

To Register

Website: fitnyc.edu/museum

Email: museuminfo@fitnyc.edu

The symposium is free and open to the public. However, reservations are required. Seats are first come, first served with an RSVP. The Museum at FIT and the college reserve the right to cancel a program at any time. If you require accommodations due to a disability, please contact museuminfo@fitnyc.edu to discuss your needs. Please provide enough advance notice so that it is possible to honor your request adequately.

The Katie Murphy Amphitheatre is in the Fred P. Pomerantz Art and Design Center on the northwest corner of Seventh Avenue and West 27th Street in New York City.

New Directions in Fashion Research Symposium has been made possible thanks to the generosity of the Couture Council of The Museum at FIT and The Coby Foundation. This project is supported in part by the National Endowment for the Arts. To find out more about how National Endowment for the Arts grants impact individuals and communities, visit www.arts.gov. Additional support was provided by The New York State Council on the Arts with the support of the Office of the Governor and the New York State Legislature.

couture council



About The Museum at FIT

For information about visiting The Museum at FIT; its membership group, the Couture Council; and tours and donations, please go to fitnyc.edu/museum.



The Museum at **FIT**



New Directions in Fashion Research Symposium

Friday, April 5, 2024
Katie Murphy Amphitheatre

The Museum at **FIT**

Schedule

10 am	Welcoming remarks, Dr. Joyce F. Brown , president of FIT
10:05 am	Introduction, Dr. Valerie Steele , director and chief curator of The Museum at FIT
10:15 am	Colleen Hill , “Curating Curiosity: A Practice-led Approach”
10:45 am	Nathalie Khan , “‘BE OK’ – Affect and Unravel on the Runway”
11:15 am	Q&A with the audience
10 min. break	
11:30 am	Ben Barry , “Transforming Fashion Education: Possibilities and Limits of Equity, Inclusion, and Decolonization”
Noon	Hilary Davidson , “Reconstructing the Past: Physical and Digital Paths to Fashion History Futures”
12:30 pm	Q&A with the audience
12:45–2:15 pm	Lunch
2:45 pm	Alphonso McClendon , “Fashioning Black Culture: Beyond the Archives”
3:15 pm	Emilie Hammen , “Archiving the <i>Maisons</i> : Building French Fashion Heritage from the 1980s”
15 min. break	
4:00 pm	Patricia Gherovici , “Bodies to Wear”
4:30 pm	Q&A with the audience

Speaker Bios

Ben Barry, Dean, School of Fashion at Parsons School of Design, was named to the *Vogue Business* inaugural “100 Innovators” list in 2022. Barry is leading the Parsons fashion community to embed equity, inclusion, and justice in its curriculum and culture. His current research, funded by the Ford Foundation, explores how to redesign fashion education and the fashion industry to enable disabled designers to thrive.

Hilary Davidson, a dress historian, curator, and archaeologist, is chair of Fashion and Textile Studies: History, Theory, Museum Practice at FIT. She has consulted, lectured, and broadcast internationally across a wide range of expertise in her fields, especially historic clothing reconstruction. Her most recent book is *Jane Austen’s Wardrobe*.

Patricia Gherovici, PhD, is a psychoanalyst, analytic supervisor, and recipient of the 2020 Sigourney Award for her clinical and scholarly work with Latinx and gender variant communities. Her books include *The Puerto Rican Syndrome* (winner of the Gradiva Award and the Boyer Prize), *Please Select Your Gender: From the Invention of Hysteria to the Democratizing of Transgenderism*, *Transgender Psychoanalysis: A Lacanian Perspective on Sexual Difference*, and most recently, *Psychoanalysis, Gender, and Sexualities: From Feminism to Trans** with Manya Steinkoler (Gradiva Award Winner).

Emilie Hammen is a junior professor of art history and fashion history at Université Paris 1 Panthéon-Sorbonne and author of the book *L’idée de Mode, un nouvelle histoire*, published in 2023. Hammen’s research considers the history of French fashion from the 19th century and its relationship with art, specifically the avant-garde. She served as guest editor of a special issue of the journal *Perspective*, published by France’s National Institute for Art History, and has contributed to a collective research project on craft studies in fashion for Institut Français de la Mode in Paris.

Colleen Hill is curator of costume and accessories at The Museum at FIT. She holds an MA in Fashion and Textile Studies from FIT and recently completed a PhD at London College of Fashion. Hill has curated 17 exhibitions and has authored or co-authored eight books on fashion.

Nathalie Khan is course leader for the BA Culture, Criticism and Curation at Central Saint Martins. She teaches fashion history and theory and has written articles on contemporary fashion media and the impact of new technology on the traditional catwalk show, performativity, fashion photography, and feminist approaches to fashion curation. Khan is currently working on a research project about the runway and queer acts of walking. Her curatorial projects include the exhibitions *Punish the Streets: The Story of vFd* at New Art Projects, and *I know simply that the sky will live longer than I* with Belgian visual artist Pierre Debusschere at the 28th International Festival of Fashion and Photography.

Alphonso McClendon, an associate professor at Drexel University, has published “It’s a Black Thing, American Fashion Wants to Understand” in *Fashion Studies*, Vol. 5 and “Black by Popular Demand at HBCUs” in *Fresh, Fly, and Fabulous: Fifty Years of Hip Hop Style*. He is the author of the book *Fashion and Jazz: Dress, Identity and Subcultural Improvisation*.

Dr. Valerie Steele is director and chief curator of The Museum at FIT, where she has personally organized more than 25 exhibitions since 1997, including *A Queer History of Fashion* and *Paris, Capital of Fashion*. She is also founder and editor-in-chief of *Fashion Theory: The Journal of Dress, Body & Culture*, the first peer-reviewed scholarly journal in fashion studies.