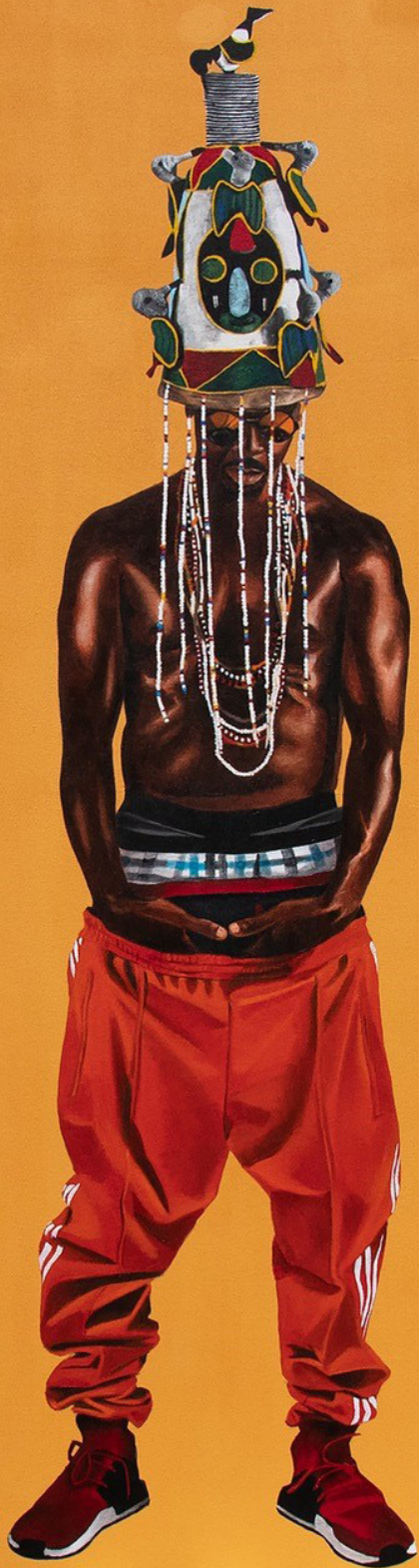


# FASHION-CONSCIOUS





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January 13 – March 14, 2020

Christy Roberts Berkowitz

Libby Black

Pilar Gallego

Bean Gilsdorf

Institute 4 Labor Generosity Workers & Uniforms

Anthony Lepore

Manny Llanura

Dr. Fahamu Pecou

Rational Dress Society

Curated by Roman Stollenwerk



**Chaffey College**

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[www.chaffey.edu/wignall](http://www.chaffey.edu/wignall)

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Images

Cover: Manny Llanura, LAK SS19, 2019, photograph on Epson lustre paper, 84 x 44 inches. Courtesy of the artist.

Opposite: Dr. Fahamu Pecou, Monsters and Saints, 2019, acrylic on canvas, 72 x 48 inches. Courtesy of the artist and Lyons Wier Gallery, New York.



## CURATOR'S STATEMENT

The motivation for curating *Fashion-Conscious* was straightforward. I like fashion. When I was young, I wanted to be a fashion designer and my initial interest in art grew out of doing fashion sketches. I buy fashion magazines just to peruse the advertisements, product placements, and editorial content. I browse fashion blogs to keep current with contemporary taste and styling, in an attempt to craft a more fully realized version of myself.

Beyond the garments, fashion is a system. This system is a beguiling interaction of social and economic forces that create and regulate our desires and how we express them in our physical appearance and image. On an individual level, fashion is a performance and expression of personal style. However, this personal expression is heavily influenced by the industries that create and brand fashion.

Fashion is a human activity and the behavior of people involved in fashion can be amoral, if not unethical. The manufacturers, designers, marketing firms, retailers, media, tastemakers, and consumers all play a role in this collective behavior; they all have intersecting and shifting responsibilities for the negative aspects of fashion as an industry. Whether or not malice is intended, the creation of garments and fashion can be socially harmful and environmentally destructive. Being fashion-conscious seems to demand that people avoid acknowledging or addressing this fully. This exhibition is an acknowledgement that at times my desire to be fashionable makes me overlook my active resistance to negative elements of this system. I could and should be more diligent about my consumption of fashion.

As an industry, fashion is an exchange of goods and services between the people who consume and wear garments, and those who produce them. One hopes for a fair and reasonable exchange of goods and services, but wealthy economies exert their power over less wealthy and developing economies. This exchange of goods and services is often coercive, between those who choose to participate and those who are forced to. When we consume fashion as individuals, we participate in this, whether consciously or not.

Being fashion-conscious is a personal expression of style and assertion of power that might seek to align itself with success, wealth, and status, but alternatively with self-determination, resistance, and rejection. Fashion is a performance of our motivations and desires, but the fashion industry absorbs and manipulates this. In the process, fashion creates a power relation between those who fit the desirable image and those who do not.

As a society dominated by the idea that humans can control the natural world, our social motivations and desires lead us to irrationally wreak havoc on the environment. Fashion is a dirty business that pollutes our environment and abuses natural resources in the process of creating garments that will quickly become mountains of waste sent to landfills. We are still in the process of fully recognizing the true relation of power between humans and the natural world, and it is yet to be seen whether we have the power to deal with the consequences of our abuses.

The artists and artworks included in *Fashion-Conscious* engage with issues and concerns surrounding our understanding of fashion. *Fashion-Conscious* presents a selection of work that will hopefully make visitors to the exhibition more conscious about their relationship to fashion and prompt them to consider how fashion can change to be more conscious.



Anthony Lepore, *Floor Sample*, 2015, archival pigment print, 40 x 52 inches. Courtesy of the artist and Moskowitz Bayse, Los Angeles.



Anthony Lepore, *Factory Chair 9*, 2015, archival pigment print, 38 x 22 inches. Courtesy of the artist and Moskowitz Bayse, Los Angeles.

Roman Stollenwerk is Assistant Curator at the Wignall Museum of Contemporary Art at Chaffey College. Stollenwerk received a Master of Fine Arts in Studio Art from Claremont Graduate University and a Bachelor of Arts degree in Studio Art from the University of Southern California. Stollenwerk is interested in the intersections of art and design, and the social and economic forces that underlie how objects and people are represented and displayed. His exhibitions for the Wignall include: *Fashion-Conscious* (2019), Macha Suzuki: *Rainbow Apocalypse* (2017), *ManUp!* (2017), *Unruly* (2014), *The New World* (2013), *Art/Object* (2011), In the Project Space: *Nathan Bennett* (2011), *Brian Bress: Creative Ideas for Every Season* (2011), In the Project Space: *Allison Alford* (2011), *Haute* (2010), *Suzanne Erickson* (2010), In the Project Space: *Bari Ziperstein* (2010), *Sky Burchard: It's Dangerous to Go Alone* (2009), and *Infrastructure* (2008).

# CHRISTYROBERTS BERKOWITZ

*but make it antifascist* is a surrealist proposition that straddles the line between devotion to direct action and high fashion's co-optation of far-left aesthetics. A utilitarian garment for contemporary anti-state rioting, *but make it antifascist* opposes militarized state violence through its subversive multi-functions, while challenging aesthetic narratives associated with affiliations such as black bloc.

Artist, writer, composer, educator, agitator, and emotional laborer, Christy Roberts Berkowitz, composes experiences, images, and objects that attempt to reconcile the intersections of resistance and escapism, expectation and failure, subject and object, community and individualism. A third generation Southern Californian, Christy Roberts Berkowitz holds Bachelor Degrees in Philosophy and Religion, a BFA in Studio Art, and an MFA from Claremont Graduate University. She is an Associate Professor in the Riverside Community College District & at the University of La Verne, and has organized and/or exhibited in /with/ at: Freewaves, CURRENT LA, KCHUNG, Glitzer, The California Poppy Collective, Problematic Radio, The Los Angeles Department of Cultural Affairs, MOCA Los Angeles, The Getty Museum, The Telfair Museum, The Chrysler Museum, REDCAT, The Hammer Museum, LACMA, OCMA, The Los Angeles Municipal Art Gallery, Asylum Arts, The Institute for Jewish Creativity, American Jewish University, Human Resources, Perform Chinatown, The Women's Center for Creative Work, among many others. Roberts Berkowitz has written for *Art21 Magazine*, *Citizens of Culture*, *Undo Magazine*, and was one of *LA Weekly's* Best of LA People, 2012.





# LIBBYBLACK

Libby Black is a painter, drawer and sculptural installation artist living in Berkeley, CA. Her artwork charts a path through personal history and a broader cultural context to explore the intersection of politics, feminism, LGBTQII identity, consumerism, addiction, notions of value, and desire. Her sculptural works are to-scale re-creations of objects (some from her own life, some fictional) made of paper, hot glue, and acrylic paint. She arranges these three dimensional renderings of domestic objects, books, magazines, handbags, and shoes in still-life arrangements, creating hybrids that mix the real and the imaginary. Black also produces two dimensional paintings and drawings based on imagery culled from disparate sources like fashion magazines, newspapers and books.

Libby Black has exhibited nationally and internationally, with such shows as *California Love* at Galerie Droste in Wupertal, Germany; *Bay Area Now 4* at Yerba Buena Center for the Arts, San Francisco, CA; *California Biennial* at the Orange County Museum of Art, Newport Beach, CA; and at numerous galleries in New York, Los Angeles, and San Francisco. Black has been an artist-in-residence at Headlands Center for the Arts; Montalvo Arts Center; and Spaces in Cleveland, OH. Her work has been reviewed in *Artforum*, *Art in America*, *ARTnews*, *Flash Art*, and *The New York Times*. She received a BFA from Cleveland Institute of Art in 1999 and an MFA at the California College of the Arts in 2001. Black is an Assistant Professor at San Francisco State University.

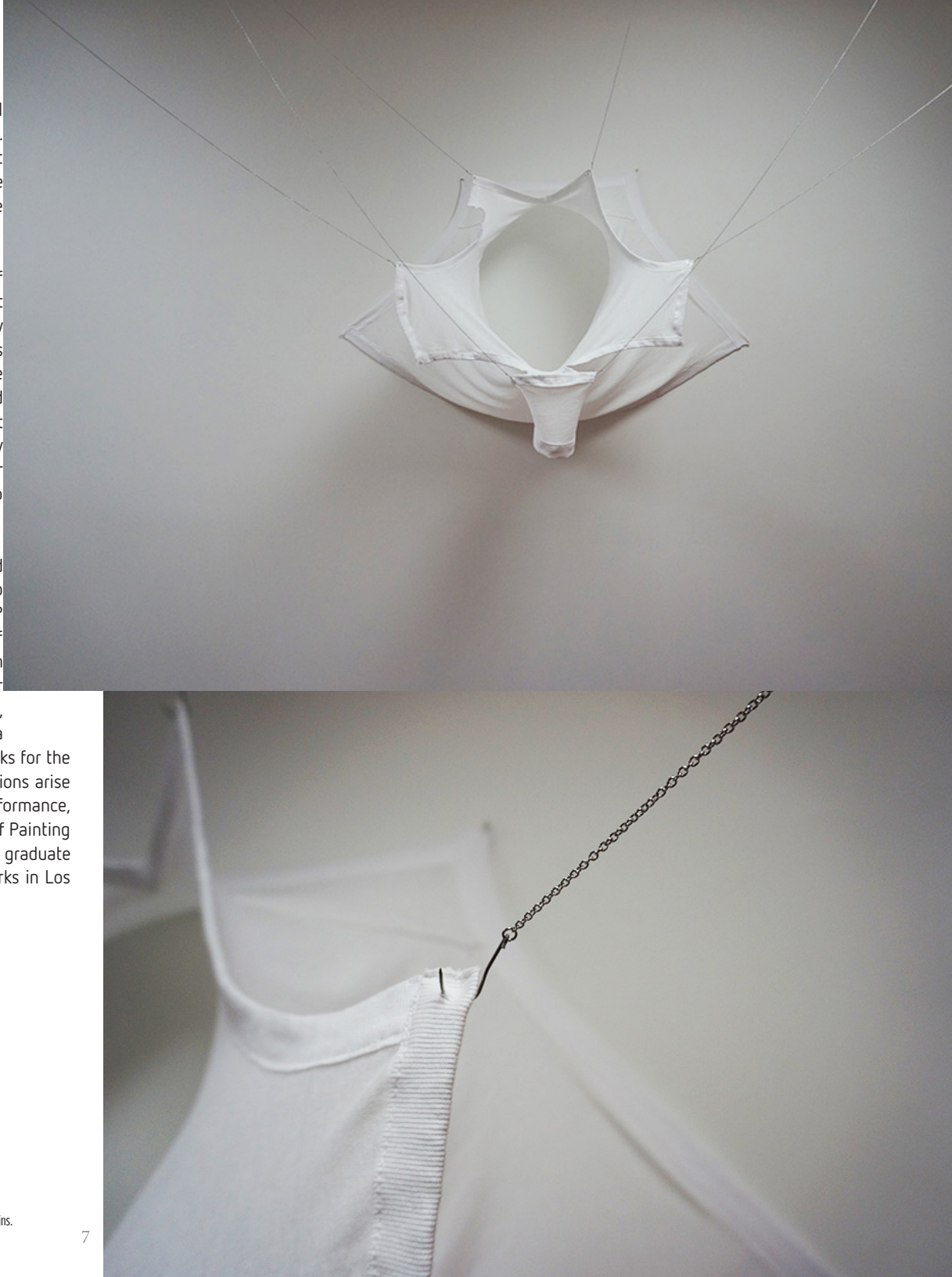


# PILAR GALLEGO

Pilar Gallego follows a trajectory laid by a number of artists using textiles in formal abstraction—Richard Tuttle, Sigmar Polke, and Blinky Palermo, to name a few. But Gallego's work is beyond surface: the works on view extend the artist's project interrogating and dismantling masculine archetypes, in particular the image of the American rebel, personified by actors like Marlon Brando, James Dean and Steve McQueen in mid-century American film, in a white t-shirt and jeans.

Conjured by mass media, this conventional, pervasive and ultimately toxic image of masculinity is desirable (to become that archetype) but unattainable. It is in fact a skewed representation of gender that Gallego chooses to skew further into new territories in order to grapple with the allure of this archetype, as well as dismantle its potency. Gallego elaborates, "And what I am seeing in these dissections, is the same thing I did to my body when I underwent gender confirmation surgery, when I opened up my own body in order to create something new. It's through my transformation that I am seeing I can remake these garments in a similarly anomalous form, so that they may visually speak to a body that has had no real point of origin itself." In these newer works, the body is literally "disfigured," by deconstructing these garments Gallego reconstructs the bodies they connote as new possibilities.

Pilar Gallego's cross-disciplinary art practice is the point at which cultural codes and gender myths intersect and collide. They look into the body and its construction to unearth unconsidered potential and possibilities. How is one made a body, a subject? By what forces? How can we work within, through, and past existing systems of confinements to find a portal into liberation? Gallego's art practice departs from their mutant subjectivity, which is a product of their transnational and transgender identities. This embodiment leads to investigations into location, assimilation, gender, and our complicated desire for the Other. Gallego looks to the closet/wardrobe as a repository for potential selves, considering the ways in which design marks and speaks for the body. Their research continues to grow and expand into ideas where queer implications arise — op art, sculpture & installation, the object/subject in space, live movement & performance, and interactivity. Pilar Gallego has completed residencies at the Skowhegan School of Painting & Sculpture and Yaddo. Gallego received their BFA from the Pratt Institute and is a graduate of the MFA Art Program at the California Institute of the Arts. Gallego lives and works in Los Angeles, CA.







Pilar Gallego, *Deconstructed T-Shirt*, 2019. Used artist's white t-shirt, white cotton ribbing, thread, T-pins, medical-grade stainless steel hooks, chains. Courtesy of the artist. Photography by Cindy Dillingham.



Pilar Gallego, *Deconstructed T-Shirt*, 2019. Used artist's white t-shirt, white cotton ribbing, thread, T-pins, medical-grade stainless steel hooks, chains. Courtesy of the artist. Photography by Cindy Dillingham.

# BEAN GILSDORF

In her work, Bean Gilsdorf investigates political “soft power” and the ways in which it is both produced and mediated by iconographic imagery. Expanding upon her decade-long practice of transforming images culled from mass-market history books, Gilsdorf created a suite of sculptures representing past first ladies of the United States. Like three-dimensional collages, the individual sculptures are composed from several images, and each FLOTUS is depicted in a garment that references her White House apparel. Meticulously sewn from polyester, silk, wool, and home-decorating fabrics, using the techniques of both couture and soft furnishing, the sculptures sag and slump against their supports, distorting faces and limbs. Every sculpture is created to be a hollow shell—part costume, part slipcover—implying that the construction and presentation of the public image is more important than the actual lives of these women. “First ladies are proximate to power, but their own is contingent and unstable,” Gilsdorf observes. “Their public force is exercised through fashion, state dinners, and civic campaigns, but privately we many never know the full extent of their wills. How much influence did or do they hold? For which national triumphs or horrors shall we hold them at least partly responsible?”

Bean Gilsdorf is an interdisciplinary artist based in Portland, Oregon. Working with appropriated images and texts, Gilsdorf creates work that delves into the relationship between historical narratives, the iconography of authority, and the ways in which representations influence our perception of cultural values. “Gilsdorf invites us to consider the limits of power such images have, the point at which they become diffuse and illegible, and the absurdity that arises when they are ignored.”

Her projects have been exhibited at the Museum of Contemporary Art, Santa Barbara, CA; the Wattis Institute for Contemporary Arts, San Francisco, CA; and the American Textile History Museum, Lowell, MA; as well as exhibition spaces in Poland, England, Italy, China, and South Africa. Gilsdorf graduated from Simon’s Rock at Bard College with a BA in Literature, and received her MFA in Fine Arts from California College of the Arts. She has been the recipient of numerous grants and fellowships, including 2015–2016 and 2016–2017 Fulbright Fellowships to Poland, the Bess Winspear Memorial Scholarship at Banff Centre, a Graduate Fellowship at Headlands Center for the Arts, and a Graduate Full Merit Scholarship at California College of the Arts.

In addition to her work as an artist, Gilsdorf is a writer and professional editor. She is the former editor in chief of *Daily Serving*, an international publication for the contemporary arts, and her critical writing and interviews have been included in publications such as *Artforum*, *BOMB*, and *Frieze*. Gilsdorf is a columnist-in-residence for SFMOMA’s *Open Space*, and was the 2018 Art Writer in Residence at SPACES in Cleveland, Ohio.





# ILGWU

The Institute 4 Labor Generosity Workers & Uniforms (ILGWU) encompasses the working archive, resource library and experimental production facility of Frau Fiber, the textile super hero who investigates the labor behind the label of the fast fashion supply chain. The ILGWU facilitates actions and environments that reflect on the history of textile, apparel production and transportation labor rights, and supports the efforts of contemporary workers, who continue to labor at race to the bottom wages. *For Life the Archive of the Institute 4 Labor Generosity Workers & Uniforms 2007-2019* is curated by Carole Frances Lung, Frau Fiber's archivist and biographer. Presented in the Project Space at the Wignall Museum of Contemporary Art, *For Life* houses ephemera and objects gleaned by Frau Fiber from her childhood during former times and currently in these times as a textile super hero. Carole Lung will be in residence (Wednesdays from 10am to 2pm) throughout the exhibition. While in residence, Ms. Lung will photograph, record, describe and transcribe Frau Fiber's narratives about the objects. As they are cataloged, the public is invited to browse and enjoy this unique collection of textile and apparel history.

Carole Frances Lung (B. 1966, San Francisco CA) is an artist, soft power activist, and Associate Professor of Fashion Fiber and Materials, at California State University Los Angeles. As the biographer and archivist for her alter ego Frau Fiber, Lung activates a vocabulary of fashion and textile production and consumption, crafting of one of a kind garments, installations, performances, and social sculpture, paying homage to labor, textile and apparel manufacturing histories and contemporary production systems. Her performances have been exhibited at Museum of Art at Bowdoin College, Brunswick, ME; Corcoran Museum at George Washington University, Washington, DC; and The Smithsonian Archive of American Art, Washington, DC; Punket ø, Moss, Norway; Human Resources, Los Angeles, CA; San Jose Quilt and Textile Museum, San Jose, CA; The Elisabeth Foundation, New York, NY; Los Angeles Municipal Art Gallery, Los Angeles, CA; Elsewhere Collaborative, Greensboro, NC; Michener Art Museum, Doyelstown, PA; Craft in America Study Center, Los Angeles, CA; Jane Addams Hull House Museum, Chicago, IL; Craft and Folk Art Museum, Los Angeles, CA; Center for Craft Creativity and Design, Asheville, NC; Museum of Contemporary Craft, Portland, OR; and the Ghetto Biennale, Port Au Prince, Haiti. Publications include: *Long Beach Post*, *KCET Artbound*, *Surface*, *Art in America*, and *Art Papers*. She has been awarded: United States Artists fellowship, Kohler Arts and Industry Residency, Craft Creativity and Design Center Grant, At the Edge Gallery 400 award and Fred A. Hillbruner Artist Book Fellowship, and Faculty Fellow for the Public Good. Lung curates and programs the Institute for Labor Generosity Workers and Uniforms, Frau Fiber's research library and working archive, and documents production embedded into the Fashion, Fiber and Materials program at Cal State LA (North of the 710).

Frau Fiber (B. 1966, Apolda, Germany) is a textile super hero crafting spirited durational performances, using pedagogical, material and playful approaches to teach communities about the human cost of mass production and consumption. Many of these events take place at Frau Fiber's store-front headquarters in downtown Long Beach, CA, the Institute 4 Labor Generosity Workers & Uniforms (ILGWU). Her legacy project is the *Sewing Rebellion*, a national campaign to "STOP SHOPPING AND START SEWING!" The Rebellion empowers through skill-sharing, facilitates community building, and advocates for social change. The Rebellion connects participants to the history of "thrift and reuse circles" and "quilting bees", organizing people to come together to share resources, talk politics, and promote change in the fashion and textile industry. *Sewing Rebellions* have been hosted in Chicago, IL; New York, NY; New Orleans, LA; Denver, CO; Sheboygan, WI; Ames, IA; San Francisco, CA;



Archive box containing Frau Fiber vs. the Machine tube sock, weaving bobbins with yarn, East German yarn, and pattern from Wigwam sock factory model. Courtesy of the artist.

# ANTHONY LEPORE

Much of my childhood was spent in a sewing factory in East Los Angeles. From my toddler to early teenage years, I learned how to play among rolls and rows of fluorescent 1980's swimwear fabric. The company was started in 1971 by my grandfather, an Italian immigrant who cut his teeth sewing in factories for 20 years in New York and New Jersey.

As a child, while my father moved bins around the factory and crunched diminishing numbers, I spent my time with an amazing group of Latina women, many of whom are still connected to the factory. They were caretakers, mothers, and grandmothers to me and other kids that passed through the factory. Through these women, I established an early understanding of diversity and community that has anchored my life as a queer person.

My grandfather's business is a mirror of the greater textile industry in Los Angeles, shrinking year by year as production moved abroad for cheaper labor. As the family business slowly dried up, my father started to pass sections of the factory and machines over to several seamstresses who had worked in the space for decades. Raquel, one of my grandfather's early employees, started her own bikini business along with her daughter Nellie. They hired many of the seamstresses who would have been out of work as our family business closed.

Today these Latina women own and run a growing swimwear business, and the greater factory has become a thriving house of diversity. It is now home to several local businesses including swimwear sewing, a textile designer, fabric cutters, an artist studio, and a gay leather fetish company. With these companies often working together, there is an inspiring sense of queer, Latina, Catholic, liberal and conservative collaboration.

It is this sense of community that has fueled my practice since I built a studio among the rows of machines I used to climb on as a child. The larger body of work I have made in the factory marks a 5-year-long collaboration with these women. From lending their voices and songs to recordings, contributing and arranging hundreds of fabric scraps, and creating and allowing their daily still-lives to be photographed, this project would be impossible without them.

These photographs of the factory chairs serve as self-portraits in the form of ready-mades created and augmented over the years by the seamstresses. They have customized their chairs with personal objects and with fabric from the factory to reflect their personal style and to add comfort.

In a time when working together often seems impossible, this place presents a possibility.

Anthony Lepore, 2019

Anthony Lepore received his BFA from Fordham University in 2000 and his MFA from Yale University in 2005. His works have been the subject of exhibitions internationally and are held in the permanent collections of the Guggenheim Museum, New York, NY; the Los Angeles County Museum of Art, Los Angeles, CA; the Hammer Museum, Los Angeles, CA; the J. Paul Getty Museum, Los Angeles, CA; the Kemper Museum of Contemporary Art, Kansas City, MO; and Yale University Art Gallery, New Haven, CT; among others.



Anthony Lepore, Factory Chair 2, 2015, archival pigment print, 38 x 22 inches.  
Courtesy of the artist and Moskowitz Bayse, Los Angeles.



Anthony Lepore, Factory Chair 4, 2015, archival pigment print, 38 x 22 inches.  
Courtesy of the artist and Moskowitz Bayse, Los Angeles.



Anthony Lepore, Factory Chair 5, 2015, archival pigment print, 38 x 22 inches.  
Courtesy of the artist and Moskowitz Bayse, Los Angeles.



Anthony Lepore, Factory Chair 10, 2015, archival pigment print, 38 x 22 inches.  
Courtesy of the artist and Moskowitz Bayse, Los Angeles.



# MANNY LLANURA

Manny Llanura is a contemporary artist-photographer based in Los Angeles. A 21-year armed forces veteran, he is a life-long artist who progressed from traditional mediums of oil, watercolor, graphite and charcoal to his current medium of digital photography. He earned his Master of Fine Arts Degree from Claremont Graduate University in 2019. His photographs have been published in numerous print publications notably the *Los Angeles Times*, *Avante Garde* magazine, *Women's Wear Daily* and *Weddings* magazine. His photographs have also appeared in online publications such as the *Hollywood Reporter*, *Huffington Post* and *Vogue Italy*. Art exhibitions include his solo thesis show at the Claremont East Gallery and group show at the Claremont city hall.

The three featured pieces shown are from the "The Standard Model" series, a body of work created from photographs of the Los Angeles Fashion Week Spring/Summer 2019 Collection runway. Each final work starts with over a thousand photos that become the raw materials from which Llanura produces the final piece. His photo processing workflow is akin to a painter who uses a brush loaded with paint, laying individual strokes on a canvas, creating a representation of a subject. He grabs "paint" with his camera and lays it on a digital "canvas". Not literal paint, but from a photoshoot, or a photo expedition, he selects the photos that best represent his subject, then meticulously stacks these photos, sometimes numbering up to one hundred. Deep in the final piece are the lights, shadows, hues, tones of a themed shoot.

Llanura believes that the ability to focus on what is in front of you is not directly proportional to how detailed the image is. Consequently, the corollary is that the blur, chaos and vibration results in a better representation of the subject. The sweet spot of comprehension is somewhere in between. It is a give and take. He wants the viewer to have the capacity to inject their own experiences, thoughts and emotions into his art. He wants the viewer to fill-in the missing pixels, combine marks, or erase some of what they see in order to relate to the work.



# DR. FAHAMU PECOU

In TRAPADEMIA™, Dr. Fahamu Pecou engages with the liminal spaces of cultural knowledge and understanding, spaces often overlooked or misinterpreted by the mainstream. He approaches the series inquisitively, linking trap to broader understandings of the collective hustle mentality and survival strategies performed in these marginalized spaces. Here, within these margins, exists untapped potentials for critical exploration and ultimately knowledge. The Black male community has historically been impacted by society's misreading of Black bodies while ironically these same bodies become the arbiters of significant cultural shifts. However, the deeply skewed and negative stereotypes and narratives about Black men impacts successive generations having had a detrimental affect on our livelihood.

In TRAPADEMIA™, Dr. Pecou explores the popularity of *trap* music and its logics and idioms. Song lyrics, fashions, and comportment inform the work, combining trap with elements of indigenous African spirituality and memory. Though often disconnected from their source—these cultural retentions performed in contemporary Black spaces open up to new ideas and subvert expectations.

Ultimately TRAPADEMIA™ elevates the marginalized by rethinking what many view as negative or unfavorable. In doing so, the hope is to discover new ways of seeing and learning.

Dr. Fahamu Pecou is an interdisciplinary artist and scholar whose works combine observations on hip-hop, fine art and popular culture. Pecou's paintings, performance art, and academic work addresses concerns around contemporary representations of Black masculinity and how these images impact both the reading and performance of Black masculinity.

Dr. Pecou received his BFA at the Atlanta College of Art in 1997 and PhD from Emory University in 2018. Pecou maintains an active exhibition schedule as well as public lectures and speaking engagements at colleges and museums nationwide. In 2017, Pecou was the subject of a retrospective exhibition *Miroirs de l'Homme* in Paris, France. He is a recipient of the 2016 Joan Mitchell Foundation Painters and Sculptors Award. His work is featured in noted private and public national and international collections including; Smithsonian National Museum of African American Art and Culture, Washington, DC; Societe Generale, Paris, France; Nasher Museum at Duke University, Durham, NC; The High Museum of Art, Atlanta, GA; Crystal Bridges Museum of American Art, Bentonville, AR; Seattle Art Museum, Seattle, WA; Paul R. Jones Collection, Tuscaloosa, AL; Clark Atlanta University Art Collection, Atlanta, GA; and Museum of Contemporary Art Georgia, Atlanta, GA, among others. He is represented by Lyons Wier Gallery, New York, NY.





# RATIONAL DRESS SOCIETY

The Rational Dress Society is a counter-fashion collective founded by Chicago-based designer Abigail Glaum-Lathbury and Los Angeles-based artist Maura Brewer. Together they produce JUMPSUIT, an open source, ungendered monogarment to replace all clothes in perpetuity. They believe that the rejection of choice (otherwise defined as the yoke of relentless consumption within the capitalist paradigm) might open us up to new possibilities and better ways of living. What if you never had to pick out an outfit again?

JUMPSUIT is disseminated in two forms, as a premade garment and an open source pattern, available to download free of charge. Rooted in the visual language of denim and the history of work-wear, JUMPSUIT imagines the possibility of an egalitarian garment, liberated from the signifiers of class, race and gender that inscribe our usual relation to clothes. JUMPSUIT come in 248 ungendered sizes. JUMPSUIT is a wearable garment, but it is also a conversation: a collective reimagining of our relationship to dress.

JUMPSUIT has been presented at venues including the Museum of Contemporary Art in Chicago, IL; MoMA, New York, NY; The Museum of Arts and Design, New York, NY; and Art in General, Brooklyn, NY. The Rational Dress Society is a 2016 recipient of a Cultural Economic Development Fund grant from the Center for Cultural Innovation in Los Angeles, and received an International Cultural Exchange Grant from the Swedish Art Grants Committee in 2015. Press coverage includes *the Guardian*, *the CBC*, *CBS News* and *The Paris Review*.





## PUBLIC PROGRAMMING

### Residency: Carole Lung, Archivist and Biographer to Frau Fiber

Wednesdays during the exhibition from 10am-2pm  
Wignall Museum of Contemporary Art, Project Space

Carole Lung, Frau Fiber's archivist and biographer, will be in residence (Wednesdays from 10am to 2pm) throughout the exhibition. While in residence, Ms. Lung will photograph, record, describe and transcribe Frau Fiber's narratives about the objects. As they are cataloged, the public is invited to browse and enjoy this unique collection of textile and apparel history.

### Reception for the Artists

January 14 from 6-8pm  
Wignall Museum of Contemporary Art

### New Demands? ILGWU at ILGWU

#### Guest Lecture: Lisa Vinebaum

January 15 from 1230-150pm  
Wignall Museum of Contemporary Art, Project Space

Lisa Vinebaum is a leading scholar of fiber and textiles mobilized for community building and grassroots struggles for social, economic, and racial justice. Her guest lecture will discuss struggles to improve working conditions for garment workers by the Institute 4 Labor Generosity Workers & Uniforms (ILGWU) and the International Ladies' Garment Workers Union (ILGWU), historically one of the largest labor unions in the country.

### PULSE Queering the Art: Walk-Through at the Wignall Museum

January 27 from 1230-150pm  
Wignall Museum of Contemporary Art

Join us for a walk-through of the exhibition *Fashion-Conscious*. PULSE is a series of discussions and events that facilitates conversations related to the experiences of our LGBTQIA+ students! Presented by the Office of Special Populations & Equity Programs in collaboration with LGBTQ Advocates Committee and the Wignall Museum of Contemporary Art.

### Shoe-Making Demonstration with Giudici Handcrafted

Danielle Giudici Wallis  
February 19 from 1230-2pm  
Wignall Museum of Contemporary Art

Danielle Giudici Wallis is the sole proprietor of Giudici Handcrafted, a bespoke footwear company based in Redlands, California. She designs and makes custom, made-to-measure footwear, one shoe at a time. Trained as an artist, with a BA in Visual Arts from Antioch College and an MFA from Stanford University, she applies her knowledge and skills into creating hand-welted footwear. She believes in the importance of shifting our culture of consumerism toward slow fashion, which values the quality of construction, the durability of materials, and timeless designs.



Image courtesy of Giudici Handcrafted.



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# ASK ART

## USING THE MUSEUM TO MAKE CURRICULAR CONNECTIONS

### QUESTIONS FOR VIEWING

Consider the exhibition title, *Fashion-Conscious*. What does the term “fashion-conscious” mean to you? How is the term being used to add meaning to the exhibition theme? Which artwork(s) do you think most directly relate to the title and theme? Do any of the artworks challenge your first response to the term?

Is the curator coming from a positive, negative, or nuanced position regarding fashion? Do you agree?

Is fashion political?

### ESSAY PROMPTS

Many of the artists featured in *Fashion-Conscious* consider media images or pop cultural references and icons in their work. Choose two (or more) artists that you think are exploring pop culture and media and compare the similarities and differences in their work and the ideas they are presenting.

Does any of the work make you think differently about fashion and its role in your life, or its role in society? Explain with an informed personal creative, but critical, written response to *Fashion-Conscious*.

Anthony Lepore and ILGWU both discuss and show representations of the industry (and work) behind fashion production. Consider the artworks and how they are similar and different. Research fashion production and garment industry labor in Southern California, the United States, and/or internationally. How does this knowledge inform your response to the work?

Libby Black and Pilar Gallego engage aspiration and inspiration in fashion and style, from queer perspectives. Analyze the similarities and differences in the work of these artists and how the idea of personal style or identity relates to fashion. Do you feel a similar personal response to fashion?

Dr. Fahamu Pecou discusses Trap music, African culture, and the representation of black men, or lack of representation in culture. Research the idea of inspiration versus appropriation. Consider how these concepts relate to fashion and culture. Select a contemporary example from fashion and discuss how it relates to these concepts.

Christy Roberts Berkowitz has created a fashion garment for direct protest. Analyze the artwork, the garment, and its function. Roberts Berkowitz also mentions that fashion co-opts the aesthetics of protest. What does it mean to co-opt the aesthetics of a group? Discuss how this relates to Roberts Berkowitz’s artwork. Also consider and analyze another example of “co-optation” in fashion or culture.

Manny Llanura works as a commercial photographer in addition to his own fine art practice. Consider his role as a photographer documenting fashion runway shows and his work presented in *Fashion-Conscious*. Is commercial work different from “fine art” or “studio art?” Write an argument supporting your stance.

Choose two or more articles or publications from the “Reading List.” Summarize and discuss the content and how you think it relates to the exhibition *Fashion-Conscious* or particular artists featured in *Fashion-Conscious*.

### ACTIVITIES

Design or create a garment, whether functional or conceptual.

Use appropriated mass media materials (glossy publications) to cut and paste found images to create your own fashion-inspired artwork.

Zines are small-circulation, self-published magazines. Fashion magazines are popular mass media publications. Do large fashion publications represent your style and community? Create your own fashion zine.

Organize a fashion show, or ball, to represent yourself and your community.

Research organizations affiliated with the fashion industry. Consider professional organizations and research their membership and guidelines or mission. Research non-profit or other “watch dog” organizations.

A manifesto is a public declaration, often political in nature, of a group or individual’s principles, beliefs, and intended courses of action. Compose your own manifesto specifically related to fashion, culture and ethics.

Create your own JUMPSUIT using the open source materials provided online by the Rational Dress Society.





# ACKNOWLEDGEMENTS

Institutional support for the Wignall Museum of Contemporary Art is provided by Chaffey College, the School of Visual and Performing Arts, and the President's Office.

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## WIGNALL MUSEUM MISSION STATEMENT

The Wignall Museum of Contemporary Art is a teaching museum and interdisciplinary art space that cultivates direct engagement with works of art through exhibitions, education, and other community programming.

## CHAFFEY COLLEGE MISSION STATEMENT

Chaffey College inspires hope and success by improving lives and our community in a dynamic, supportive, and engaging environment of educational excellence where our diverse students learn and benefit from foundation, career, and transfer programs.



Rational Dress Society, Maura Brewer & Abigail Glaum-Lathbury, *JUMPSUIT*, ongoing. Garments (worn by museum staff). Courtesy of the artists. Photography by Cindy Dillingham.



Rational Dress Society, Maura Brewer & Abigail Glaum-Lathbury, *JUMPSUIT*, ongoing. Garments (worn by museum staff). Courtesy of the artists. Photography by Cindy Dillingham.



Installation view of *Fashion-Conscious*, January 13 – March 14, 2020. Wignall Museum of Contemporary Art, Chaffey College, Rancho Cucamonga. Photography by Cindy Dillingham.



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Libby Black, *Wherever You Go, There You Are*, 2009. Courtesy of the artist. Photography by Cindy Dillingham.



Libby Black, *Wherever You Go, There You Are*, 2009. Courtesy of the artist. Photography by Cindy Dillingham.



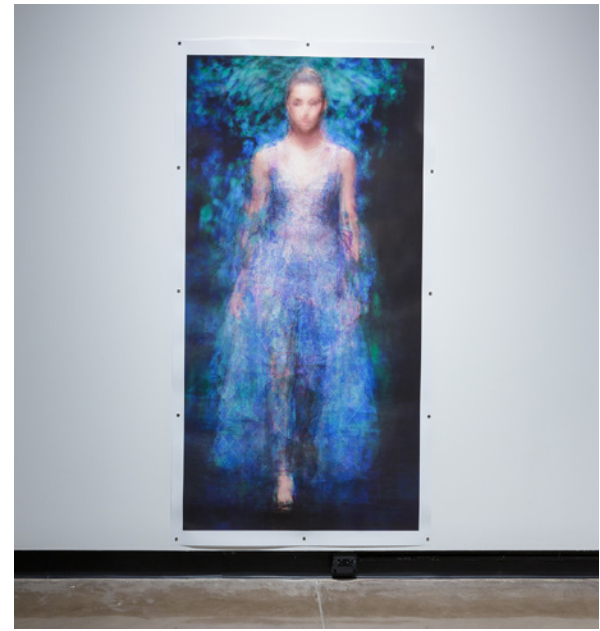
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Manny Llanura, *RCC SS19*, 2019. Photograph on Epson Lustre Paper. Courtesy of the artist. Photography by Cindy Dillingham.



Bean Gilsdorf, *MO*, 2018. Cotton, polyester, silk, wood, paint. Courtesy of the artist. Photography by Cindy Dillingham.



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Fahamu Pecou, *Drip*, 2019. Acrylic and silk thread on canvas. Courtesy of the artist and Lyons Wier Gallery, New York. Courtesy of the artist. Photography by Cindy Dillingham.



Pilar Gallego, *Deconstructed T-Shirt*, 2019. Used artist's white t-shirt, white cotton ribbing, thread, T-pins, medical-grade stainless steel hooks, chains. Courtesy of the artist. Photography by Cindy Dillingham.



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Christy Roberts Berkowitz, *but make it antifascist*, 2019. Kevlar, transmitters, felt, mesh, aluminum, rayon, video, wall painting. Courtesy of the artist. Photography by Cindy Dillingham.



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Bean Gilsdorf, *MT*, 2018. Velvet, cotton, polyester, chenille brocade, wood, paint. Courtesy of the artist. Photography by Cindy Dillingham.



Bean Gilsdorf, *MT*, 2018. Velvet, cotton, polyester, chenille brocade, wood, paint. Courtesy of the artist. Photography by Cindy Dillingham.





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Manny Llanura, *QD SS19*, 2019. Photograph on Epson Lustre paper. Courtesy of the artist. Photography by Cindy Dillingham.



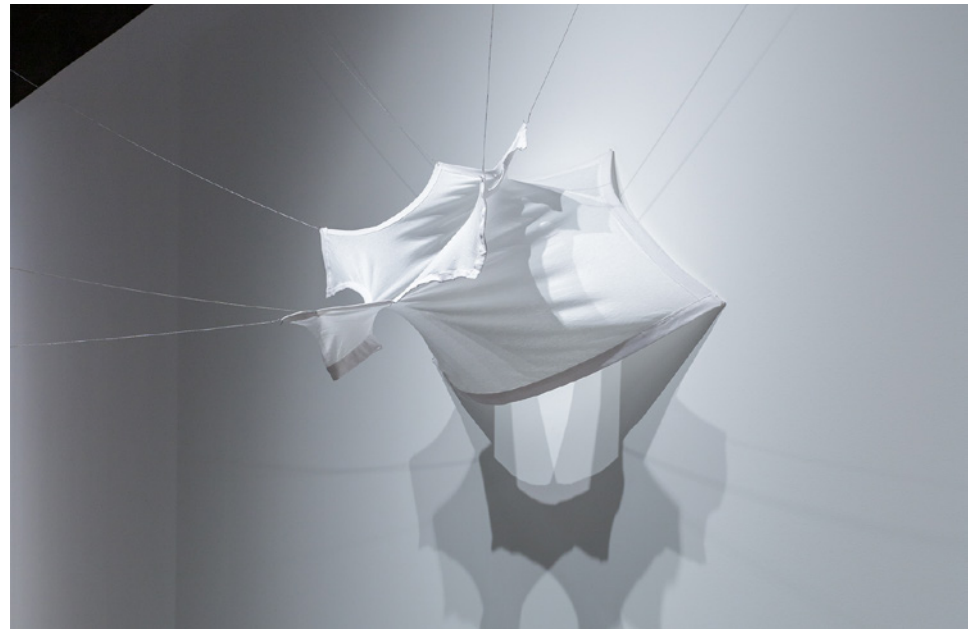
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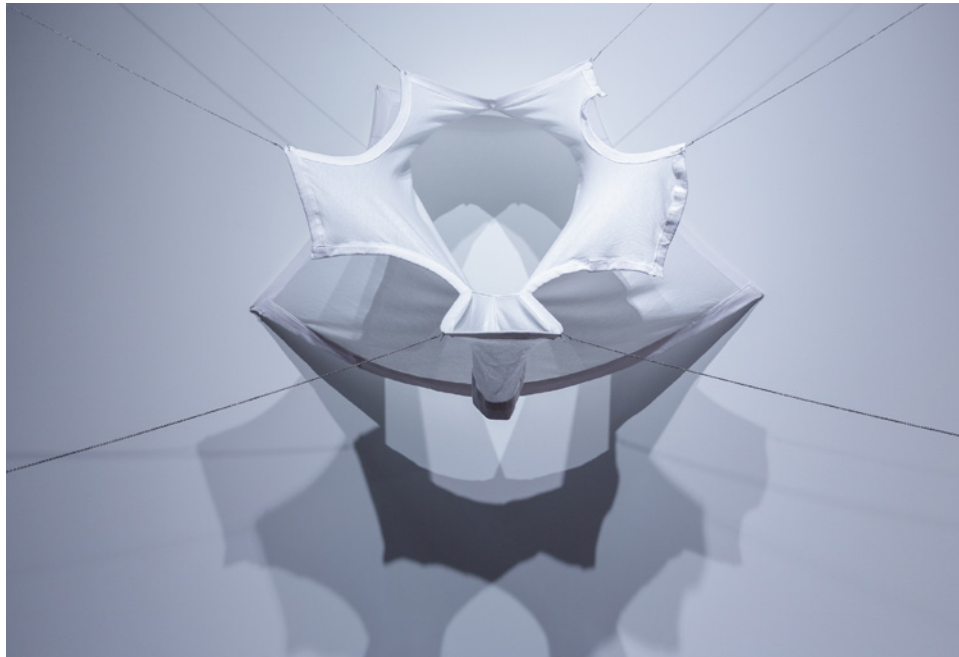
Fahamu Pecou, *Monsters and Saints*, 2019. Acrylic on canvas. Courtesy of the artist and Lyons Wier Gallery, New York. Courtesy of the artist. Photography by Cindy Dillingham.



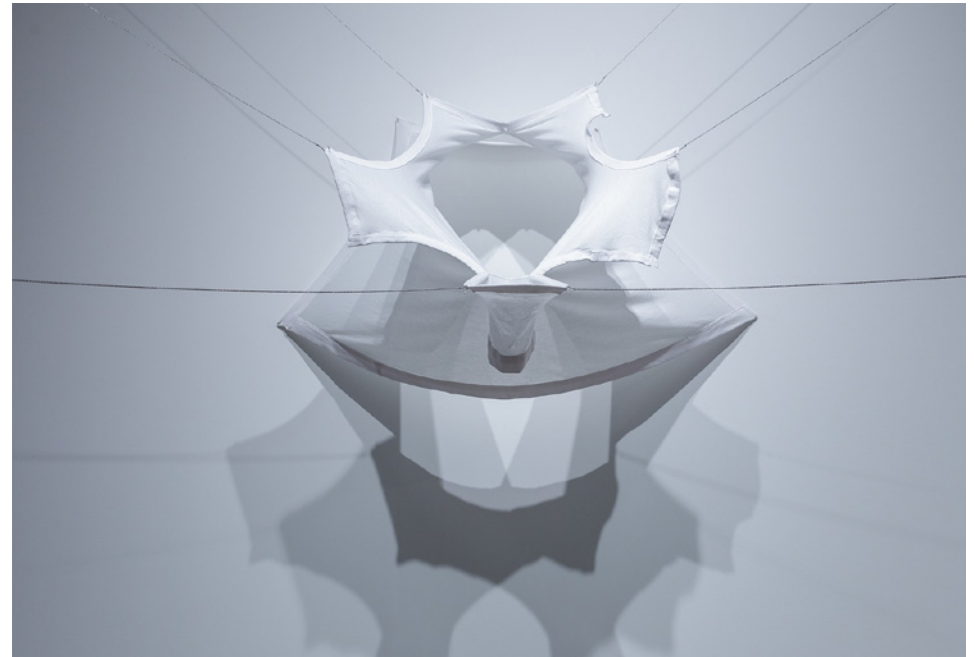
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Libby Black, *Marriage*, 2015. Paper, hot glue, acrylic paint. Courtesy of the artist. Photography by Cindy Dillingham.



Libby Black, *Marriage*, 2015. Paper, hot glue, acrylic paint. Courtesy of the artist. Photography by Cindy Dillingham.



Anthony Lepore, *Floor Sample*, 2015. Archival pigment print. Courtesy of the artist and Moskowitz Bayse, Los Angeles. Courtesy of the artist. Photography by Cindy Dillingham.



Anthony Lepore, *Factory Chairs*, 2015. Archival pigment prints. Courtesy of the artist and Moskowitz Bayse, Los Angeles. Courtesy of the artist. Photography by Cindy Dillingham.



Anthony Lepore, *Factory Chairs*, 2015. Archival pigment prints. Courtesy of the artist and Moskowitz Bayse, Los Angeles. Courtesy of the artist. Photography by Cindy Dillingham.





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Manny Llanura, *LAK SS19*, 2019. Photograph on Epson Lustre paper. Courtesy of the artist. Photography by Cindy Dillingham.



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Installation view of Carole Frances Lung/Frau Fiber, *For Life: Archive of the Institute 4 Labor Generosity Workers & Uniforms, 2007-2013*; January 13 – March 14, 2020. Wignall Museum of Contemporary Art, Chaffey College, Rancho Cucamonga. Courtesy of the artist. Photography by Cindy Dillingham.



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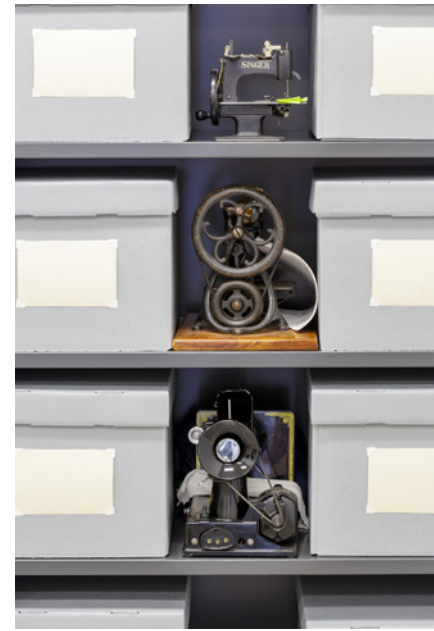








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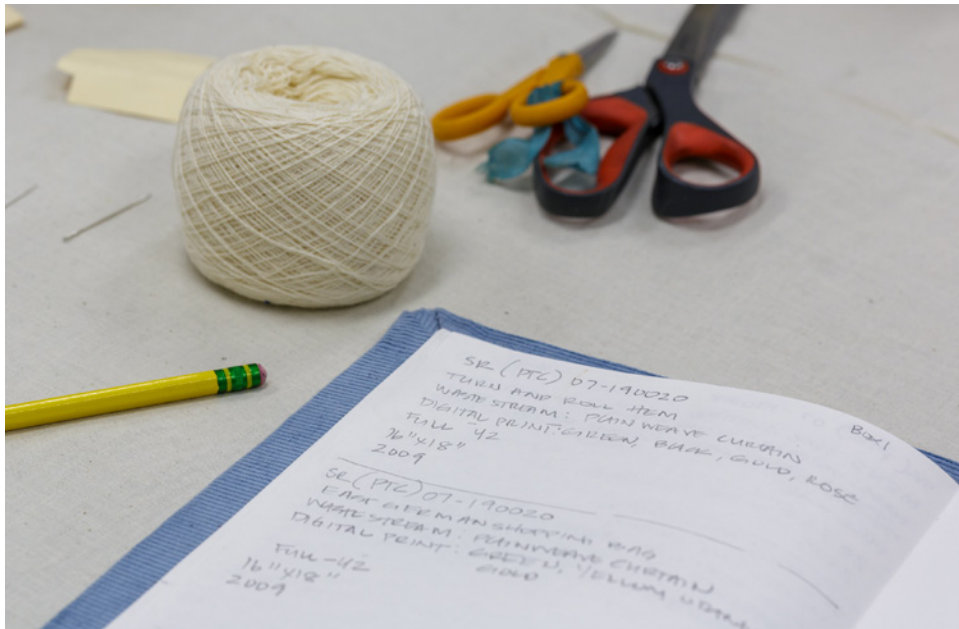


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# WIGNALL MUSEUM *of* CONTEMPORARY ART



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*Libby Black, Marriage*, 2015, paper, hot glue and acrylic paint, 10 x 14 x 7 inches. Courtesy of the artist.



