Accessed: 20 January 2019)

Blanks, T. (2010) 'Walter Van Beirendonck Spring 2011 Menswear Collection'. *Vogue*. 25 June.
Available at: https://www.vogue.com/fashion-shows/spring-2011-menswear/walter-van-beirendonck
(Accessed: 9 January 2021)

Blanks, T. (2014) *Loewe Spring 2015 Menswear Collection*, *Vogue*. June 26.
Available at: https://www.vogue.com/fashion-shows/spring-2015-menswear/loewe
(Accessed: 1 May 2021)

Blanks, T. (2017) *The World of Anna Sui*. Abrams.

Blashfield, R. K. et al. (2014) 'The Cycle of Classification: DSM-I Through DSM-5', *Annual Review of Clinical Psychology*, 10(1), pp. 25–51. doi: 10.1146/annurev-clinpsy-032813-153639.

Bolton, A. (2003) *Men in Skirts*. A & C BLACK.

Bolton, A. et al. (2019) *Camp: notes on fashion*. New York, New York: The Metropolitan Museum of Art.

Bolton, A. (2020a) *About Time: Fashion and Duration.* Metropolitan Museum of Art.

Bolton, A. (2020b) *Exhibition Tour—About Time: Fashion and Duration with Andrew Bolton | Met Fashion*. The Met Youtube. 29 October. [00:00:53 – 00:01:18]. Available at: https://youtu.be/T7B-xr346JU
(Accessed: 17 Nov 2020)

Borelli-Persson, L. (1994) 'Comme des Garçons Spring 1995 Ready-to-Wear Fashion Show'. *Vogue.* 10 October.
Available at: https://www.vogue.com/fashion-shows/spring-1995-ready-to-wear/comme-des-garcons
(Accessed: 5 August 2020)

Borelli-Persson, L. (2018) 'Thinking Deeply About Pink at the Museum at FIT'. *Vogue*. 7 September.
Available at: https://www.vogue.com/article/pink-the-history-of-a-punk-pretty-powerful-color-museum-at-fit
(Accessed: 12 October 2020)

Borelli-Persson, L. (2020) 'Jean Paul Gaultier Spring 1997 Couture Collection'. *Vogue*. 17 January.
Available at: https://www.vogue.com/fashion-shows/spring-1997-couture/jean-paul-gaultier
(Accessed: 12 October 2020)

Bourdieu, P. (1977) *Outline of a Theory of Practice*. Cambridge University Press.

Bowles, H. (2020) 'Jean Paul Gaultier Spring 2020 Couture Collection'. *Vogue*.
Available at: https://www.vogue.com/fashion-shows/spring-2020-couture/jean-paul-gaultier
(Accessed: 12 October 2020)

Bradley, P. and **Page, J.** (2017) 'David Bowie – the trans who fell to earth: cultural regulation, Bowie and gender fluidity', *Continuum: Journal of Media & Cultural Studies*, 31:4, 583-595, doi: 10.1080/10304312.2017.1334389

Brajato, N (2020) 'Queer(ing) tailoring: Walter Van Beirendonck and the glorious bastardization of the suit'. *Critical Studies in Fashion & Beauty*. Volume 11. Number 1. 1 June. pp. 45-72(28)
Available at: https://doi.org/10.1386/csfb_00009_1
(Accessed: 12 October 2020)

Breward, C. (2015) 'Men in Heels: From Power to Perversity'.
In **Persson, H.** (ed) *Shoes: Pleasure & Pain*. V&A Publishing. London

Bryan-Wilson, J. (2017) *Fray: Art and Textile Politics*. Chicago, United States: University of Chicago Press.
Available at: http://ebookcentral.proquest.com/lib/ual/detail.action?docID=4920769
(Accessed: 3 May 2021)

Broackes, V. and **Marsh, G.** (eds.) (2013) *David Bowie is the subject*. London: V&A Publishing.

Broeke, T. V. den (2018) 'First look: Stefano Pilati's Random Identities', *British GQ*, 8 November.
Available at: https://www.gq-magazine.co.uk/article/stefano-pilati-random-identites
(Accessed: 31 December 2018)

Broeke, T. V. den (2020) 'Why asymmetrical clothing is the next big thing in menswear (really)", *British GQ*, 13 October.
Available at: https://www.gq-magazine.co.uk/fashion/article/asymmetrical-clothing-for-men
(Accessed: 21 December 2020)

Brumfitt, S. (2015) 'Acne Owner's 11-Year-Old Son Rocks Heels and Handbag in New Campaign'. i-D. September 1.
Available at: https://i-d.vice.com/en_us/article/43v79w/acne-owners-11-year-old-son-rocks-heels-and-handbag-in-new-campaign (Accessed: 19 September 2018)

Bruzzi, S. (1997) *Undressing cinema: clothing and identity in the movies*. London: Routledge.
Available at: https://www-vlebooks-com.arts.idm.oclc.org/Vleweb/Product/Index/2050972?page=0
(Accessed: 8 May 2021)

Burlet, F. (2019) 'Ludovic de Saint Sernin Men's Fall 2019', *WWD*, 21 January.
Available at: https://wwd.com/runway/mens-fall-collections-2019/paris/ludovic-de-saint-sernin/review/
(Accessed: 6 May 2021)

Butler, J. (1991) 'Imitation and Gender Insubordination', in **Salih, S.** and **Butler, J.** (eds) (2004) *The Judith Butler Reader*. Wiley, pp.119-137.

Cameron, D. (1997) 'Performing gender-identity: Young men's talk and the construction of heterosexual masculinity', in **Johnson, S. A.** and **Meinhof, U. H.** (eds) *Language and masculinity*. Oxford: Blackwell.

Chapin, C., Green, D. N. and **Neuberg, S.** (2019) 'Research Report: Exhibiting Gender: Exploring the Dynamic Relationships between Fashion, Gender, and Mannequins in Museum Display', *Dress: The Journal of the Costume Society of America*, 45:1, 75-88, doi: 10.1080/03612112.2018.1551282

Chapkis, W. (1986). *Beauty secrets: Women and the politics of appearance*. Boston: South End Press

Chrisman-Campbell, K. (2015) 'A Brief History of Unisex Fashion', *The Atlantic*, 14 April. Available at: https://www.theatlantic.com/entertainment/archive/2015/04/when-unisex-was-the-new-black/390168/ (Accessed: 17 September 2017)

Chodna, D. (2019) 'Ludovic de Saint Sernin A/W 2019 Paris Fashion Week Men's', *Wallpaper**. Available at: https://www.wallpaper.com/fashion/fashionweeks/menswear-aw-2019/paris/ludovic-de-saint-sernin-aw-2019-paris-fashion-week-mens (Accessed: 6 May 2021)

Clark, J. (2006) '*Doppie Pagine*: Not Spelling It Out'. In **Haye, A. de la** and **Conekin, B.** (eds) *Fashion Theory, The Journal of Dress, Body & Culture: Vogue Special Double Issue v. 10, Issue 1/2*. Berg Publishers.

Clark, J., Haye, A. de la and **Horsley, J.** (2014) *Exhibiting Fashion: Before and After 1971*. Yale University Press.

Clashfashion (2016) 'Hassan Hajjaj: R.A.P London',*Clash Magazine*. Available at: https://www.clashmusic.com/fashion/hassan-hajjaj-rap-london (Accessed: 31 December 2021)

Cochrane, L. (2014a) 'Rad Hourani presents the first unisex couture collection', *The Guardian*, 30 January. Available at: https://www.theguardian.com/fashion/fashion-blog/2014/jan/30/rad-hourani-first-unisex-couture-collection-fashion (Accessed: 5 April 2020)

Cochrane, L. (2014b) 'Boilersuits Bring on Fashion's Industrial Revolution', *The Guardian*, 4 November. Available at: http://www.theguardian.com/fashion/2014/nov/04/boilersuits-industrial-ghostbusters-catwalk-utility-choice-autumn (Accessed: 3 January 2021)

Cochrane, L. (2018) 'Charles Jeffrey and the Designers Transforming Fashion for a Post-Gender World'. *The Guardian*, 10 January. Available at: https://www.theguardian.com/fashion/2018/jan/10/charles-jeffrey-and-the-designers-transforming-fashion-for-a-post-gender-world (Accessed: 30 December 2018)

Coffee, K. (2008) 'Cultural inclusion, exclusion and the formative roles of museums', *Museum Management and Curatorship*, 23(3), pp. 261–279. doi: 10.1080/09647770802234078.

Cole, S. (2014) *Sexuality, Identity and the Clothed Male Body*. PhD. University of the Arts London. [Online] Available at: http://ualresearchonline.arts.ac.uk/6514/ (Accessed: 11 October 2015)

Cole, S. (2015) 'Saint Laurent, Yves (1936-2008)'. *glbtq Encyclopedia.* Available at: http://www.glbtqarchive.com/arts/saintlaurent_y_A.pdf (Accessed: 5 April 2020)

Condé Nast (1991) 'Alaïa Fall 1991 Ready-to-Wear Collection', *Vogue*. 18 July. Available at: https://www.vogue.com/fashion-shows/fall-1991-ready-to-wear/azzedine-alaia (Accessed: 3 January 2021)

Conlon, S. (2017) *Remembering Richard Nicoll*, *British Vogue*. 15 February. Available at: https://www.vogue.co.uk/article/remembering-richard-nicoll-with-dedicated-pantone-colour (Accessed: 12 January 2019)

Cooper, A. C. (1985) 'Casual, but not *that* Casual: Some Fashions of the1950s', *Dress: The Journal of the Costume Society of America*, 11:1, 47-56, DOI: 10.1179/036121185803657536

Corner, F. (2014) *Why Fashion Matters*. 01 edition. Thames and Hudson. London.

Craik, J. (2003) 'The Cultural Politics of the Uniform', *Fashion Theory: The Journal of Dress, Body & Culture*, 7(2), pp. 127–147. doi:10.2752/136270403778052140.

Craik, J. (2005). *Uniforms Exposed: From Conformity to Transgression*. Oxford: Berg.

Crane, D. (2012) *Fashion and Its Social Agendas: Class, Gender, and Identity in Clothing*. University of Chicago Press.

Couturier, M. (2019) 'Exhibition Review: *Gender Bending Fashion'. Fashion Studies*, vol. 2, no. 2, pp. 1-9 Available at: https://www.fashionstudies.ca/review-gender-bending-fashion (Accessed: 5 December 2019)

Cunningham, S. J. and **Macrae, C. N.** (2011) 'The Colour of Gender Stereotyping: Gender stereotyping', *British Journal of Psychology*, 102(3), pp. 598–614. doi: 10.1111/j.2044-8295.2011.02023.x

Davies-Strodder, C. (2015) 'Shoes: A Very Fashionable Fetish'. In **Persson, H.** (ed) *Shoes: Pleasure & Pain*. V&A Publishing. London

Dean, D. (1996) *Museum exhibition: theory and practice*. London ; New York: Routledge (The Heritage). Available at: https://ebookcentral.proquest.com/lib/ual/detail.action?docID=169351 (Accessed: 16 May 2021)

Devaney, S. (2019) 'Vivienne Westwood's Iconic Corsets Are Being Reissued For A Limited Time Only'. *British Vogue*. Available at: https://www.vogue.co.uk/news/article/vivienne-westwood-corsets-new (Accessed: 10 January 2021)

Dickens, A. (2019) Instagram Post. *Instagram*. 2 April. Available at: https://www.instagram.com/p/BvvzETtAZ4_/?utm_source=ig_web_copy_link (Accessed: 2 April 2019)

Diderich, J. (2018a) 'LVMH Prize Finalists Highlight Gender-Neutral Trend', *WWD*, 15 March. Available at: https://wwd-com.arts.idm.oclc.org/fashion-news/fashion-features/lvmh-prize-finalists-bella-hadid-1202629099/ (Accessed: 27 December 2018)

Diderich, J. (2018b) 'Nihilo Couture Fall 2018', *WWD*, 2 July. Available at: https://wwd.com/runway/fall-couture-2018/paris/nihilo/review/ (Accessed: 31 December 2018)

Donnellan, D. (2006) *The Actor and the Target*. Nick Hern Books Limited. London.

Douny, L. (2013) 'Wild Silk Textiles of the Dogon of Mali: The Production, Material Efficacy, and Cultural Significance of Sheen', *Textile*, 11:1, 58-77, DOI: 10.2752/175183513X13588738654891

Downing, S. J. (2016) 'Sequins and Spangles', *Selvedge*, (73), pp. 36–39.

Drazin, A. and **Küchler, S.** (eds.) (2015) *The Social Life of Materials: Studies in Materials and Society*. London, United Kingdom: Taylor & Francis Group. Available at: http://ebookcentral.proquest.com/lib/ual/detail.action?docID=2098363 (Accessed: 5 May 2021)

Dressen, A., **Heuzé-Joanno, M.** and **Lignel, B.** (2017) *Medusa: Bijoux et Tabous*. Paris Musées.

Edelkoort, L. (2013) *Fetishism in Fashion*. Frame Publishers.

Elwood, J. (2017) Instagram Post. *Instagram*. 25 March. Available at: https://www.instagram.com/p/BXBNXW9AT_7/?utm_source=ig_web_copy_link (Accessed: 25 March 2017)

English, B. (2011) *Japanese Fashion Designers: The Work and Influence of Issey Miyake, Yohji Yamamoto and Rei Kawakubo*. Bloomsbury Publishing Plc. doi: 10.2752/9781472572417.

Entwistle, J. (2000) 'Fashion and the Fleshy Body: Dress as Embodied Practice', *Fashion Theory*, 4(3), pp. 323–347. doi: 10.2752/136270400778995471.

Entwistle, J. (2015) *The Fashioned Body: Fashion, Dress and Social Theory*. John Wiley & Sons.

Evans, C. and **Thornton, M.** (1989) *Women & Fashion: A New Look.* Quartet Books.

Farber, P. (2020) *Podcast Episode 26: Museums are Not Neutral with Movement Co-Founders La Tanya S. Autry and Mike Murawski*, *Monument Lab*. May 14. Available at: https://monumentlab.com/podcast/museums-are-not-neutral-with-movement-co-founders-la-tanya-s-autry-and-mike-murawski (Accessed: 5 July 2020)

Farra, E. (2015) 'Monse Spring 2016 Ready-to-Wear Fashion Show' *Vogue*. 13 September. Available at: https://www.vogue.com/fashion-shows/spring-2016-ready-to-wear/monse (Accessed: 2 August 2020)

Finamore, M. (2019a) *Gender Bending Fashion*. Museum of Fine Arts Boston. [Exhibition Catalogue]

Finamore, M. (2019b) *Re: Upcoming Review*. 12 August. [email]. See also *APPENDIX A*

Finamore, M. (2020) *Re: Hello*. 12 May. [email]. See also *APPENDIX A*

Fischer, D. (2017) Berlin Collective GmbH Drops New Spring/Summer 2017 Lookbook, *Highsnobiety*. Available at: https://www.highsnobiety.com/p/berlin-collective-gmbh-drops-new-springsummer-2017-lookbook/ (Accessed: 4 January 2021)

Fleming, D. (2016) 'Do Museums Change Lives?: Ninth Stephen Weil Memorial Lecture', *Curator*, 59(2), pp. 73–79. doi: 10.1111/cura.12149.

Fletcher, D. (2019) 'Daniel W. Fletcher', LVMH PRIZE.
Available at: https://www.lvmhprize.com/designer/daniel-w-fletcher/
(Accessed: 30 December 2021)

Foley, B. (2017) 'Vetements RTW Fall 2017', *WWD*, 25 January.
Available at: https://wwd-com.arts.idm.oclc.org/runway/fall-ready-to-wear-2017/paris/vetements/review/
(Accessed: 4 January 2019).

Foreman, K. (2018a) 'Cmmn Swdn Men's Spring 2019', *WWD*, 20 June.
Available at: https://wwd.com/runway/mens-spring-collections-2019/milan/cmmn-swdn/review/
(Accessed: 10 January 2021)

Foreman, K. (2018b) 'Viktor & Rolf Couture Fall 2018', *WWD*, 4 July.
Available at: https://wwd.com/runway/fall-couture-2018/paris/viktor-rolf/review/
(Accessed: 7 May 2021)

Fox, D. (2016) *Pretentiousness: Why It Matters*. Fitzcarraldo Editions. London.

Franke, K. M. (1993) 'Cunning Stunts: From Hegemony to Desire a Review of Madonna's Sex', *N.Y.U Review of Law and Social Change*. Volume 20. New York: New York University.
Available at: https://scholarship.law.columbia.edu/faculty_scholarship/404
(Accessed 8 April 2020)

Frankel, S. (2018) 'People Need Reality: Alessandro Michele on his Gucci', *AnOther*. 15 February.
Available at: https://www.anothermag.com/fashion-beauty/10576/people-need-reality-alessandro-michele-on-his-gucci
(Accessed: 6 January 2021)

Frankel, S. (2019) *Prada Catwalk: The Complete Collections*. Yale University Press.

Friese, S. (1997) 'A Consumer Good in the Ritual Process: The Case of the Wedding Dress', *Journal of Ritual Studies*, 11(2), pp. 47–58. Available at: https://www.jstor.org/stable/44368985
(Accessed: 6 May 2021)

Frisa, M. L., Monti, G. and **Tonchi, S.** (2018) *Italiana. L'Italia vista dalla moda 1971-2001*. Venezia: Cataloghi.

Frisa, M. L. (ed) (2020) *Memos: on Fashion in This Millennium*. Marsilio Editori spa.

Fukai, A. (ed.) (2015) *Fashion: a history from the 18th to the 20th century: the collection of the Kyoto Costume Institute*. New edition. Köln: Taschen (Bibliotheca universalis)

Furniss, J.-A. (2013) 'Comme des Garçons Fall 2013 Ready-to-Wear Collection', *Vogue*. 1 March.
Available at: https://www.vogue.com/fashion-shows/fall-2013-ready-to-wear/comme-des-garcons
(Accessed: 6 May 2021)

Furniss, J.-A. (2014) 'Comme des Garçons Fall 2014 Ready-to-Wear Collection', *Vogue*. 28 February.
Available at: https://www.vogue.com/fashion-shows/fall-2014-ready-to-wear/comme-des-garcons
(Accessed: 2 May 2021)

Fury, A. (2014) 'A Men's Wear Revolution'. *T-Magazine. The New York Times*. 14 September.
Available at: https://www.nytimes.com/2014/09/14/t-magazine/a-mens-wear-revolution.html
(Accessed: 14 December 2014)

Fury, A. (2016) 'Rick Owens Spring 2017 Menswear Collection', *Vogue*. 23 June.
Available at: https://www.vogue.com/fashion-shows/spring-2017-menswear/rick-owens
(Accessed: 1 May 2021)

Fury, A. (2016b) 'Raf Simons Spring 2017 Menswear Collection', *Vogue*. 16 June.
Available at: https://www.vogue.com/fashion-shows/spring-2017-menswear/raf-simons
(Accessed: 25 December 2021)

Gallagher, J. (2012) 'Dropping Knowledge: The Varsity Jacket', *GQ*.
Available at: https://www.gq.com/story/dropping-knowledge-the-varsity-jacket
(Accessed: 30 December 2021)

Garunay, C. (2019) *Re: Gender Bending Fashion*. 12 August. [email].
See also *APPENDIX A*

Gold, Y. (2016) 'Vivienne Westwood's Radically Chic Nostalgia of Mud', *AnOther*.
Available at: https://www.anothermag.com/fashion-beauty/8480/vivienne-westwoods-radically-chic-nostalgia-of-mud
(Accessed: 27 December 2021).

Goodlad, L.M.E. (2007) 'Looking for Something Forever Gone: Gothic Masculinity, Androgyny, and Ethics at the Turn of the Millennium', *Cultural Critique*, (66), pp. 104–126.

Graaf, R. de (2017) *Four Walls and a Roof: The Complex Nature of a Simple Profession.* Harvard University Press.

Grisard, D. (2018) 'Pink boys: colouring gender, gendering affect', *NORMA*, 13(3–4), pp. 227–249. doi: 10.1080/18902138.2017.1312956

Groves, A. and **Sprecher, D.** (2019) *Invisible Men: An Anthology from the Westminster Menswear Archive*. University of Westminster.
[Exhibition Catalogue]

Gucci Garden Tour (2019) Available at: https://virtualtourguccigarden.gucci.com/#/en/
(Accessed: 12 December 2020)

Idacavage, S. (2018) 'Fashion History Lesson: The Subversive Power of Tulle', *Fashionista*. 17 October.
Available at: https://fashionista.com/2018/07/tulle-material-fabric-fashion-history
(Accessed: 4 May 2021)

Isaac-Goizé, T. (2018) 'Ann Demeulemeester Spring 2019 Ready-to-Wear Collection', *Vogue*.
Available at: https://www.vogue.com/fashion-shows/spring-2019-ready-to-wear/ann-demeulemeester
(Accessed: 25 December 2019).

Hagel, C. (2015) *Fashion and Androgyny*, *Aesthetica Magazine*. 23 November.
Available at: https://aestheticamagazine.com/448411-2/
(Accessed: 8 December 2020)

Hall, D. L. A. (2012) *Sex, Gender and Social Change in Britain since 1880*. 2nd edition. New York: Palgrave Macmillan.

Hann, R. and **Bech, S.** (2014) 'Critical costume', *Scene*, 2. doi:10.1386/scene.2.1-2.3_2.

Harvey, J. (2007) 'Showing and Hiding: Equivocation in the Relations of Body and Dress', *Fashion Theory*, 11:1, 65-94, DOI: 10.2752/136270407779934533

Harvey, J. (2013) *Men in Black*. Reaktion Books.

Haye, A. de la (2020a) *The Rose in Fashion: Ravishing*. Yale University Press.

Haye, A. de la (2020b) *Video Essay: Fashion in a Time of Crisis*. Showstudio. 20 November. [00:17:49 – 00:22:58]
Available at: https://showstudio.com/projects/fashion-in-a-time-of-crisis/video-essay?autoplay=1
(Accessed: 20 November 2020)

Haye, A. de la and **Conekin, B.** (eds) (2006) *Fashion Theory, The Journal of Dress, Body & Culture: Vogue Special Double Issue v.10, Issue 1/2*. Berg Publishers.

Haye, A. de la and **Dingwall, C.** (1996) *Surfers, Soulies, Skinheads and Skaters: Subcultural Style from the Forties to the Nineties.* 01 edition. V&A Publications Victoria & Albert Museum.

Haye, A. de la and **Pel, M.** (eds) (2017) *Gluck: Art and Identity*. Yale University Press.

Healy, M. (ed.) (2003) *Movements, 1980-2003: 16 Cults that Built Modern British Style with Levi's 501*. Supplement, July 2003. London: The Face Magazine.

Healy, M. (2014) *Gay Skins: Class, Masculinity and Queer Appropriation*. Bread and Circuses Publishing.

Hill, C. (2020) *Re: His & Hers?*. 2 December. [email].
See also *APPENDIX A*

Hill, D. D. (2018) *Peacock Revolution: American Masculine Identity and Dress in the Sixties and Seventies*. Bloomsbury Publishing.

Holgate, M. (2017) *Kwaidan Editions Spring 2018 Ready-to-Wear Collection*, *Vogue*. 17 November.
Available at: https://www.vogue.com/fashion-shows/spring-2018-ready-to-wear/kwaidan-editions
(Accessed: 6 January 2021)

Hollander, A. (2016) *Sex and Suits: The Evolution of Modern Dress*. Bloomsbury Publishing.

Holt, E. (2009) 'Clothes Minded: The Style of Betsy Bloomingdale', *WWD*, 16 October.
Available at: https://wwd.com/eye/other/clothes-minded-the-style-of-betsy-bloomingdale-2344684/
(Accessed: 6 January 2021).

Homotopia (2015) *April Ashley: Portrait of a Lady*.
Available at: https://www.youtube.com/watch?v=lep9w51JmXQ&feature=emb_title (Accessed: 2 October 2018)

Horsley, J. (2012) *Embedding the personal: the construction of a 'fashion autobiography' as a museum exhibition, informed by innovative practice at ModeMuseum, Antwerp*. London College of Fashion. [Thesis]

Horsley, J. (2015) 'A Fashion "Muséographie": The Delineation of Innovative Presentation Modes at ModeMuseum, Antwerp', *Fashion Theory v.19, Issue 1*, Berg Publishers.

Horyn, C. (2011) 'Essay by' in **Roitfeld, C.** *Carine Roitfeld: Irreverent*. Slp edition. New York: Enfield: Rizzoli International Publications.

Horyn, C. (2015) 'Tom Ford Gets Candid About His Years at Gucci'. *The Cut*. 20 April.
Available at: https://www.thecut.com/2015/04/tom-ford-gets-candid-about-his-years-at-gucci.html
(Accessed: 4 May 2021)

Hughes, A. (2018) 'Telfar Clemens Is Teaching the Fashion Industry How to Be Inclusive', *WWD*, 9 February.
Available at: https://wwd.com/fashion-news/fashion-features/telfar-clemens-teaching-fashion-industry-to-be-inclusive-11136734/
(Accessed: 3 January 2019)

Hume, S. (2013) *Pretty Pleats*. Kent State University Museum.
[Exhibition Catalogue]

Illingworth, G. (2017) 'Can Fashion be Truly Subversive When it Comes to Gender?'. *Not Just a Label*, 31 July.
Available at: https://www.notjustalabel.com/editorial/can-fashion-be-truly-subversive-when-it-comes-gender
(Accessed: 3 January 2019)

Jackson, A. (ed.) (2020) *Kimono: Kyoto to Catwalk*. V&A Publishing.

K-Hole (2014) *Youth Mode: A Report on Freedom*.
Available at: http://khole.net/issues/youth-mode/
(Accessed: 25 December 2018)

KCI Digital Archive (1919) *Collections 1910s | KCI Digital*
Available at: https://www.kci.or.jp/en/archives/digital_archives/1910s/KCI_160
(Accessed: 6 May 2021)

KCI Digital Archive (1961) *Collections 1960s | KCI Digital*
Available at: https://www.kci.or.jp/en/archives/digital_archives/1960s/KCI_226
(Accessed: 6 May 2021)

KCI Digital Archive (1994) *Collections 1990s | KCI Digital*.
Available at: https://www.kci.or.jp/en/archives/digital_archives/1990s/KCI_287
(Accessed: 6 January 2021)

Kipnis, J. (2007) 'Who's afraid of gift-wrapped kazoos? Dedicated to David Whitney'
in **Marincola, P.** *et al.* (2007) *What Makes a Great Exhibition?* Philadelphia, United States: Reaktion Books, Limited. (pp.94-107)
Available at: http://ebookcentral.proquest.com/lib/ual/detail.action?docID=1887783
(Accessed: 16 May 2021)

Knauer, T. (2019) *Why We Quilt: Contemporary Makers Speak Out about the Power of Art, Activism, Community, and Creativity.* North Adams, United States: Storey Publishing, LLC.
Available at: http://ebookcentral.proquest.com/lib/ual/detail.action?docID=5897138
(Accessed: 3 May 2021)

Koda, H. and **Bolton, A.** (2005) *Chanel*. Metropolitan Museum of Art.

Kondo, D. (1999) 'Fabricating Masculinity: Gender, Race and Nation in a Transnational Frame'. In **Kaplan, C., Alarcon, N.** and **Moallem, M.** (eds) *Between Woman and Nation: Nationalisms, Transnational Feminisms, and the State*. Durham, NC: Duke University Press.

Koller, V. (2008) ''Not just a colour': pink as a gender and sexuality marker in visual communication', *Visual Communication*, 7(4), pp. 395–423. doi: 10.1177/1470357208096209

Lauson, C. et al. (eds) (2018) *Space shifters*. London: Hayward Gallery Publishing.

Lee, J. and **Steen, C.** (2014) *Technical Sourcebook for Designers*. 2nd Revised edition edition. New York, NY: Fairchild Books.

Leitch, L. (2018) 'Undercover Fall 2018 Menswear Collection', *Vogue*. 11 January
Available at: https://www.vogue.com/fashion-shows/fall-2018-menswear/undercover
(Accessed: 7 May 2021)

Levin, A. K. (2010) *Gender, Sexuality and Museums: A Routledge Reader*. Routledge.

Lubitz, R. (2018) *How this NYC boutique is revolutionizing the mannequin.*
Available at: https://mic.com/articles/188948/the-slow-but-steady-push-for-genderless-mannequins
(Accessed: 20 January 2019)

Madonna and **O'Brien, G.** (1992) *Sex*. New York: Secker & Warburg. New York.

Madsen, A. C. (2020) 'Random Identities Autumn/Winter 2020 Menswear show report', *British Vogue*. 9 January
Available at: https://www.vogue.co.uk/shows/autumn-winter-2020-menswear/random-identities
(Accessed: 7 January 2021)

Manning, E. (2016) 'vfiles opens fall/winter 16 with bold optimism', *i-D*, 12 February.
Available at: https://i-d.vice.com/en_uk/article/a3g9wj/vfiles-opens-autumnwinter-16-with-bold-optimism
(Accessed: 5 December 2018)

Marfil, L. (2017) 'Berthold Men's Fall 2017', *WWD*, 10 January.
Available at: https://wwd-com.arts.idm.oclc.org/runway/mens-fall-collections-2017/london/berthold/review/
(Accessed: 4 January 2021)

Martin, R. H. and **Koda, H.** (1994) *Madame Grès: Metropolitan Museum of Art, New York, 13th September to 27th November 1994*. Metropolitan Museum of Art.

Mauriès, P. (2017) *Androgyne: Fashion and Gender*. 01 edition. New York, NY: Thames and Hudson Ltd.

McCauley Bowstead, J. (2018) *Menswear Revolution: The Transformation of Contemporary Men's Fashion*. Bloomsbury Academic.

McDonald, D. (2009) T-shirt 'Stay Alive in 85'. Museum of Applied Arts & Sciences. Australia
Available at: https://collection.maas.museum/object/396834
(Accessed: 1 August 2020)

McDowell, C. (2013) *The Anatomy of Fashion: Why We Dress the Way We Do.* Phaidon Press.

Melchior, M. R. and **Svensson, B.** (2014) *Fashion and Museums: Theory and Practice*. Bloomsbury Academic. London

Menkes, S. (2018) 'Gender Neutrality Becomes Fashion Reality', *Vogue UK*, 13 January.
Available at: https://www.vogue.co.uk/article/gender-neutrality-becomes-fashion-reality
(Accessed: 27 December 2018)

MET Collection (2009) 'Madeleine Vionnet | Evening shawl | French'.*The Metropolitan Museum of Art*.
Available at: https://www.metmuseum.org/art/collection/search/158874
(Accessed: 4 May 2021)

Mills, R. (2010) 'Queer is here? Lesbian, Gay, Bisexual and Transgender Histories and Public Culture'. In **Levin, A. K.** *Gender, Sexuality and Museums: A Routledge Reader*. Routledge. London and New York.

Minogue, K. (2010) *Get Outta My Way*. Official Video. 02 September. [00:01:23 – 00:03:35]
Available at: https://www.youtube.com/watch?v=BHGaW8IBlSk
(Accessed: 28 July 2020)

Moda Lisboa (2019) 'Archie Dickens – About the Collection FW 19/20'. *Moda Lisboa.*
Available at: https://www.modalisboa.pt/en/fashionweeks/modalisboainsight/designers/archiedickens
(Accessed: 2 May 2021)

Monsef, G., Safer, S. E. and **Nlet, R. de** (2009) *My Favourite Dress*. United Kingdom: ACC Editions.

Monti, G. (2013) 'After Diana Vreeland: The Discipline of Fashion Curating as a Personal Grammar'. *Catwalk: The Journal of Fashion, Beauty and Style,* Volume 2, no. 1, pp 63-90. Inter-Disciplinary Press ISSN: 2045-2349

Moore, B. (2019) 'Max Mara RTW Fall 2019', *WWD*, 21 February.
Available at: https://wwd.com/runway/fall-ready-to-wear-2019/milan/max-mara/review/
(Accessed: 8 May 2021)

Motwary, F. (2019) *Theorem[a]: The Body, Emotion + Politics in Fashion*. Skira.

Mower, S. (2008) *Nina Ricci Spring 2009 Ready-to-Wear Collection*, *Vogue*. 27 September.
Available at: https://www.vogue.com/fashion-shows/spring-2009-ready-to-wear/nina-ricci
(Accessed: 4 May 2021)

Mower, S. (2017) *Charles Jeffrey Loverboy Spring 2018 Menswear Collection*, *Vogue*. 11 June.
Available at: https://www.vogue.com/fashion-shows/spring-2018-menswear/charles-jeffrey-loverboy
(Accessed: 5 January 2021)

Munro, L. (2016) 'Hassan Hajjaj re-launches pioneering streetwear brand R.A.P London', *Mixmag*, 9 November.
Available at: https://mixmag.net/read/new-entry-fashion-news
(Accessed: 31 December 2018)

Munshi, N. (2019) 'Fashion label Orange Culture defies clichés of Nigerian masculinity'. *Financial Times*. 1 July 2019.
Available at: https://www.ft.com/content/f5302346-8b7c-11e9-a24d-b42f641eca37
(Accessed: 5 April 2020)

Munzenrieder, K. (2018) 'Ezra Miller Walks Red Carpet in a Puffer Coat Gown', *W Magazine | Women's Fashion & Celebrity News*. Available at: https://www.wmagazine.com/story/ezra-miller-puffer-coat-gown-fantastic-beasts-2-premiere/
(Accessed: 5 January 2021)

Murphy, H. (1999) 'From the crinoline to the boilersuit: Women workers in British shipbuilding during the Second World War', *Contemporary British History*, 13:4, 82-104, doi: 10.1080/13619469908581561

Nicholas, L. (2014) *Queer Post-Gender Ethics: The Shape of Selves to Come*. Palgrave Macmillan.

Nnadi, C. (2017) *Faustine Steinmetz Fall 2017 Ready-to-Wear Collection*, *Vogue*. 18 February.
Available at: https://www.vogue.com/fashion-shows/fall-2017-ready-to-wear/faustine-steinmetz
(Accessed: 4 May 2021)

Not Equal (2013) 'Not Equal. Redefining the core of fashion', *Kickstarter*.
Available at: https://www.kickstarter.com/projects/1211162687/notequal-redefining-the-core-of-fashion
(Accessed: 6 January 2021)

Not Just a Label (2017a) *Anne Sofie Madsen*.
Available at: https://www.notjustalabel.com/anne-sofie-madsen
(Accessed: 5 January 2021)

Not Just a Label (2017b) *Ji Won Choi*
Available at: https://www.notjustalabel.com/ji-won-choi
(Accessed: 6 January 2021)

Not Just a Label (2017c) *Jarrod Reed*
Available at: https://www.notjustalabel.com/jarrod-reid
(Accessed: 6 May 2021)

Official Rebrand (2016) *Foundations // 2016-2017*
Available at: https://officialrebrand.shop/pages/foundations-2016-2017
(Accessed: 5 January 2021)

Oh, H. (2021) 'Trompe-L'oeil', *Artist's Magazine*, December, p. 28.

O'Hara, G. (1986). *The Encyclopedia of Fashion*. New York: Harry N. Abrams.

O'Neill, A. (2006) 'Exhibition Review: VivienneWestwood: 34 Years in Fashion'. *Fashion Theory*.10:3, 381-386, DOI: 10.2752/136270406778050969

O'Neill, P. (2012) *The Culture of Curating and the Curating of Culture(s)*. Cambridge, Massachusetts; London, England: MIT Press.

Obrist, H. U. (2015) *Ways of Curating*. Penguin.

Pardo, A. (ed.) (2020) *Masculinities: Liberation Through Photography*. Prestel.

Parker, R. (2012) *The Subversive Stitch: Embroidery and the Making of the Feminine*. I.B.Tauris.

Patel, S. (2018) 'Sensen Lii's Sports Tech Couture'. *PAPER*, 11 October.
Available at: http://www.papermag.com/sensen-lii-interview-2611721102.html
(Accessed: 31 December 2018)

Pernet, D. (2018) 'From Perth to Bali - NIHILO - Katharine Grace and Krishna Godhead Couture A/W 2018'. *A Shaded View of Fashion*, 2 July.
Available at: https://ashadedviewonfashion.com/2018/07/02/nihilo-katharine-grace-and-krishna-godhead-couture-a-w-2018/
(Accessed: 31 December 2018)

Pfeiffer, A. (2012) 'The Spotlight | Thamanyah by Ahmed Abdelrahman', *The Business of Fashion*.
Available at: https://www.businessoffashion.com/articles/news-analysis/the-spotlight-thamanyah-by-ahmed-abdelrahman
(Accessed: 6 January 2021)

Phaidon Editors (2013) *The Fashion Book*. London: Phaidon Press.

Phelps, N. ((2014) 'Alexander Wang Fall 2014 Ready-to-Wear Collection', *Vogue*.
Available at: https://www.vogue.com/fashion-shows/fall-2014-ready-to-wear/alexander-wang
(Accessed: 31 December 2021)

Phelps, N. (2015) 'Sex Sells: Calvin Klein's 1990s Ads Stirred Libidos and Controversies in Equal Measure', *Vogue*. 1 Sept.
Available at: https://www.vogue.com/article/calvin-klein-jeans-90s-ads-kate-moss-mark-wahlberg-controversy
(Accessed: 4 May 2021)

Phelps, N. (2017) 'And Re Walker Spring 2018 Ready-to-Wear Collection', *Vogue*. 3 October.
Available at: https://www.vogue.com/fashion-shows/spring-2018-ready-to-wear/and-re-walker
(Accessed: 5 January 2021)

Phelps, N. (2018) 'The Vaquera Trio Meets Its Heroes, Andre Walker and Miguel Adrover'. *Vogue US*, 13 August.
Available at: https://www.vogue.com/article/vaquera-miguel-androver-andre-walker-interview
(Accessed: 30 December 2018)

Phillips, A. (2020) in **Clark, J.** (ed.) *Lanvin Dialogues: Embellishment*. Episode 05. Lanvin Official IGTV. 24 May. [00:01:34 – 00:02:04]
Available at: https://www.instagram.com/tv/CAi64VSoBOV/?utm_source=ig_web_copy_link
(Accessed: 24 May 2020)

Piaggi, A. (1998) *Anna Piaggi's Fashion Algebra*. 01 edition. New York: Thames & Hudson Ltd.

Picken, M. B. (2015) *The Language of Fashion - Dictionary and Digest of Fabric, Sewing and Dress*. Lucas Press.

Podnar, R. (2017) 'Trending: RompHim crowdfunds more than $85K; Insta keeps moving in on Snapchat'. *Washington Post*. 17 May.
Available at: https://www.washingtonpost.com/express/wp/2017/05/16/trending-romphim-crowdfunds-more-than-85k-insta-keeps-moving-in-on-snapchat/
(Accessed: 1 September 2020)

Potvin, J. (2011) 'From Gigolo to New Man: Armani, America, and the Textures of Narrative', *Fashion Theory*, 15:3, 279-297, DOI: 10.2752/175174111X13028583328766

Project Runway All Stars (2019) *All-inclusive*. Episode 09. Series 07. Lifetime. 27 February. [00:01:32 - 00:02:40]

Rabkin, E. (2016) 'Thamanyah on the Move', *Style Zeitgeist*, 3 June.
Available at: https://www.sz-mag.com/news/2016/06/thamanyah-on-the-move/
(Accessed: 4 January 2019)

Rall, D.N. (2014) *Fashion & War in Popular Culture*. Bristol, UNITED KINGDOM: Intellect Books Ltd.
Available at: http://ebookcentral.proquest.com/lib/ual/detail.action?docID=3014900
(Accessed: 27 December 2020)

Rantisi, N. M. (2014) 'Gendering Fashion, Fashioning Fur: On the (re)production of a Gendered Labor Market within a Craft Industry in Transition', *Environment and Planning D: Society and Space*, 32(2), pp. 223–239. doi: 10.1068/d19211.

Rasmussen, T. (2018) 'The menswear designer challenging Western ideas of Iran', Dazed.
Available at: https://www.dazeddigital.com/fashion/article/38569/1/designer-paria-farzaneh-interview-translating-her-iranian-heritage-into-menswear
(Accessed: 3 May 2021)

Reilly, A., Goodrum, A. and **Johnson, K.K.P.** (2014) *Key Concepts for the Fashion Industry: From Androgyny to Zeitgeist*. London, UNITED KINGDOM: Bloomsbury Publishing Plc.
Available at: http://ebookcentral.proquest.com/lib/ual/detail.action?docID=6379901
(Accessed: 26 December 2021)

Reilly, M. (2017) *Curatorial Activism: Towards an Ethics of Curating*. 01 edition. New York: Thames & Hudson Ltd.

Remsen, N. (2019) 'Palomo Spain Fall 2019 Menswear Collection', *Vogue*. 4 February.
Available at: https://www.vogue.com/fashion-shows/fall-2019-menswear/palomo-spain
(Accessed: 3 January 2021)

Ribas, J. (2017) 'Curating as Spatial Resistance'. In **Hoffmann, J., Myers-Szupinska, J.** and **Glass, L.** (eds) *The Exhibitionist: Journal on Exhibition Making, the First Six Years*. The Exhibitionist.

Roof, J. (2016) *What Gender is, What Gender Does*. Minneapolis: University of Minnesota Press.

Rothberg, A. (no date) 'The Irony of Ironic Fashion', *FORM*.
Available at: https://www.dukeform.co/all-content/the-irony-of-ironic-fashion
(Accessed: 27 December 2021)

Rowan, R. (2014) 'SO NOW!: On Normcore'. *e-flux*. Journal #58 October 2014.
Available at: https://www.e-flux.com/journal/58/61168/so-now-on-normcore/
(Accessed: 25 December 2018)

Samson, A. (2019) *Backside. Dos à la mode*. Paris Musées, Musée Bourdelle, Palais Galliera

Sanders, J. (ed.) (1996) *Stud: Architectures of Masculinity*. New York: Princeton Architectural Press

Savi, L. (2020) Bags: inside out. London: V&A Publishing.

Schneier, M. (2011) 'Damir Doma Spring 2012 Menswear Collection'. *Vogue*. 25 June.
Available at: https://www.vogue.com/fashion-shows/spring-2012-menswear/damir-doma
(Accessed: 10 January 2021)

Schultz, J. (2005) 'Reading the Catsuit: Serena Williams and the Production of Blackness at the 2002 U.S Open', *Journal of Sport & Social Issues*. Volume 29. No. 3. August 2005. pp. 338-357
doi: 10.1177/0193723505276230

Schwichtenberg, C. (1992) 'Madonna's postmodern feminism: Bringing the margins to the center', *Southern Journal of Communication*, 57:2, pp.120-131.
doi: 10.1080/10417949209372858
Available at: https://doi.org/10.1080/10417949209372858
(Accessed: 11 November 2019)

Self, R. (2014) *The Architecture of Art Museums: A Decade of Design: 2000 - 2010*. London ; New York: Routledge.

Serrell, B. (1996) *Exhibit Labels: An Interpretive Approach*. Rowman & Littlefield.

Settis, S. (2015) *Fondazione Prada / Serial & Portable Classic / Exhibition Video*. Vimeo. 21 September. [00:08:05 – 00:08:20]
Available at: https://vimeo.com/139912146
(Accessed: 15 August 2019)

Settis, S., Anguissola, A. and **Gasparotto, D.** (eds.) (2015) *Serial / Portable Classic: The Greek Canon and Its Mutations*. Bilingual edition. Milan: Progetto Prada Arte.

Sharkey, L. (2018) 'The story of Miguel Adrover, 00s fashion's unappreciated enfant terrible', *Dazed*, 16 February.
Available at: https://www.dazeddigital.com/fashion/article/39047/1/miguel-adrover-00s-fashions-unappreciated-enfant-terrible-vaquera-aw18-nyfw
(Accessed: 30 December 2018)

Siegel, T. (2018) 'Ezra Miller Talks Fame, Living on a 'Polyamorous' Farm and His #MeToo Story', *Hollywood Reporter*. 7 November. Available at: https://www.hollywoodreporter.com/features/ezra-miller-talks-fame-living-a-polyamorous-farm-his-metoo-story-1158536
(Accessed: 5 January 2021)

Silva, F. V. da (2007) 'Red as Blood, White as Snow, Black as Crow: Chromatic Symbolism of Womanhood in Fairy Tales', *Marvels & Tales*, 21(2), pp. 240–252.
Available at: https://www.jstor.org/stable/41388837
(Accessed: 5 May 2021)

Sinclair, D., **Rossi-Camus, J.**, and **Nothdruft, D.** (2018) *T-shirt: Cult, Culture, Subversion*. Exhibition Pamphlet. Fashion and Textile Museum. London.
[Exhibition Catalogue]

Singer, M. (2015) 'Alexandre Plokhov Spring 2016 Menswear Collection', *Vogue*. July 15.
Available at: https://www.vogue.com/fashion-shows/spring-2016-menswear/alexandre-plokhov
(Accessed: 11 June 2017)

Singer, S. (2019) 'Christian Dior Fall 2019 Ready-to-Wear Collection', Vogue.
Available at: https://www.vogue.com/fashion-shows/fall-2019-ready-to-wear/christian-dior
(Accessed: 25 December 2020)

Smith, K. (2015) 'Spring '16 Menswear Trends & Why They'll Work', *New Zealand Apparel*, 48(7), p.13.

Smithson, P. and **Smithson, R.** (1996) *Robert Smithson: The Collected Writings*. University of California Press.

Socha, M. (2021) 'Haute Couture for Men Is Flourishing: Here's Why', *WWD*, 23 February.
Available at: https://wwd-com.arts.idm.oclc.org/fashion-news/designer-luxury/haute-couture-men-popular-valentino-dolce-1234728618/
(Accessed: 27 December 2021).

Spain, D. (1992) *Gendered Spaces*. 1 edition. Chapel Hill: The University of North Carolina Press.

Spindler, A. M. (1995) 'Flip-Flop: The Runway Leads the Street', *The New York Times*, 19 September.
Available at: https://www.nytimes.com/1995/09/19/style/flip-flop-the-runway-leads-the-street.html
(Accessed: 4 May 2021)

Stanfill, S. (2013) *80s Fashion: From Club to Catwalk*. London: V&A Publishing.

Stark, G. (2018) *The Fashion Show: History, theory and practice*. Bloomsbury Publishing.

Steele, V. (1997) 'Exhibition Review: Two by Two. The Metropolitan Museum of Art'. *Fashion Theory v. 1. Issue 1*. Berg Publishers.

Steele, V. (2001) *The Corset: A Cultural History*. Yale University Press.

Steele, V. (2008) 'Museum Quality: The Rise of the Fashion Exhibition', *Fashion Theory: The Journal of Dress, Body & Culture*, 12(1), pp. 7–30. doi: 10.2752/175174108X268127.

Steele, V. (2013) *A Queer History of Fashion: From the Closet to the Catwalk*. Yale University Press. New York.

Steele, V. (2018) *Pink: The History of a Punk, Pretty, Powerful Color*. Thames & Hudson. New York.

Steele, V. (2019) *Exhibitionism: 50 Years of the Museum at FIT*. Replay – UAL Media Portal. 15 February. [00:56:21 – 00:58:43]
Available at: https://replay.arts.ac.uk/video/5c94cb433362d914538b457b
(Accessed: 6 June 2021)

Stevenson, N. J. (2011). *The Chronology of Fashion*. London: The Ivy Press.

Stolpe Lewis, V. (1976) *Comparative Clothing Construction Techniques*. Minneapolis: Burgess Pub. Co.

Stott, A. (1992) 'Floral Femininity: A Pictorial Definition', *American Art*, 6(2), pp. 61–77.

Strong, C., Hawkins, P.S. and **Burns, P.L.** (2011) *Grunge: Music and Memory. Music and Memory. Farnham*, UNITED KINGDOM: Taylor & Francis Group. Available at: http://ebookcentral.proquest.com/lib/ual/detail.action?docID=783960
(Accessed: 27 December 2021)

Stubblebine, A. (2018) 'Club Monaco Has Launched A 'Dual-Gender' Collection'. *NYLON*, 8 September.
Available at: https://nylon.com/articles/club-monaco-dual-gender
(Accessed: 30 December 2018)

Tagg Magazine (2017) 'Photos: Kris Harring 2018 Capsule Presentation', *Tagg Magazine*, 21 September.
Available at: https://taggmagazine.com/photos-kris-harring-2018-collection/
(Accessed: 12 December 2019)

Takeda, S. S., Spilker, K. D. and **Esguerra, C. M.** (2016) *Reigning Men: Fashion in Menswear, 1715-2015*. 01 edition. Los Angeles : Munich ; London ; New York: Prestel.

Talusan, M. (2018) 'New York Fashion Week Embraces Trans People and Culture—But Only to a Point'. *Them*. 19 September.
Available at: https://www.them.us/story/nyfw-trans-models-culture
(Accessed: 12 October 2020)

Tatchell, P. (2004) 'Inside the gay museum', *The Guardian*, 8 June.
Available at: http://www.theguardian.com/education/2004/jun/08/highereducation.politicsandthearts
(Accessed: 25 May 2018)

Team Indie (2018) 'Vetements Copying Rips Off Daniel Gregory Natale'. *INDIE Magazine*. 1 February.
Available at: https://indie-mag.com/2018/02/vetements-copying-daniel-gregory-natale/
(Accessed: 31 December 2018)

The Brvtalist (2016) *Daniel Gregory Natale*
Available at: https://thebrvtalist.com/archive/2016/6/9/daniel-gregory-natale
(Accessed: 27 December 2021)

The Hepworth Wakefield (2017) *Disobedient Bodies: JW Anderson Curates The Hepworth Wakefield*.
Available at: https://hepworthwakefield.org/whats-on/disobedient-bodies-jw-anderson-curates-the-hepworth-wakefield/
(Accessed: 8 December 2020)

Theodosi, N. (2016) 'London's V&A Opens "Undressed" Exhibit', *WWD*, 13 April.
Available at: https://wwd-com.arts.idm.oclc.org/fashion-news/fashion-scoops/london-victoria-albert-museum-undressed-exhibit-corsetry-underwear-sibling-galliano-antonio-berardi-10409342/
(Accessed: 27 December 2021)

Tse, S. (2018) 'A-Cold-Wall Men's Spring 2019', *WWD*, 10 June.
Available at: https://wwd.com/runway/mens-spring-collections-2018/london/a-cold-wall/review/ (
Accessed: 5 May 2021)

Trans Student Educational Resources (2020a) 'LGBTQ+ Definitions'
Available at: http://www.transstudent.org/definitions
(Accessed: 31 March 2020)

Trans Student Educational Resources (2020b) 'Gender Pronouns'
Available at: http://www.transstudent.org/pronounsgraphic.jpg
(Accessed: 31 March 2020)

Trigilio, J. (2020) *Re: London College of Fashion / PhD Research / Gender-neutral*. 11 May. [email].
See also *APPENDIX A*

Trocchio, P. Di (2014) 'Madame Grès: Couturier at Work'. *Fashion Theory*, Volume 18, Issue 4, pp. 465–472
DOI: 10.2752/175174114X13996533400114

Tufte, E. R. (1983) *The Visual Display of Quantitative Information*. Reprinted Ed edition. Graphics Press USA.

Tynan, J. (2011) 'Military Dress and Men's Outdoor Leisurewear: Burberry's Trench Coat in First World War Britain', *Journal of Design History*, 24(2), pp. 139–156. doi: 10.1093/jdh/epr014.

University of Southampton (2019). *'Invisible Men' Conference, University of Westminster, October 2019.* Intersectionality: Politics - Identities - Cultures Research Group
Available at: https://www.southampton.ac.uk/ipic/news/2019/10/invisible-men.page
(Accessed: 10 January 2020)

V&A (no date) *An introduction to quilting and patchwork*.
Available at: https://www.vam.ac.uk/articles/an-introduction-to-quilting-and-patchwork
(Accessed: 3 May 2021)

V&A (no date) *A Taste for the Past.*
Available at: https://www.vam.ac.uk/articles/vivienne-westwood-a-taste-for-the-past
(Accessed: 10 January 2021)

V&A (2012) *Gianni Versace*.
Available at: http://www.vam.ac.uk/content/articles/g/gianni-versace/
(Accessed: 5 May 2021)

V&A (2019) *Fashion unpicked: The 'Wet Collection' by Mary Quant*
Available at: https://www.vam.ac.uk/articles/fashion-unpicked-the-wet-collection-by-mary-quant
(Accessed: 5 May 2021)

V&A Collections (2003a) *Evening Jacket | James, Charles*
Available at: https://collections.vam.ac.uk/item/O75134/evening-jacket-charles-james/
(Accessed: 3 May 2021)

V&A Collections (2003b) *Quilted Petticoat | Unknown*.
Available at: https://collections.vam.ac.uk/item/O74088/quilted-petticoat-unknown/
(Accessed: 3 May 2021)

V&A Collections (2018) *Opera Coat | Balenciaga, Cristóbal*.
Available at: http://collections.vam.ac.uk/item/O1435930
(Accessed: 5 January 2021)

Verner, A. (2018) *Ottolinger Spring 2019 Ready-to-Wear Collection*, *Vogue*. 25 September.
Available at: https://www.vogue.com/fashion-shows/spring-2019-ready-to-wear/ottolinger
(Accessed: 5 January 2021)

Verner, A. (2019) *Botter Fall 2019 Menswear Collection*, *Vogue*.
Available at: https://www.vogue.com/fashion-shows/fall-2019-menswear/botter
(Accessed: 4 May 2021)

Viktor & Rolf (2018) *Haute Couture*
Available at: http://www.viktor-rolf.com/haute-couture/
(Accessed: 7 May 2021)

Wallace, P. and **Alexander, H.** (2017) *Daniel Lismore: Be Yourself, Everyone Else is Already Taken.* Rizzoli International Publications, Incorporated.

Walsh, K. (1992) *The Representation of the Past: Museums and Heritage in the Post-Modern World*. London : New York: Routledge.

Weininger, O. (1903) *Sex and Character: An Investigation of Fundamental Principles*. Indiana University Press. 2005.

White, D. (2001) *Masculine Constructions: Gender in Twentieth-century Architectural Discourse : 'Gods', 'Gospels' and 'Tall Tales' in Architecture*. PhD. The University of Adelaide. [Online]
Available at: https://digital.library.adelaide.edu.au/dspace/bitstream/2440/21966/2/02whole.pdf
(Accessed: 11 May 2021)

Williams, R. (2003) *Marxism and Literature*. New Ed Edition. USA: Oxford University Press.

Williamson, M. (2001) 'Vampires and Goths: fandom, gender and cult dress'. In **W.J.F. Keenan** (ed.), *Dressed to impress. Looking the part* (pp. 141–157). London: Berg

Wilcox, C. (ed) (2015) *Alexander McQueen*. London: V&A Publishing.

Wilson, E. (1999) 'The bohemianization of mass culture', *International Journal of Cultural Studies*, 2(1), pp. 11–32. doi: 10.1177/136787799900200102

Wilson, E. (2007) *Adorned in Dreams: Fashion and Modernity*. London. I.B.Taurus.

WWD Staff (2011) 'Jeremy Scott Men's Spring 2012', *WWD*, 14 September.
Available at: https://wwd.com/runway/mens-spring-collections-2012/new-york/jeremy-scott/review/
(Accessed: 10 January 2021)

WWD Staff (2014) 'Loewe Men's RTW Spring 2015', *WWD*, 29 June.
Available at: https://wwd.com/runway/mens-spring-collections-2015/paris/loewe/review/
(Accessed: 1 May 2021)

WWD Staff (2014b) 'Alexander Wang RTW Fall 2014', *WWD*, 9 February.
Available at: https://wwd.com/runway/fall-ready-to-wear-2014/new-york/alexander-wang/review/
(Accessed: 31 December 2021)

Yarsley, V. E. and **Couzens, E. G.** (1968) *Plastics in the Modern World.* Harmondsworth. Penguin

Yotka, S. (2017) 'Parsons MFA Spring 2018 Ready-to-Wear Fashion Show'. *Vogue*. 10 September
Available at: https://www.vogue.com/fashion-shows/spring-2018-ready-to-wear/parsons-mfa
(Accessed: 28 August 2020)

Yotka, S. (2018) 'Matthew Adams Dolan Spring 2019 Ready-to-Wear Collection'. *Vogue*. 7 September.
Available at: https://www.vogue.com/fashion-shows/spring-2019-ready-to-wear/matthew-adams-dolan
(Accessed: 9 January 2021)

Yotka, S. (2018b) 'Marc Jacobs's Grunge Collection for Perry Ellis Is Back! See Every Look', *Vogue*.
Available at: https://www.vogue.com/article/marc-jacobs-perry-ellis-grunge-collection-reissue-lookbook
(Accessed: 27 December 2021)

Zarrella, K. (2013) 'Tim Coppens Spring 2014 Menswear Collection', *Vogue*. 8 September.
Available at: https://www.vogue.com/fashion-shows/spring-2014-menswear/tim-coppens
(Accessed: 5 May 2021)

DESIGNERS and BRAND WEBSITES

5000 Gentlemen (no date)
Available at:
https://www.5000gentlemen.com/
(Accessed: 30 December 2018)

A-Cold-Wall* - Presented by Samuel Ross. (no date)
Available at: https://www.a-cold-wall.com/
(Accessed: 30 December 2018)

Acne Studios (no date)
Available at:
https://www.acnestudios.com/uk/en/home
(Accessed: 30 December 2018)

Aganovich (no date)
Available at:
https://www.aganovich.com
(Accessed: 30 December 2018)

Alessandro Trincone (no date)
Available at:
https://www.alessandrotrincone.com
(Accessed: 30 December 2018)

Alexandre Plokhov (no date)
Available at:
https://www.alexandre-plokhov.com
(Accessed: 30 December 2018)

Alyx Studio (no date)
Available at:
https://www.alyxstudio.com
(Accessed: 30 December 2018)

Ami Paris (no date)
Available at:
https://www.amiparis.com
(Accessed: 30 December 2018)

Andre Walker (@and_re_walker) • Instagram photos and videos (no date)
Available at:
https://www.instagram.com/and_re_walker
(Accessed: 30 December 2018)

Andrew Coimbra (no date)
Available at:
https://www.andrewcoimbra.com
(Accessed: 30 December 2018)

Ann Demeulemeester (no date)
Available at:
https://www.anndemeulemeester.com
(Accessed: 30 December 2018)

Anna Sui (no date)
Available at: https://annasui.com
(Accessed: 30 December 2018)

Anne Sofie Madsen (no date)
Available at:
https://www.annesofiemadsen.com
(Accessed: 30 December 2018)

Archie Dickens (no date)
Available at:
https://www.archiedickens.com
(Accessed: 30 December 2018)

Art School London (no date)
Available at:
https://www.artschool-london.com
(Accessed: 30 December 2018)

Ashish (no date)
Available at: http://ashish.co.uk
(Accessed: 30 December 2018)

A.W.A.K.E. (no date)
Available at: http://www.a-w-a-k-e.com
(Accessed: 30 December 2018)

Berthold UK (no date)
Available at: http://www.berthold-uk.com
(Accessed: 30 December 2018)

Biannual (no date)
Available at: https://biannual.com
(Accessed: 30 December 2018)

Botter (no date)
Available at:
https://www.botter.shop
(Accessed: 30 December 2018)

Broke & Living (no date)
Available at:
https://www.brokeandliving.com
(Accessed: 28 December 2018)

Burberry (no date)
Available at:
https://uk.burberry.com
(Accessed: 30 December 2018)

Jamie Elwood (no date)
Available at:
https://www.etsy.com/uk/shop/JamieElwood
(Accessed: 31 December 2018)

Casely-Hayford (no date)
Available at: http://casely-hayford.com
(Accessed: 30 December 2018)

Celinununu (no date)
Available at:
https://www.celinununu.com
(Accessed: 30 December 2018)

Chanel (no date)
Available at:
http://www.chanel.com/en_GB
(Accessed: 30 December 2018)

Charles Jeffrey (no date)
Available at:
http://www.charlesjeffrey.net
(Accessed: 30 December 2018)

Christoph Ritter | NOT JUST A LABEL (no date)
Available at:
https://www.notjustalabel.com/christoph-ritter
(Accessed: 30 December 2018)

Club Monaco (no date)
Available at:
http://clubmonaco.borderfree.com/home/index.jsp?bfx-cc-countries=GB&bfx-cc-currencies=GBP
(Accessed: 30 December 2018)

CMMN SWDN (no date)
Available at: https://cmmn-swdn.com
(Accessed: 30 December 2018)

Comme des Garçons (no date)
Available at: http://www.comme-des-garcons.com
(Accessed: 31 December 2018)

Craig Green (no date)
Available at: https://craig-green.com
(Accessed: 31 December 2018)

Daniel Gregory Natale (no date)
Available at:
http://www.danielgregorynatale.com
(Accessed: 31 December 2018)

Daniel W. Fletcher (no date)
Available at:
http://www.danielwfletcher.com
(Accessed: 31 December 2018)

Dilara Findikoglu (no date)
Available at:
http://dilarafindikoglu.com
(Accessed: 31 December 2018)

Doublet (no date)
Available at: http://doublet-jp.com
(Accessed: 31 December 2018)

Eckhaus Latta (no date)
Available at:
https://eckhauslatta.com
(Accessed: 31 December 2018)

Edward Crutchley (no date)
Available at:
http://www.edwardcrutchley.com
(Accessed: 31 December 2018)

Eliran Nargassi (no date)
Available at:
https://www.elirannargassi.com
(Accessed: 31 December 2018)

Faustine Steinmetz (no date)
Available at:
http://www.faustinesteinmetz.com
(Accessed: 31 December 2018)

Francesco Russo (no date)
Available at:
http://www.francescorusso.fr
(Accessed: 31 December 2018)

Gareth Pugh (no date)
Available at:
http://garethpughstudio.com
(Accessed: 31 December 2018)

Gender Free World (no date)
Available at:
https://www.genderfreeworld.com
(Accessed: 31 December 2018)

GmbH (no date)
Available at:
https://www.facebook.com/gmbhofficial
(Accessed: 31 December 2018)

Grenson (no date)
Available at:
https://www.grenson.com/uk
(Accessed: 31 December 2018)

Gucci (no date)
Available at:
https://www.gucci.com/uk/en_gb
(Accessed: 31 December 2018)

H & M (no date)
Available at:
https://www2.hm.com/en_gb/index.html
(Accessed: 31 December 2018)

Haider Ackermann (no date)
Available at:
https://www.haiderackermann.com
(Accessed: 31 December 2018)

Hardeman (no date)
Available at: https://hardeman.co
(Accessed: 31 December 2018)

Hassan Hajjaj (no date)
Available at:
http://www.artnet.com/artists/hassan-hajjaj
(Accessed: 31 December 2018)

Helen Anthony (no date)
Available at:
https://www.helenanthony.co.uk
(Accessed: 31 December 2018)

Hendrixroe (no date)
Available at:
https://www.hendrixroe.com
(Accessed: 31 December 2018)

Henrik Vibskov (no date)
Available at:
http://www.henrikvibskov.com
(Accessed: 31 December 2018)

Homic (no date)
Available at:
https://www.homic.us/5419919-2018-campaign-x-tagger-yancey-iv
(Accessed: 31 December 2018)

House of Holland (no date)
Available at:
https://www.houseofholland.co.uk
(Accessed: 31 December 2018)

House of Malakai (no date)
Available at:
https://houseofmalakai.com
(Accessed: 31 December 2018)

J. W. Anderson (no date)
Available at:
https://www.jwanderson.com/gb
(Accessed: 31 December 2018)

Jarrod Reid (@jarrod_reid) • Instagram photos and videos (no date)
Available at:
https://www.instagram.com/jarrod_reid
(Accessed: 3 January 2019)

Jean Paul Gaultier (no date)
Available at:
https://www.jeanpaulgaultier.com/en-gb/
(Accessed: 31 December 2018)

Jeremy Scott (no date)
Available at:
https://www.jeremyscott.com
(Accessed: 31 December 2018)

Ji Won Choi (no date)
Available at:
http://www.jiwchoi.com
(Accessed: 31 December 2018)

Julien Macdonald (no date)
Available at:
https://julienmacdonald.com
(Accessed: 31 December 2018)

Julian Smith (no date)
Available at:
https://www.facebook.com/Julian-Smith-fashion-costume-184849274889618
(Accessed: 31 December 2018)

Kaimin (no date)
Available at:
https://kaiminofficial.com
(Accessed: 31 December 2018)

Kris Harring (no date)
Available at:
https://www.krisharring.com
(Accessed: 31 December 2018)

Kwaidan Editions (no date)
Available at:
http://www.kwaidaneditions.com
(Accessed: 31 December 2018)

Landeros New York (no date)
Available at:
https://www.landerosnewyork.com
(Accessed: 31 December 2018)

Latre (no date)
Available at:
http://latreartandstyle.com
(Accessed: 31 December 2018)

Linus Leonardsson | NOT JUST A LABEL (no date). Available at:
https://www.notjustalabel.com/linus-leonardsson (Accessed: 31 December 2018)

Loewe (no date)
Available at:
https://www.loewe.com/eur/en/home?country=GB
(Accessed: 31 December 2018)

Faustine Steinmetz - London Fashion Week (no date)
Available at:
http://www.londonfashionweek.co.uk/designers_profile.aspx?DesignerID=2506&SeasonID=73
(Accessed: 31 December 2018)

Ludovic de Saint Sernin (no date)
Available at:
http://ludovicdesaintsernin.com
(Accessed: 31 December 2018)

Ludovic de Saint Sernin – LVMH Prize (no date)
Available at:
http://www.lvmhprize.com/designer/ludovic-de-saint-sernin
(Accessed: 31 December 2018)

Maison ARTC (no date)
Available at:
https://www.maisonartc.com
(Accessed: 31 December 2018)

Martin Asbjørn (no date)
Available at:
https://www.martinasbjorn.com
(Accessed: 31 December 2018)

Matter Of Black (no date)
Available at:
https://www.matterofblackclothing.com
(Accessed: 31 December 2018)

Matthew Adams Dolan (no date)
Available at:
http://www.matthewadamsdolan.com
(Accessed: 31 December 2018)

Moncler (no date)
Available at:
https://www.moncler.com/gb
(Accessed: 31 December 2018)

Moschino (no date)
Available at:
https://www.moschino.com/gb_en
(Accessed: 31 December 2018)

Muttonhead (no date)
Available at:
https://www.muttonheadstore.com
(Accessed: 31 December 2018)

Delada (no date)
Available at: http://delada.net
(Accessed: 31 December 2018)

Nihilo (no date)
Available at:
http://showstudio.com/contributor/nihilo
(Accessed: 31 December 2018)

NIHL (no date)
Available at:
http://nihl.squarespace.com
(Accessed: 31 December 2018)

Nomen Nescio (no date)
Available at:
http://www.nomennescio.fi
(Accessed: 31 December 2018)

Nomenklatura Studio (no date)
Available at:
https://nomenklaturastudio.com
(Accessed: 30 December 2018)

Not Equal ☿ (no date)
Available at:
http://www.notequal.co
(Accessed: 31 December 2018)

Ottolinger (no date)
Available at:
http://www.ottolinger.com
(Accessed: 31 December 2018)

Palomo Spain (no date)
Available at:
https://www.palomospain.com
(Accessed: 31 December 2018)

Paria Farzaneh (no date)
Available at:
https://www.pariafarzaneh.com
(Accessed: 31 December 2018)

Philip Normal (no date)
Available at:
http://www.philipnormal.co.uk/hom
e
(Accessed: 31 December 2018)

Pyer Moss (no date)
Available at: https://pyermoss.com
(Accessed: 31 December 2018)

Qasimi (no date)
Available at:
https://www.qasimi.com
(Accessed: 31 December 2018

Rad Hourani (no date).
Available at:
https://www.radhourani.com/index
(Accessed: 31 December 2018)

RAF SIMONS (no date)
Available at: https://rafsimons.com
(Accessed: 31 December 2018)

Random Identities (no date)
Available at:
https://randomidentities.ssense.co
m
(Accessed: 31 December 2018)

Rick Owens (no date)
Available at:
https://www.rickowens.eu/en/US
(Accessed: 31 December 2018)

Rottingdean Bazaar (no date)
Available at:
https://www.rottingdeanbazaar.co
m
(Accessed: 31 December 2018)

Seeker (no date)
Available at: https://seeker-us.com
(Accessed: 31 December 2018)

Saint Laurent (no date)
Available at:
https://www.ysl.com/gb
(Accessed: 31 December 2018)

Sandrine Philippe Paris (no date)
Available at:
https://www.sandrinephilippe.com
(Accessed: 31 December 2018)

SENSEN LII (@sensenlii) • Instagram photos and videos (no date)
Available at:
https://www.instagram.com/sense
nlii
(Accessed: 31 December 2018)

S.K. Manor Hill (no date)
Available at:
https://skmanorhill.com
(Accessed: 31 December 2018)

Takahiro Miyashita The Soloist（タカヒロミヤシタザソロイスト.） (no date)
Available at: https://the-soloist.net
(Accessed: 31 December 2018)

Telfar (no date)
Available at: http://www.telfar.net
(Accessed: 3 January 2019).

Thamanyah (no date)
Available at:
https://www.thamanyah.com
(Accessed: 31 December 2018)

The Discriminant (The DCMT) (no date)
Available at: https://thedcmt.com
(Accessed: 31 December 2018)

The Sirius (no date)
Available at: http://the-sirius.com
(Accessed: 31 December 2018)

Tim Coppens (no date)
Available at:
https://timcoppens.com
(Accessed: 31 December 2018)

Toogood (no date)
Available at: http://t-o-o-g-o-o-d.com
(Accessed: 31 December 2018)

Undercover (no date)
Available at:
http://www.undercoverism.com
(Accessed: 31 December 2018)

Vaquera NYC (no date)
Available at: https://vaquera.nyc
(Accessed: 31 December 2018)

Vivienne Westwood (no date)
Available at:
https://www.viviennewestwood.co
m/en/
(Accessed: 31 December 2018)

Wales Bonner (no date)
Available at:
https://walesbonner.net
(Accessed: 31 December 2018)

Walter Van Beirendonck (no date)
Available at:
http://www.waltervanbeirendonck.
com
(Accessed: 31 December 2018)

Yohji Yamamoto (no date)
Available at:
http://www.yohjiyamamoto.co.jp
(Accessed: 31 December 2018)

ZARA (no date)
Available at:
https://www.zara.com/es/en
(Accessed: 31 December 2018)

APPENDIX A - GLOSSARIES

MARGIN: 26.5mm
MARGIN: 15mm
MARGIN: 15mm
MARGIN: 26.5mm
OVERSIZED FORMAT: 270mm (W) x 350mm (H)

GLOSSARY A: LGBTQ+ CONTEXT

SUMMARY

Cisgender / Cis

term for someone who exclusively identifies as their sex assigned at birth. The term cisgender is not indicative of gender expression, sexual orientation, hormonal makeup, physical anatomy, or how one is perceived in daily life.

Transgender / Trans

encompassing term of many gender identities of those who do not identify or exclusively identify with their sex assigned at birth. The term transgender is not indicative of gender expression, sexual orientation, hormonal makeup, physical anatomy, or how one is perceived in daily life.

Queer

A term for people of marginalized gender identities and sexual orientations who are not cisgender and/or heterosexual. This term has a complicated history as a reclaimed slur.

BASIC TERMINOLOGY

Cis(gender)

Adjective that means "identifies as their sex assigned at birth" derived from the Latin word meaning "on the same side." A cisgender/cis person is not transgender. "Cisgender" does not indicate biology, gender expression, or sexuality/sexual orientation. In discussions regarding trans issues, one would differentiate between women who are trans and women who aren't by saying trans women and cis women. Cis is not a "fake" word and is not a slur. Note that cisgender does not have an "ed" at the end.

Gender Expression / Presentation

The physical manifestation of one's gender identity through clothing, hairstyle, voice, body shape, etc. (typically referred to as masculine or feminine). Many transgender people seek to make their gender expression (how they look) match their gender identity (who they are), rather than their sex assigned at birth. Someone with a gender nonconforming gender expression may or may not be transgender.

Gender Identity

One's internal sense of being male, female, neither of these, both, or other gender(s). Everyone has a gender identity. For transgender people, their sex assigned at birth and their gender identity are not necessarily the same.

Sex Assigned at Birth:

The assignment and classification of people as male, female, intersex, or another sex assigned at birth often based on physical anatomy at birth and/or karyotyping.

Sexual Orientation

A person's physical, romantic, emotional, aesthetic, and/or other form of attraction to others. In Western cultures, gender identity and sexual orientation are not the same. Trans people can be straight, bisexual, lesbian, gay, asexual, pansexual, queer, etc. just like anyone else. For example, a trans woman who is exclusively attracted to other women would often identify as lesbian.

MARGIN: 15mm
A4 FORMAT: 210mm (W) x 297mm (H)
MARGIN: 26.5mm
OVERSIZED FORMAT: 270mm (W) x 350mm (H)

Transgender / Trans

An umbrella term for people whose gender identity differs from the sex they were assigned at birth. The term transgender is not indicative of gender expression, sexual orientation, hormonal makeup, physical anatomy, or how one is perceived in daily life. Note that transgender does not have an "ed" at the end.

Transition

A person's process of developing and assuming a gender expression to match their gender identity. Transition can include: coming out to one's family, friends, and/or co-workers; changing one's name and/or sex on legal documents; hormone therapy; and possibly (though not always) some form of surgery. It's best not to assume how one transitions as it is different for everyone.

Transsexual

A deprecated term that is often considered pejorative similar to transgender in that it indicates a difference between one's gender identity and sex assigned at birth. Transsexual often – though not always – implicates hormonal/surgical transition from one binary gender (male or female) to the other. Unlike transgender/trans, transsexual is not an umbrella term, as many transgender people do not identify as transsexual. When speaking/writing about trans people, please avoid the word transsexual unless asked to use it by a transsexual person.

MORE TERMINOLOGY

Agender

An umbrella term encompassing many different genders of people who commonly do not have a gender and/or have a gender that they describe as neutral. Many agender people are trans. As a new and quickly-evolving term, it is best to ask how someone defines agender for themselves.

AFAB / AMAB

Acronyms meaning "assigned female/male at birth" (also designated female/male at birth or female/male assigned at birth). No one, whether cis or trans, gets to choose what sex they're assigned at birth. This term is preferred to "biological male/female", "male/female bodied", "natal male/female", and "born male/female", which are defamatory and inaccurate.

Ally

Someone who advocates and supports a community other than their own. Allies are not part of the communities they help. A person should not self-identify as an ally but show that they are one through action.

Aromantic

The lack of romantic attraction, and one identifying with this orientation. This may be used as an umbrella term for other emotional attractions such as demiromantic.

Asexual

The lack of a sexual attraction, and one identifying with this orientation. This may be used as an umbrella term for other emotional attractions such as demisexual.

Bigender

Refers to those who identify as two genders. Can also identify as multigender (identifying as two or more genders). Do not confuse this term with Two-Spirit, which is specifically associated with Native American and First Nations cultures.

Binary

Used as an adjective to describe the genders female/male or woman/man. Since the binary genders are the only ones recognized by general society as being legitimate, they enjoy an (unfairly) privileged status.

Bisexuality

An umbrella term for people who experience sexual and/or emotional attraction to more than one gender (pansexual, fluid, omnisexual, queer, etc).

Boi

A term used within the queer communities of color (sic) *to refer to sexual orientation, gender, and/or aesthetic among people assigned female at birth. Boi often designates queer women who present with masculinity (although, this depends on location and usage). This term originated in women of color* (sic) *communities.*

Bottom Surgery

Genital surgeries such as vaginoplasty, phalloplasty, or metoidioplasty.

Butch

An identity or presentation that leans towards masculinity. Butch can be an adjective (she's a butch woman), a verb (he went home to "butch up"), or a noun (they identify as a butch). Although commonly associated with masculine queer/lesbian women, it's used by many to describe a distinct gender identity and/or expression, and does not necessarily imply that one also identifies as a woman or not.

Cross-dressing (also crossdressing)

The act of dressing and presenting as a different gender. One who considers this an integral part of their identity may identify as a cross-dresser. "Transvestite" is often considered a pejorative term with the same meaning. Drag performers are cross-dressing performers who take on stylized, exaggerated gender presentations (although not all drag performers identify as cross-dressers). Cross-dressing and drag are forms of gender expression and are not necessarily tied to erotic activity, nor are they indicative of one's sexual orientation or gender identity. Do NOT use these terms to describe someone who has transitioned or intends to do so in the future.

Cissexism

Systemic prejudice in the favor (sic) *of cisgender people.*

Cissimilation

The expectation for and act of trans people, especially trans women, assimilating to cisgender (and often heteronormative) standards of appearance and performance.

Drag

Exaggerated, theatrical, and/or performative gender presentation. Although most commonly used to refer to cross-dressing performers (drag queens and drag kings), anyone of any gender can do any form of drag. Doing drag does not necessarily have anything to do with one's sex assigned at birth, gender identity, or sexual orientation.

Dyadic

Not Intersex.

Equality

A state in which everyone is equal. This ignores difference in identity/community and history.

Equity / Liberation / Justice

A state in which all marginalized communities are free. This differs greatly from equality.

Femme

An identity or presentation that leans towards femininity. Femme can be an adjective (he's a femme boy), a verb (she feels better when she "femmes up"), or a noun (they're a femme). Although commonly associated with feminine lesbian/queer women, it's used by many to describe a distinct gender identity and/or expression, and does not necessarily imply that one also identifies as a woman or not.

Gender Affirming Surgery; Genital Reassignment/Reconstruction Surgery; Vaginoplasty; Phalloplasty; Metoidioplasty

Refers to surgical alteration, and is only one part of some trans people's transition (see "Transition" above). Only the minority of transgender people choose to and can afford to have genital surgery. The following terms are inaccurate, offensive, or outdated: sex change operation, gender reassignment/realignment surgery (gender is not changed due to surgery), gender confirmation/confirming surgery (genitalia do not confirm gender), and sex reassignment/realignment surgery (as it insinuates a single surgery is required to transition along with sex being an ambiguous term).

The Gender Binary

A system of viewing gender as consisting solely of two, opposite categories, termed "male and female", in which no other possibilities for gender or anatomy are believed to exist. This system is oppressive to anyone who defies their sex assigned at birth, but particularly those who are gender-variant or do not fit neatly into one of the two standard categories.

Gender Dysphoria

Anxiety and/or discomfort regarding one's sex assigned at birth.

Gender Fluid

A changing or "fluid" gender identity.

Gender Identity Disorder / GID

A controversial DSM-III[7] and DSM-IV diagnosis given to transgender and other gender-nonconforming people. Because it labels people as "disordered," Gender Identity Disorder is often considered offensive. The diagnosis is frequently given to children who don't conform to expected gender norms in terms of dress, play or behavior (sic)*. Such children are often subjected to intense psychotherapy, behavior* (sic) *modification and/or institutionalization. This term was replaced by the term "gender dysphoria" in the DSM-5.*

Genderqueer

An identity commonly used by people who do not identify or express their gender within the gender binary. Those who identify as genderqueer may identify as neither male nor female, may see themselves as outside of or in between the binary gender boxes, or may simply feel restricted by gender labels. Many genderqueer people are cisgender and identify with it as an aesthetic. Not everyone who identifies as genderqueer identifies as trans or nonbinary.

[7] For further information on the classification of psychopathology and the Diagnostic and Statistical Manual of Mental Disorders (DSM), see also Blashfield, 2014

Heteronormative / Heteronormativity

These terms refer to the assumption that heterosexuality is the norm, which plays out in interpersonal interactions and society and furthers the marginalization of queer people.

Intersex

Describing a person with a less common combination of hormones, chromosomes, and anatomy that are used to assign sex at birth. There are many examples such as Klinefelter Syndrome, Androgen Insensitivity Syndrome, and Congenital Adrenal Hyperplasia. Parents and medical professionals usually coercively assign intersex infants a sex and have, in the past, been medically permitted to perform surgical operations to conform the infant's genitalia to that assignment. This practice has become increasingly controversial as intersex adults speak out against the practice. The term intersex is not interchangeable with or a synonym for transgender (although some intersex people do identify as transgender).

LGBTQQIAPP+

A collection of identities short for lesbian, gay, bisexual, trans, queer, questioning, intersex, asexual, aromantic, pansexual, polysexual (sometimes abbreviated to LGBT or LGBTQ+). Sometimes this acronym is replaced with "queer." Note that "ally" is not included in this acronym.

Monosexual / Multisexual / Non-monosexual

Umbrella terms for orientations directed towards one gender (monosexual) or multiple genders (multisexual/non-monosexual).

Nonbinary (Also Non-Binary)

Preferred umbrella term for all genders other than female/male or woman/man, used as an adjective (e.g. Jesse is a nonbinary person). Not all nonbinary people identify as trans and not all trans people identify as nonbinary. Sometimes (and increasingly), nonbinary can be used to describe the aesthetic/presentation/expression of a cisgender or transgender person.

Packing

Wearing a penile prosthesis.

Pansexual

Capable of being attracted to many/any gender(s). Sometimes the term omnisexual is used in the same manner. "Pansexual" is being used more and more frequently as more people acknowledge that gender is not binary. Sometimes, the identity fails to recognize that one cannot know individuals with every existing gender identity.

Passing / blending / assimilating

Being perceived by others as a particular identity/gender or cisgender regardless how the individual in question identifies, e.g. passing as straight, passing as a cis woman, passing as a youth. This term has become controversial as "passing" can imply that one is not genuinely what they are passing as.

Polysexual

Capable of being attracted to multiple gender(s).

Queer

General term for gender and sexual minorities who are not cisgender and/or heterosexual. There is a lot of overlap between queer and trans identities, but not all queer people are trans and not all trans people are queer. The word queer is still sometimes used as a hateful slur, although it has mostly been reclaimed.

Stealth

To not be openly transgender in all or almost all social situations.

T

Short for testosterone.

Top Surgery

Chest surgery such as double mastectomy, breast augmentation, or periareolar (keyhole) surgeries.

Trans

Prefix or adjective used as an abbreviation of transgender, derived from the Latin word meaning "across from" or "on the other side of."

*Trans**

An outdated term popularized in the early 2010's that was used to signify an array of identities under the trans umbrella. However, it became problematized online due to improper usage. The asterisk originated from search Boolean, where trans would search for any words starting with trans (transgender, transsexual, etc). The asterisk is useless as a way of attempting to be more inclusive because trans […] without the asterisk is already inclusive of all trans identities. The history of the asterisk is not well known. […] Some claim the asterisk was originally created and popularized by nonbinary people assigned female at birth, trans people and trans men (note that these groups are not necessarily separate). […] Another historical misattribution present online is the asterisk being created to include cisgender drag queens and other gender nonconforming cisgender people. This is incorrect and no version of "trans" should include cisgender people, with or without the asterisk.*

Transmisogyny

Originally coined by the author Julia Serano, this term designates the intersectionality of transphobia and misogyny and how they are often experienced as a form of oppression by trans women.

Transphobia

Systemic violence against trans people, associated with attitudes such as fear, discomfort, distrust, or disdain. This word is used similarly to homophobia, xenophobia, misogyny, etc.

Trans Woman / Trans Man

Trans woman generally describes someone assigned male at birth who identifies as a woman. This individual may or may not actively identify as trans. It is grammatically and definitionally correct to include a space between trans and woman. The same concept applies to trans men. Often it is good just to use woman or man. Sometimes trans women identify as male-to-female (also MTF, M2F, or trans feminine) and sometimes trans men identify as female-to-male (also FTM, F2M, or trans masculine). Please ask before identifying someone. Use the term and pronouns preferred by the individual.

Two Spirit

An umbrella term indexing various indigenous gender identities in North America.

(Trans Student Educational Resources, 2020a)

GENDER PRONOUNS

Subjective	*Objective*	*Possessive*	*Reflexive*
She	*Her*	*Hers*	*Herself*
He	*Him*	*His*	*Himself*
They	*Them*	*Theirs*	*Themself*
Ze	*Hir / Zir*	*Hirs / Zirs*	*Hirself / Zirself*

(Trans Student Educational Resources, 2020b)

NOTE ON GENDER PRONOUNS

Whenever possible, I eschew the use of gender pronouns in my written thesis. However, I include gender pronouns from quoted excerpts, or when referring to gender identities, which have been explicitly made known to me or the public domain.

My pronouns are **he** / **him** / **his** / **himself**.

GLOSSARY B: MUSEUM CONTEXT

Agender

Literally "without gender". Used by people who understand themselves as genderless, gender neutral, unaligned with one specific gender, and/or as having a gender that defies definition or terminology.

Androgyny

A combination of masculine and feminine characteristics that produces the effect of gender ambiguity or indeterminable gender.

Cisgender

Describes people whose gender identity and presentation align with the gender and sex they were assigned at birth.

Genderfluid

Used by some people whose gender presentation, behaviour, and/or identity move among or across multiple genders.

Genderqueer

To queer something means to contest the heteronormative. Genderqueer is a term for gender expressions and/or identities that combine masculine and feminine characteristics often in creative ways, to produce a non-normative, ambiguous form of gender.

Nonbinary

Denotes a challenge to binary understandings of gender. An umbrella term used by some people whose gender cannot be defined within the binary model of gender and do not identify as any gender.

Transgender

An umbrella term intended to include all people who are gender nonconforming. Describes someone who lives as a gender (or genders) other than the one assigned at birth, and who may or may not undergo various hormonal or surgical body modification procedures.

Transsexual

A term describing someone who undergoes the process of changing their birth-assigned sex. This usually entails undergoing hormonal and surgical sex reassignment procedures.

Transvestite / cross-dresser

Traditionally understood as someone who wears the clothes of the "opposite" sex. Cross-dressers (the term preferred in contemporary times) are usually heterosexual.

Sexual orientation: *A term used to describe the sex and/or gender to which people are emotionally, romantically, and/or sexually attracted relative to their own. (For example: same-sex attraction; attraction to all sexes, etc.). sexual orientation is not the same as gender identity.*

(*Gender Bending Fashion*, 2019, MFA)

APPENDIX B - COMMUNICATION

Finamore, M. (2019b) *Re: Upcoming Review*. 12 August. [email].

From: Michelle Finamore [redacted]
Date: Mon, 12/08/2019 16:38
Subject: Re: Upcoming Review
To: Antonis Daikos [redacted]

Hi Antonis,

[redacted]

Yes Chelsea is the designer…she can be reached at [redacted]

And for gender-neutral mannequins – we really had a hard time finding them at the time we were planning this. Mannequins need to be ordered about 1 ½ years in advance so what we ended up with were mannequins that were more gender neutral than the normal binary-driven mannequins but were still classified as male and female. But they did have less pronounced stereotypical male/female anatomy e.g. not an hourglass for women, not a V for men.

Does that make sense?

[redacted]

Michelle

Michelle Tolini Finamore
Penny Vinik Curator of Fashion Arts
She/her/hers
Museum of Fine Arts, Boston
[redacted]
http:www.mfa.org

Finamore, M. (2020) *Re: Hello*. 12 May. [email].

From: Michelle Finamore [redacted]
Date: Tue, 12 May 2020 at 16:20
Subject: Re: Hello!
To: Antonis Daikos [redacted]

Dear Antonis,

Wonderful to hear from you! It is such strange times and I certainly welcome getting emails from colleagues abroad. Things are well here, with the exception of the obvious. Our little bubble is chugging along just fine but the rest of the world is what concerns me the most.

So I will have to revisit the gender glossary and it is a bit tough because I am no longer at MFA and don't have access to my files there (especially now!) but I do know we had lots of back and forth about which words to include. You may want to reach out to Adam Tessier, our head of interpretation. If he is not furloughed he may be able to dig out the information. His email is [redacted]. I will let him know you will be getting in touch.

I do think, however, we were trying to strike a balance between those words used specifically for gender identity and those for gender expression vis-a-vis fashion and had limited space. And we did not want to overwhelm the visitor either. We used other language specifically related to fashion e.g. unisex in other labels and on the timeline and did feel that a grounding in some of the contemporary lingo was essential.

[redacted]

I hope that helps and very best of luck

Michelle Tolini Finamore, Ph.D. Fashion & Design
Curator [redacted]

Garunay, C. (2019) *Re: Gender Bending Fashion*. 12 August. [email].

From: Chelsea Garunay [redacted]
Date: Mon, 12/08/2019 16:38
Subject: Re: Gender Bending Fashion
To: Antonis Daikos [redacted]

Hi Antonis,

Thanks for your email and your thoughtful questions. Apologies for the bit of delay. We are hustling on getting our *Ancient Nubia Now* show off the ground with construction.

I'm glad you got to meet with Michelle because just about all of my design decisions flow from the way Michelle first decided how she wanted approach the range of topics we touch on in the show. I also expanded on those thoughts from my conversations with her on, say, the atmosphere and mood.

The choice of the triangles came from simultaneous thoughts. I've presented on this a few times, so it works best with images of plans and diagrams, but I'll do my best to describe it via email. It goes back to the layout of the gallery that we were given for the show as well as the groupings that Michelle had laid out. I sub-divided the gallery into these 3 groupings and started to shape the way that each group inhabited its part of the gallery. Each section was shaped to provide the right mood and tempo of viewing in accordance with the theme. The first, the 'Disrupt' section, was based on the structure of the binary, a sort of tacking back and forth motion made sense in this zone. At same time, we had decided on a presentation of a 'contemporary spine' with its historical stories as pockets on the side. I wanted to create a set of platforms down the middle for this 'spine' but for the forms of the historical pockets to look as if they fit into its corresponding contemporary counterpart. (This also satisfied Michelle's wish that the whole show didn't reveal itself when you looked down the long galley of the first section). The triangle was a helpful form to achieve this kind of movement in the gallery and part/counterpart choreography. In addition, I was also aware the way in which the triangle has shown up historically in LGBTQI history and eventually as a logo of solidarity. Moreover, using the triangle allowed for another design move: for that recognizable form to break down and refract and multiply itself over the course of the gallery in order to reinforce the breaking down of the binary and proliferation of new categories. The shape (via the materials I chose) in the 'Blur' section splinters and the lines start to propagate in the reflective platforms. By the time you get to the 'Transcend' section, the shape you see in the first room as become pure light and color.

I designed the lighting, and as with almost everything else (excepting of course the Transcend room), worked with our in-house carpenters and electricians to execute it. These gradients of color were an early idea. Inspired by the idea of blurring, I thought it was an apt way of communicating the idea of nuance. To start with two colors and allow light to blur between them and create gradients was a way of pointing to a spectrum of identity. I mentioned earlier the idea of a creating a specific atmosphere. We intentionally wanted it to feel like a celebration in the gallery - via the colors, the light, and the music. I wanted to create a retrofuturist mood. Something to underscore Michelle's thesis that we are in a particularly saturated moment of gender exploration, but that these ideas and themes have been the subject of experimentation for a very long time.

The 'Transcend' room was quite a process! George Scharoun, our manager of exhibition media, and myself had worked through different ideas of how to show the runway videos in this room in a way that would serve as a fitting finale to the show. George had worked with the creative agency, Black Math, for a smaller project, and when we decided that we wanted to try projection mapping, we decided to go to them to see what ideas they had. I had a layout of the room and the idea of how I wanted the scrims to be organized. I gave them a sense of the colors and forms we were using in the rest of the show as well as what the tone should be in that room. Michelle, George, Eben (graphic designer), and Adam (head of interpretation) worked through many iterations with the Black Math team over a few months, and then they came during the installation to do the actual work of mapping onto the installed fabric scrims. We are thrilled with how that particular project turned out.

I'm so happy you were able to see the show in person, and I appreciate your thanks. I hope this helps and let me know if there's anything else I can help illuminate or clarify.

All the best,
Chelsea

--
Chelsea Garunay
Senior Designer
Museum of Fine Arts, Boston
[redacted]
http://www.mfa.org

Hill, C. (2020) *Re: His & Hers?*. 2 December. [email]

From: Colleen Hill <[redacted]>
Sent: 02 December 2020 18:05
To: Antonis Daikos <[redacted]>
Subject: Re: His & Hers?

Hello, Antonis!

It's really nice to hear from you. [redacted]

To be honest, His & Hers feels like an age ago! (I think it was a decade?) I don't know that I can fully remember what our remit was, but I believe it was at once working within the gender binary and tackling fashion myths regarding (for example, discussing the assumption that the man's suit did not change over the course of the 19th century and women were frivolous consumers). We definitely brought up ideas surrounding "unisex" fashion and the overlap between/breaking down of what was traditionally considered men's and women's fashion during particular time periods (certainly the 1960s and 1970s and the 21st century). It was certainly more traditional than anything I would ever curate on that topic today, but I know we did try to make some inroads to thinking more progressively.

I hope that helps!

Take care,
C.

Colleen Hill | Curator of Costume and Accessories | The Museum at FIT | [redacted]

Trigilio, J. (2020) *Re: London College of Fashion / PhD Research / Gender-neutral*. 11 May. [email]

From: Jo Trigilio [redacted]
Sent: 10 May 2020 19:04
To: Antonis Daikos [redacted]
Subject: Re: London College of Fashion / PhD Research / Gender-neutral

Hi Antonis,

That is a really good question. The glossary that we used for the exhibit focused on terms of identity that people use describe themselves. "Gender-neutral" is not a commonly used term of identity in the US. We did have discussions about which gender neutral terms of identity to include because there are so many that people in the US use regularly (nonbinary, androgynous, agender, gender nonconforming [GNC] etc). I was not part of any discussions focusing on which terms to use to refer to the clothing.

So the short answer is that the glossary includes terms that refer to people. One could probably put together a glossary of terms that refers to the gendering/nongendering of clothing/fashion. Your dissertation topic sounds fascinating. [redacted]

I am well aware of how the fashion industry and queer culture overlap. The creative fashion trends of dance club queers are often ripped (stolen) from their context and sold to rich people as high fashion. What I think is important to avoid is appropriation of queer culture, especially poor queer culture where creativity is at its best. This is one concern I had with the Gender Bending Exhibit -- that the exhibit would be cut off from queer culture. Instead, the MFA welcomed queers to attend the huge party on opening night. Hundreds and hundreds of queers, in the most amazing outfits, attended. They were mostly middle and upper class, but at least the night felt like a celebration of queerness (a rejection of binary gender appearances).

As you work on your dissertation, I encourage you to think of ways to display gender-neutral fashion while honoring its deep connection to queer culture, especially poor queer culture (as opposed to high society queer culture). There are two kinds of people who are almost completely free to dress as gender ambiguously as they please: the very rich and the very poor. Neither have anything to lose. Our institutions, such as museums, often only focus on one of those groups.

I am happy to discuss any of these issues further. I love this topic.
May the writing muse embrace you as you write your dissertation!

jo

Dr. Jo Trigilio
Department of Women's and Gender Studies
Department of Philosophy
Associate Editorial Board, *Signs: Journal of Women in Culture and Society*
Simmons University

MARGIN: 26.5mm
MARGIN: 15mm

ACKNOWLEDGEMENTS

Thank you for the bounty of your kindness and patience:

Amy de la Haye
Judith Clark
Jeffrey Horsley

Georgios Daikos
Chrysanthi Koudouna
Maria Koudouna

Graciela Benveniste
Panos Goumalatsos
Uwe Haiss
Desmond Higgins
Emmanouela Koutentaki
James Litston
Ilektra Mandragou
Nick Owen
Naya Panousi
Alexandra Papas
Aliki Paraschis
Jenna Rossi-Camus
Rena Stravolaimou
Sam

This research was made possible by the invaluable support of the London Doctoral Design Centre.

MARGIN: 15mm
A4 FORMAT: 210mm (W) x 297mm (H)
MARGIN: 26.5mm
OVERSIZED FORMAT: 270mm (W) x 350mm (H)

MARGIN: 26.5mm

MARGIN: 15mm

MARGIN: 15mm

MARGIN: 26.5mm

MARGIN: 15mm

MARGIN: 26.5mm

A4 FORMAT: 210mm (W) x 297mm (H)

OVERSIZED FORMAT: 270mm (W) x 350mm (H)