

# M

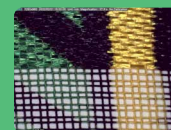
The class of 2022 would like to dedicate this booklet to Michele Majer whose expertise and enthusiasm as a professor and mentor has made us all better scholars, and who has made the BGC a fulcrum for fashion history and textile studies.

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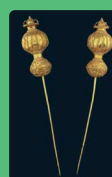
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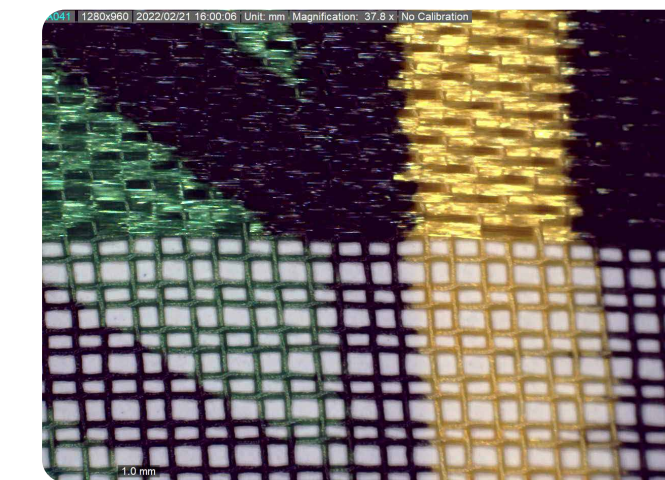
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## Introduction

This booklet provides an enduring record of the Qualifying Papers produced by Bard Graduate Center's 2022 MA graduates. The QP, as we call it, is the capstone project and is required for all graduating students. As you will see from the abstracts included here, the topics are diverse, original, and unusual. From the adornment of women in ancient Macedonia, to the jewelry of sex workers in turn-of-the-century New Orleans, to the role of satin scarves worn by Black women in the United States, they embody the kind of curiosity and creativity that we like to cultivate in our students. Many of this year's QPs address women's history in one way or another, while a number of others engage with issues of race and social justice. The QP can take several forms: traditional essays, digital projects, and mock exhibitions designed using Google SketchUp. The projects typically begin as term papers in elective classes, take shape over the entire second year of the program, and must be completed while the students are enrolled in a full slate of classes with their own requirements. Starting with a term paper or other class project, the students work together with faculty to identify areas for broadening, expanding, and deepening their research, often undertaking some form of archival or object-based exploration. As ever, we, the faculty, are extremely proud of the work they have done, and hope you will be inspired by the abstracts and images that follow.

—Deborah L. Krohn  
Associate Professor and Chair of Academic Programs

## a satin scarf, and its many uses



## mary adeogun

Advisor—Nina Stritzler-Levine — Reader—Jennifer Mass & Drew Thompson

mary adeogun

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Onyx — *Onyx* was introduced in 1937 by the American Type Founders. The undulating thick and thin strokes alongside the letters' slinness give the typeface a formal and elegant feel.

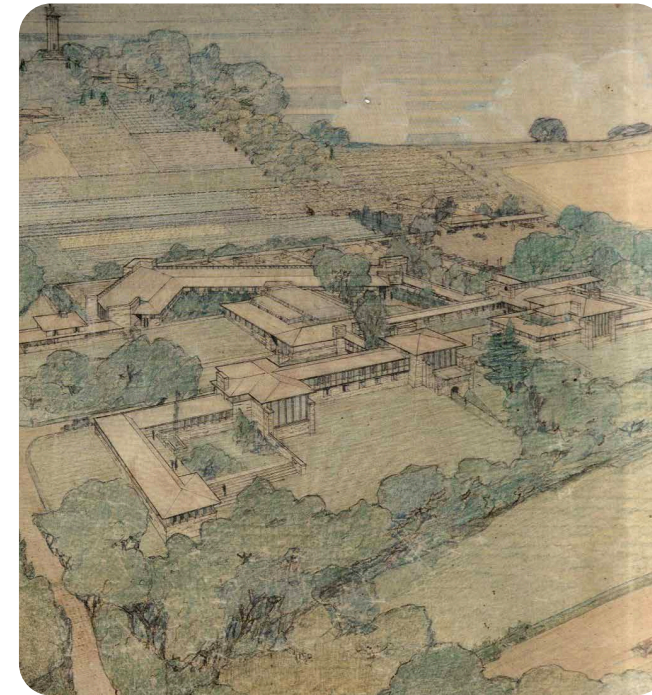




“a satin scarf, and its many uses” is an exhibition concept that deliberately focuses on the role of satin scarves in hair care and fashion choices among Black women in the United States. It is for those who want to shop for scarves, to geek out on science, to talk about culture, to show off their style, or to take it in other directions. Currently, this concept spans a physical space; education and public programming; a digital experience; a retail experience; and hopefully more, with the aim to reach people—and especially, Black women and young girls—in whichever way is most accessible to them. But by anchoring this concept as an exhibition, we also commit to meeting a high standard of scholarship and addressing gaps in knowledge. There is plenty of information—books, blogs, exhibitions, and expos—on hair care, on fashion accessories, and on textile science. But most sources look at these aspects separately. And if scarves are featured, they are a footnote and not the main focus. Meanwhile, scholarship that does prominently feature scarves focuses mainly on religious head coverings and cultural identity. This exhibition will look more broadly at uses for scarves, while also unifying the topics of textile science, hair care for Black women, and fashion.

—In “Why Satin Works,” we will go on a scientific exploration of how satin is good for kinky-curly hair, especially in light of the 2010s natural hair movement. Then in “Depictions & Differences,” we will look at the scenes of Black women and scarf routines in the media, asking whether these depictions are representative and how hair care might differ. Next, we will take scarves “Beyond the Bedroom” with a fashion interactive about scarf design and personal style. And finally, acknowledging the many different uses Black women have for their scarves beyond hair care and fashion, the exhibition will close with “A Forum” for individuals to offer their own unique take on the satin scarf.

## (Mis)fitting Taliesin: The Women of Frank Lloyd Wright’s Taliesin Fellowship



**Bridget Bartal**

Advisor—Nina Stritzler-Levine — Reader—Freyja Hartzell

In 1932, Frank and Olgivanna Lloyd Wright opened the doors of Taliesin to a group of twenty-three men and women, marking the formal establishment of the Taliesin Fellowship. One of the most misunderstood aspects of the Fellowship is the role of women. The Wrights accepted women into the Fellowship from its inception—a notably transgressive decision in an era when women had only barely begun to enter the field of architecture.

—This paper considers women’s agency at Taliesin, introducing the concept of their (mis)fitting into Fellowship life. I employ Rosemarie Garland-Thomson’s feminist materialist disability concept of “misfitting” to establish a better understanding of women’s experiences at Taliesin. Though the Fellowship was designed with women’s participation in mind, their agency in architectural matters existed along a spectrum; some “fit” and others “misfit” the space. The women who assimilated and “fit” into the community stayed at Taliesin for many years, while others departed quickly apparently due to the discomfort of receiving different treatment than men.

—This paper begins with an introduction to the Fellowship, followed by a history of its founding. Next, I explore the founders’ intentions for the community, investigating Wright’s views on womanhood and Olgivanna’s contributions to Fellowship life. This is followed by an account of the apprentices’ daily tasks, which included construction, cooking, and agriculture. These tasks were an integral part of the Fellowship lifestyle which was designed to enhance apprentices’ lives and in turn advance the field of architecture. Finally, the paper will explore women’s roles in the drafting room. The primary source research I conducted for this paper provides a new understanding of the ways that women “fit” and “misfit” into Fellowship life.

## Fashioning Equality, Independence, and Freedom for Women in the Nineteenth Century: Madame Demorest’s Business Empire



**Grace Billingslea**

Advisor—Michele Majer — Reader—Freyja Hartzell

In the second half of the nineteenth century, Ellen Louise Curtis Demorest, known professionally as Madame Demorest, was regarded as a highly successful businesswoman, fashion arbiter, and women’s rights advocate in New York City and across the United States. Her fashion and lifestyle publications had over 100,000 subscribers worldwide, her business enterprises earned her significant wealth, and she was a founding member of the first women’s political club in the country, Sorosis. However, since the turn of the twentieth century, her name and legacy have quietly faded into the footnotes of fashion history textbooks. When she does appear, her accomplishments are often credited to her husband and business partner, William Jennings Demorest. In this paper, I aim to recover the importance of Madame Demorest’s role in New York’s fashion, business, and activist history. Moreover, through an examination of previously unmined primary sources including issues of M<sup>me</sup>. Demorest’s *Mirror of Fashions*, news articles, advertisements, and garments from the 1860s through the 1880s, I argue that Demorest’s role as a reformer and supporter of women’s rights was a primary motivator for running her fashion empire. She used her power as a business owner to employ women across different skills, ages, and races, and pursued commercial ventures with the goal of increasing women’s financial independence. An inventor of reform fashions such as healthful corsets and skirt suspenders, Demorest aided women’s freedom of movement in the public sphere and was a vocal proponent of dress reform in her publications and through her participation in Sorosis. This paper highlights Demorest’s under-recognized yet tangible contributions to the early women’s rights movement.

## Loud Jewelry, Loose Women: Sex, Power, and Adornment in Storyville, New Orleans, 1880–1920



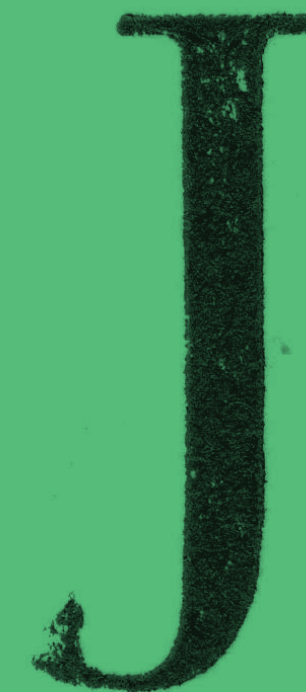
**Ariana Bishop**

Advisor—Michele Majer — Reader—Ittai Weinryb

From 1897 to 1917, the red-light district of Storyville, New Orleans was home to an elite group of privileged madams and high-end sex workers known in the popular imagination for their exhibitionist love of ostentatious jewelry. Based on nineteenth-century moralistic discourse that linked extravagant jewelry to unfettered immorality, the image of the diamond-decked sex worker imbues pictorial and textual representations of Storyville even today, yet scholars have neither considered the veracity of such representations, nor the cultural and moral implications of them.

—This paper analyzes the social significance of jewelry in the lives of sex workers at the turn of the twentieth century. Deconstructing the stereotypes that underpinned representations of jewelry and sex work, and investigating the actual adornment practices of Storyville’s sex workers, I present new insight into the subversive self-fashioning of these radical women. In the final decades of the nineteenth century, moralists and tastemakers targeted opulent jewelry in an attempt to stigmatize women who did not conform to Victorian standards of proper femininity. In response, the women who sold sex within the confines of Storyville, New Orleans adopted lavish displays of diamond jewelry to brazenly flout the politics of respectability and assert financial, sexual, and sartorial power outside of societal norms.





Bulmer — *Bulmer* was designed by American typeface designer Morris Fuller Benton (1872–1948). *Bulmer* is Benton’s take on the *Baskerville* typeface. It was cut by typefounder and punchcutter William Martin for the British printer and publisher William Bulmer.



Image Caption — Fashion plate from Mme. Demorest’s *Mirror of Fashions*, 1862. Archive.org.



Chisel — *Chisel* was designed by Robert Harling (1910–2008), a British typographer who worked with the British Post Office, London Transport, *The Sunday Times*—and Ian Fleming.

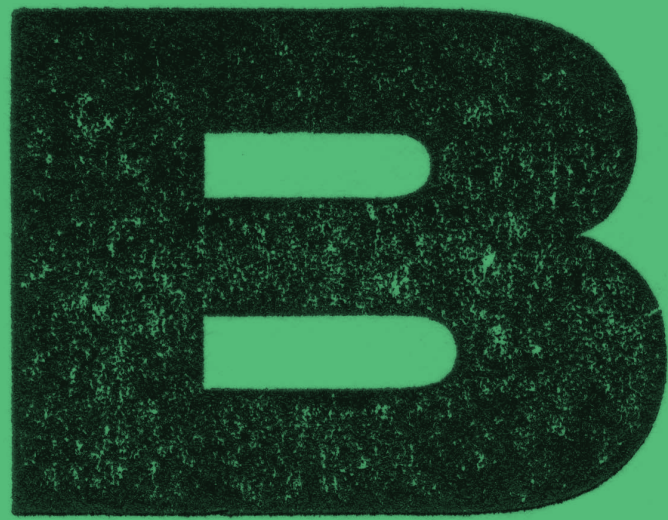


Image Caption — Frank Lloyd Wright. Taliesin Fellowship Complex. 1932 *Aerial Perspective*. Pencil and color pencil on tracing paper. 21” x 18”. Source: The Frank Lloyd Wright Foundation Archives at Avery Architectural & Fine Arts Library, Columbia University. Draeing #3301.001. Source: *Frank Lloyd Wright Collected Writings*, Vol. 3, 158.



Garamond Open — First developed by 16th-century printer Claude Garamond, the typeface has spawned a number of variations throughout history. The *Garamond 3*, for example, emerged during the Great Depression, while *ITC Garamond* became an icon of the flamboyant 70s.

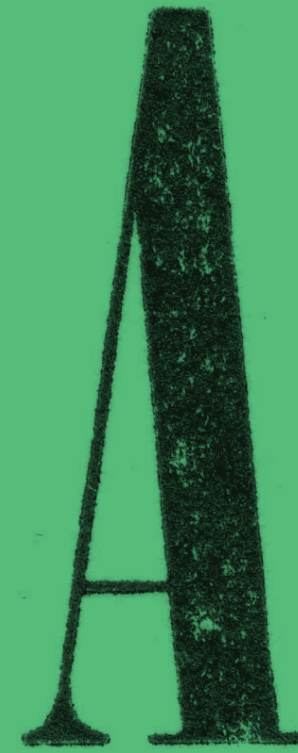
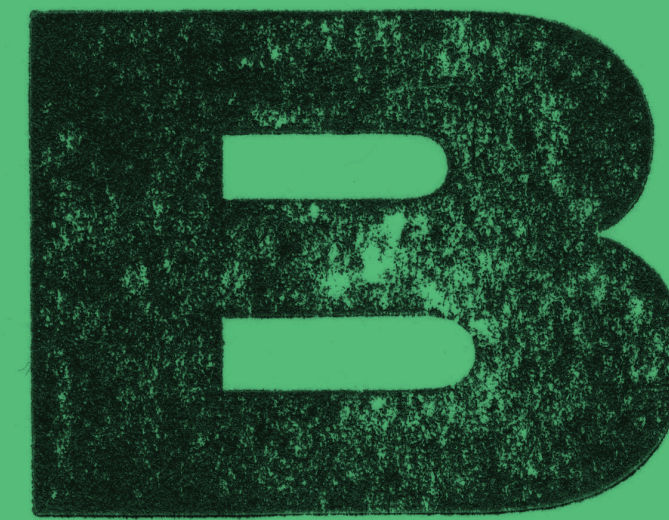


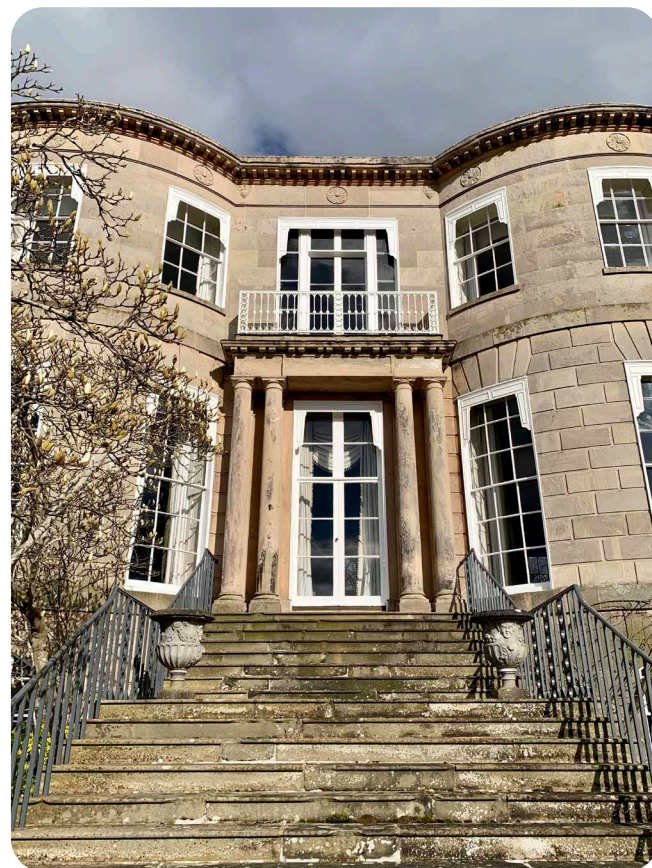
Image Caption — 38x magnification of a satin scarf from Feel Beauty Supply, using a Dino-lite digital microscope. The scarf has both satin weave (top half of magnified image) and plain weave (bottom half of magnified image). Imaging done by Jennifer Mass, mary adeogun.



Gothic — In the 19th century, “gothic” denoted letters with no serifs. Gothic letters’ massive frontality grabbed attention and thus lent emotional impact to early advertising.



## “What a motley Creature I was become”: Hester Piozzi’s “Demi-Naturalization” Materialized



### Julia Carabatsos

Advisor—Jeffrey L. Collins — Reader—Michele Majer

14 — 15

In the mid-1780s, the Welsh writer Hester Piozzi and her husband Gabriele, a Venetian musician, traveled to Italy with an itinerary resembling that of many British Grand Tourists. Piozzi published an account of her tour in 1789 titled *Observations and Reflections Made in the Course of a Journey to France, Italy, and Germany*, which followed some prescribed rhetorical strategies of the genre of the Grand Tour narrative, but emphasized her unusual and privileged position between English or Welsh and Italian cultures: or as she phrased it, her “demi-naturalization.” While existing scholarship focuses on Piozzi’s demi-naturalization as presented in *Observations and Reflections*, I explore the material and visual means by which she expressed her in-between persona during and following her journey. In Italy, Piozzi wore Italian clothing as a means of signaling her part-Italian identity and commissioned a portrait in oils in which she showcases her Italian purchases. After her tour, she returned to family lands in Wales and ordered the construction of a classicizing home called Brynbella with a hybrid name and approach to architecture and interior design. This exploration of the material and visual manifestations of Piozzi’s demi-naturalization expands on the rich literature about her writing by emphasizing her articulation of this concept through means beyond the textual. While Piozzi participated in many of the same experiences abroad as other tourists, this vocal and enthusiastic traveler approached her journey from an individualized viewpoint. Following Piozzi demonstrates a highly personal and more modest means by which a traveler could shape her identity and perspective through time abroad and qualifies generalizing treatments of British women’s experiences of Italy.

## Totem and Anti-Totem: Dual Signification and the Contentious History of Richmond’s Robert E. Lee Monument



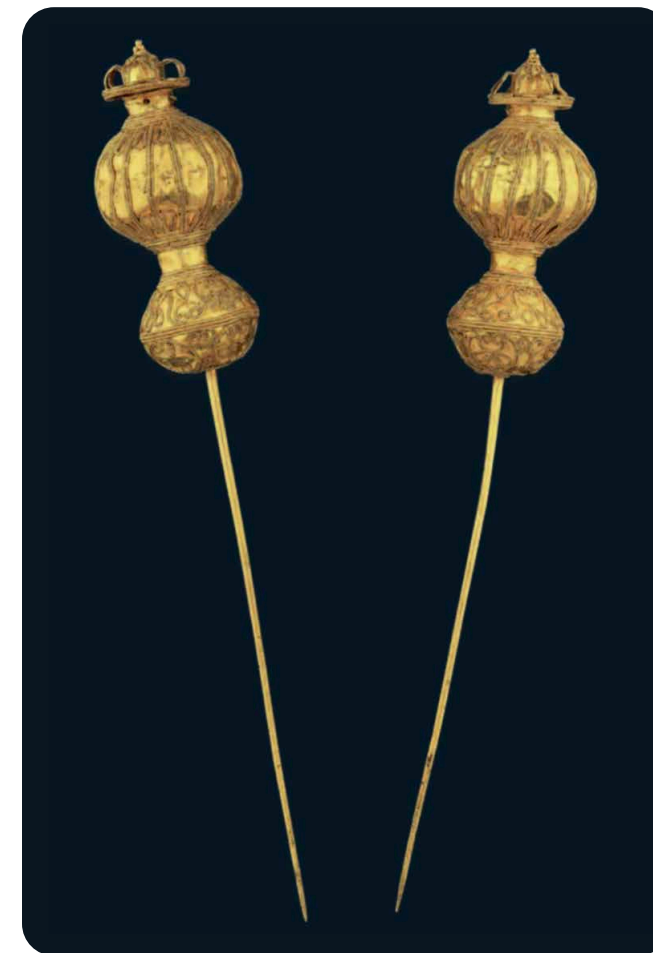
### Marion Cox

Advisor—Aaron Glass — Reader—Ivan Gaskell

16 — 17

Richmond, Virginia’s statue of Confederate General Robert E. Lee is a charged case study of contemporary monumental transformation. Discussions of the sculpture’s material alterations, prior to its physical removal in the summer of 2021, are easily accessible through news outlets and social media. Few sources, however, present in-depth interpretations of how the monument worked as a symbol, or of how its recent alteration and removal affected this symbolism. Writing by early Jim Crow-Era Confederate sympathizers and members of Richmond’s Black community about the monument’s unveiling in May 1890 suggests that the Lee Monument was dually significant from the outset. For many Southern white communities, consolidated into this figural, larger-than-life, conventionalized statue were sentiments of white supremacy, Southern idealism, and post Reconstruction-era politics. Contemporary protestors against these values not only physically altered the statue with graffiti, but also subversively repurposed the monument’s surrounding space and, throughout the night, repurposed its white stone base as a screen upon which to project portraits of notable people of color. These acts ultimately led to the monument’s removal and eventual relocation to Richmond’s Black History Museum. While the planned relocation of the Lee Monument was seen as a victory by many of its critics, for some it was the destruction of a powerful rallying point, a symbol of intended permanence that reified the persistence of particular conservative values. This paper offers an approach to these issues of function and change, drawing on David Freedberg’s theorization of the power of images as extensions of the real, as well as Emile Durkheim’s study of totemic objects as symbols that facilitate social distinction. In light of Freedberg’s and Durkheim’s thinking, the treatment of the Lee Monument by its multiple viewer communities can be considered an index of its dual significance as both totem and anti-totem.

## Adorned in Gold: Religion, Personal Display, and Women’s Agency in Ancient Macedonia



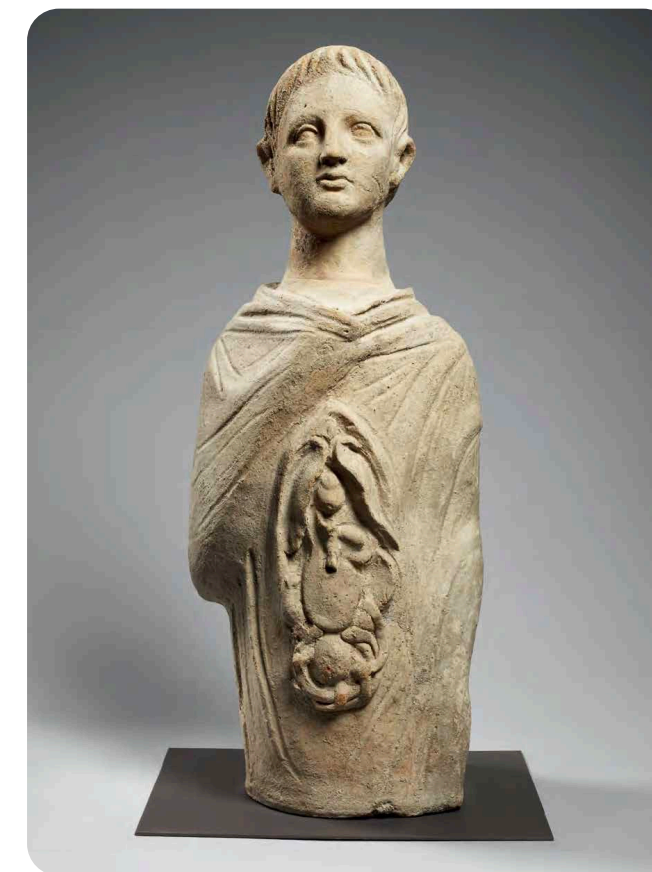
### Ellen Enderle

Advisor—Caspar Meyer — Reader—Ittai Weinryb

18 — 19

The near-absence of ancient Macedonian women in the historical record has often led scholars to assume that they had little influence on public life. However, accounts of exceptionally prominent royal women suggest that they were not excluded from the polis and could in fact wield great power. Religion and personal display seem to have been important factors in the ways in which these women exercised their agency. Ancient jewelry in museum collections presents intriguing material evidence, but it often lacks the archeological context. This study seeks to remedy this by examining three well-documented female burials from the late Archaic period in Macedonia. These intact assemblages include rich grave goods such as ritual implements and an abundance of gold jewelry that appear to display characteristic patterns of cultic significance. Analyzing these burials and assemblages in the light of recent scholarship on Greek religion that reevaluates the distinction between private and public religion, this contribution looks for material evidence of the intermingling of public and private spheres in the ancient world to consider the possibility that women may have had more influence in shaping society with religious authority than previously realized. In analyzing and interpreting three Archaic jewelry parures and additional pieces from late Classical and early Hellenistic Macedonia, this study seeks to understand how the use of religious iconography and motifs in personal display might have related to women’s roles in the ancient Macedonian court, in which distinctions between private and public, religion and politics, divine and mortal were uniquely porous and malleable.

## Timeless Dispositions: Devotional Objects as Non-Mimetic Portraits



### Kat Lanza

Advisor—Caspar Meyer — Reader—Ittai Weinryb



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Image Caption — Gold pins, Sindos Cemetery, tomb 67, 525–500 B.C., Thessaloniki, Greece, Archaeological Museum of Thessaloniki.

Old English — Old English is related to Black Letter styles from early printed books and has a distinguished, historic look. The Old English font is used in advertising, invitations, greeting cards, and wherever a formal hand-lettered or engraved look is desired.

Image Caption — John Biggs, [Aerial View of the Lee Monument with Graffiti]. Drone photograph. Shared by Scott Wise on Twitter. Accessed March 22, 2022. [https://twitter.com/scott\\_wise/status/1275870105742848000](https://twitter.com/scott_wise/status/1275870105742848000).

Lydian Bold — Named after his wife Lydia, illustrator and type designer Warren Chappell's humanist typeface *Lydian* is his most calligraphic sans serif. Designed for American Type Founders in 1938, *Lydian* since then appeared on the covers of Nancy Drew and the credits of NBC's *Friends*. According to a 2019 article by Vox, *Lydian* is having a revival.

Image Caption — Clement Mead, architect, Hester and Gabriele Piozzi, patrons, Brynbella garden side, 1790s, Tremeirchion, Denbighshire, North Wales. Photograph by Julia Carabatsos.

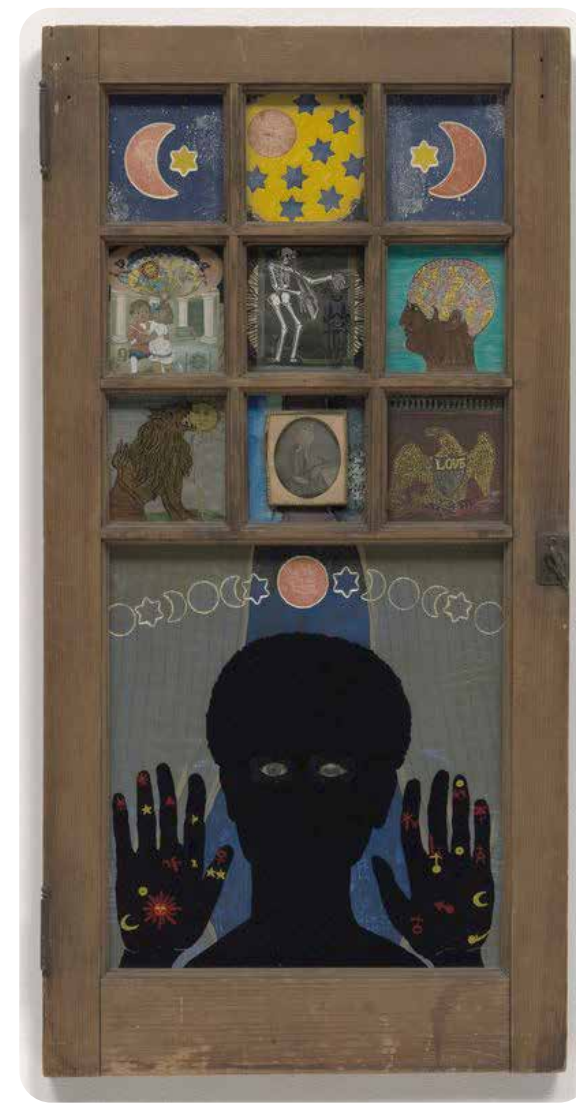
Bodoni Regular — Giambattista Bodoni first designed this typeface at the close of the eighteenth century; it boasts contrasts between thick and thin strokes with razor thin, unbracketed serifs emphasizing the optical drama.

Image Caption — "FUN! FUN! FUN! Don't Miss the French Balls," Blue Book, 1907, Storyville, New Orleans, The Historic New Orleans Collection, 1969.19.8.



By what mechanisms are people defined by the objects they surround themselves with? Few objects offer deeper insight into this question than devotional objects, which we develop intimate relationships with and imbue with sacred value. Whether in the form of gifts, souvenirs, or tools, devotional objects clearly portray their givers, collectors, and users, respectively, in an important way. They do not, however, fit with our contemporary Western ideas of portraiture, in which individual people are presented mimetically. In pursuit of a more satisfying explanation of this phenomenon, I will examine three examples of devotional objects from classical antiquity to the medieval era: a prosthetic toe from Egypt during the 22nd Dynasty, the Etruscan Open Man anatomical votive from 3rd–2nd century BCE, and a c. 1174–1177 reliquary pendant that belonged to Queen Margaret of Sicily. To investigate the mechanisms by which these objects come to define their human intimates, I will deploy two key theories of personhood and figuration: Chris Fowler’s notion of relational personhood, which posits that people are composed of their relationships to places, objects, and other people; and Jean-Pierre Vernant’s exploration of substitution in Classical Greece. When applied to these three case studies, I argue that Fowler and Vernant’s ideas suggest a way to productively understand these devotional objects as non-mimetic portraits.

## Challenging the Status Quo: Unsettling Dominant Narratives in MoMA’s Gallery 412



**Kristin McCool**

Advisor—Aaron Glass — Reader—Nina Stritzler-Levine

This project rethinks permanent collection gallery 412 titled Domestic Disruption at the Museum of Modern Art (MoMA). Works in this gallery are dated from the early 1960s to the mid-1970s and are linked together by an overarching theme of art and consumerism. Having taught in a contemporary art museum in the past and studied most of these artists, I quickly recognized this all too common privileging of form over content, especially in the case of artists of color and women represented in the gallery. Thus, I use this gallery as a case study to rethink the curatorial approaches used in modern and contemporary art museums.

—One of the largest issues I address is the almost complete lack of historical and cultural context within the gallery space which reinforces the white monolithic canon of art history or “the canon.” I provide a written review of the gallery space in order to assess the curatorial approaches employed, which were meant to incorporate diverse narratives as part of the museum’s goals during the most recent reinstallation in 2019. As I discovered, the quantitative representation of artists of color and women is equitable, yet their narrative framing is inadequate. Next, I present a written walkthrough of my proposed exhibition as it would be experienced by a visitor. My overall aim is to foreground diverse voices through the inclusion of historical and cultural context in an effort to achieve greater equity in the gallery space.

## The Foreign-born Mother and the Materiality of Americanization: Photography and the Creation and Documentation of Americanization by the Educational Committee for Non-English Speaking Women

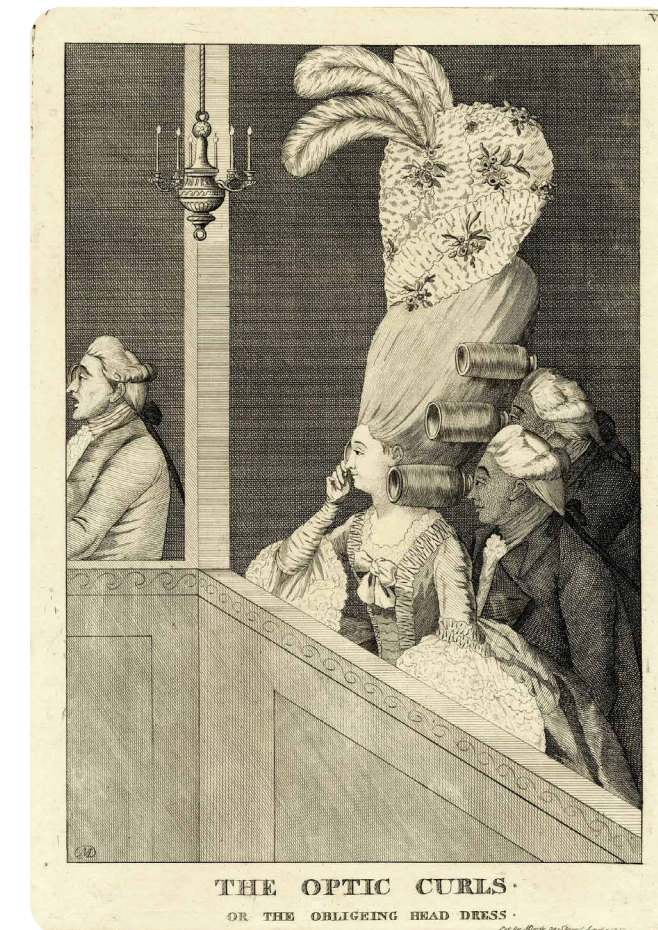


**Laura Mogulescu**

Advisor—Catherine Whalen — Reader—Meredith B. Linn

In the 1920s, immigrant mothers became a particular target for Americanization programs aiming to create good citizens because of the belief that through educating mothers, one could positively influence their children and families. The process of Americanization was envisioned as not solely instruction in English and civics, but also in habits of daily living, childcare, and the physical arrangement and styling of domestic spaces. Although some cultural practices, namely handcrafts, might be retained even as one assimilated, other practices including cooking, child rearing, and acceptance of outside instruction, could label a newcomer as not yet “American.” How did Americanization programs define their aims, implement their programs, and document their success? In this case study, I use photographs and archival materials from the Emergency Committee for Non-English Speaking Women to examine the program as a space of cultural exchange, where instructors attempted to influence and aid the, mainly Italian, participants, who maintained their own personal goals and intentions in participation, as well as varying amounts of interest in adopting specific American practices. Pairing a close reading of the photographs augmented by the archival materials, with additional historical research into the history of Americanization, Progressive era photography, and the Italian immigrant experience, I argue that because the photographs themselves were used to convey the program’s success, examining their specific uses and their visual contents presents a picture of what the program believed the process of Americanization should look like, the cultural ideals instructors wanted to affirm, and the ways in which the Italian immigrant women participants embraced, accepted, or distanced themselves from those ideals.

## “May I be deaf at the Opera”: Dress and Voice of Macaroni and Castrati



**Samuel Snodgrass**

Advisor—Jeffrey L. Collins — Reader—Michele Majer

During the mid-eighteenth century, British commentators adopted the name of an Italian pasta, “macaroni,” to describe foppish Englishmen who wore flamboyant clothes and adopted feminized vocal affects. Favoring rich and colorful textiles from France and Italy, this style was materially linked to Continental travel undertaken on the Grand Tour. On the European stage, a budding macaroni witnessed the high, penetrating voices and liminal sexuality of castrati—the rock stars of their time. A castrato’s observed otherness as a rarified performer, compounded by the fact of his infertility, drove some patrons (of all sexes) to court and seduce him into illicit affairs and occasionally long-term romances. Successful castrati built their fame by virtue of their distinctive voice but also their self-fashioned visuality. Similarly, the macaroni, as active agents, consciously adopted specific signifiers of the castrati’s theatrical performance to appropriate the magnificence of the foreign stage onto themselves. Both of these figures were observed by contemporaries as disrupting binaries of sex and class and linked with suspicious eroticism. Grand tourists, specifically those who did not find themselves reflected in the great heroes of antiquity, could craft themselves in a castrato image and express their desire through fervent aural and sartorial emulation. The castrati and macaroni are both natural and unnatural—created and born (or hatched), real and theatrical, ideal and flesh, masculine and feminine—they confounded Enlightenment conceptions of sex. Such apparent connections between these figures have received little academic attention to date. Examining satirical prints, traveler’s accounts, and other period observations, this paper bridges scholarly gaps and reveals overlap and exchange between macaroni and castrati.





Futura — Designed in 1927 by Paul Renner, *Futura* is a typeface with a strong geometric sensibility. Its Os are perfectly round. The subtlety of *Futura's* design lends the typeface a practicality that helps it remain a popular choice favored by many (most notably by a certain corduroy-clad film director).



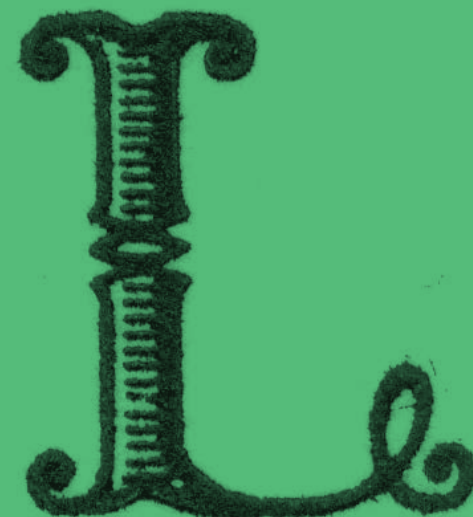
Image Caption — Educational Committee for Non-English Speaking Women Home Class taught by Edith Garretson, 1925 (Patricia D. Klingenstein Library, New-York Historical Society)



Fry's Ornamented — *Fry's Ornamented* is a revival of *Ornamented No. 2* which was cut by Richard Austin for Dr. Edmund Fry in 1796.



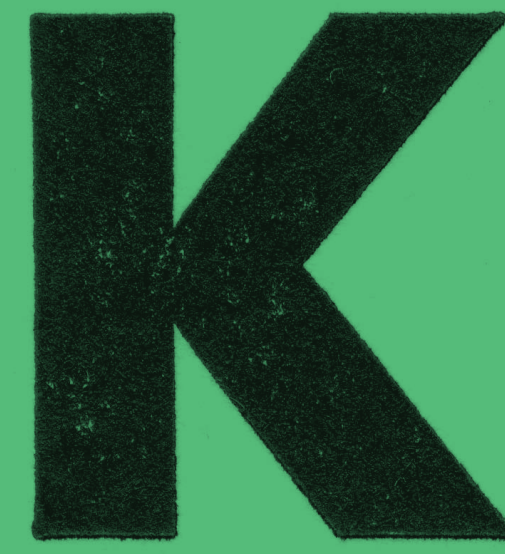
Image Caption — Black Girl's Window, Betye Saar, 1969, collection of the Museum of Modern Art, New York.



Lexington — Designed by American typeface designer Wadsworth A. Parker in 1926, Lexington features beautiful loops and playful curls which add to its Art Deco charm.



Image Caption — Votive bust of a young man. Etruria, 3rd–2nd century BCE. Terracotta. 26 3/4 x 12 1/2 in. (68 x 32 cm). Musée du Louvre, MNE 1341 © Musée du Louvre, Dist. RMN-Grand Palais / Thierry Ollivier / Art Resource, NY.



Spartan Black — This geometric sans serif typeface was created to be a direct competitor of *Futura*. Though similar, Spartan differs from *Futura* as the former features a double story 'A' and flat rather than sloping terminals in the number '1.' According to the online archive *Font In Use*, if you see *Futura* in a magazine or newspaper published in mid-century America, there's a good chance it's actually Spartan.



## “One Sheds One’s Sickness in Books”: Illness, Uncertainty, and the Book as Creative Intervention



### Pim Supavarasuwat

Advisor—Meredith B. Linn — Reader—Caspar Meyer

Long before the rise of biomedicine, humans have devised various ways to understand, alleviate, and cope with their afflictions. Biomedicine, with its characteristic materialist approach, however, leaves little room to explain our affinities to non-medical comforts during experiences of illness. The present work outlines disciplinary understanding of important aspects of illness such as uncertainty and anxiety and portray them as experiences receptive to material culture intervention. Through the examination of the engagement with books by distinct groups of readers and carers, from 19th-century invalids and their visitors to World War I soldiers and their nurses, this study posits that material aspects and affordances of the book and the practice of reading help humans navigate uncertainty and aid, in particular, patients and carers in negotiating the uncertain experience of illness. The work concludes with a suggestion that although no one sends out for a poet when they are seriously ill, the components of the experience of illness that do not entail bodily malfunction—the components that include experiences of emotional pain, of a sense of loss and failure, of loneliness, and of uncertainty—can be addressed through non-medical, creative interventions with the book and the practice of reading representing only one of many approaches which, although they may not save lives, can help, still, to heal and console when it is not enough simply to point where it hurts.

## Contact Details



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I value learning about textiles, garments, and dress. Favorite topics include: textiles and dress practices in my culture/s, fiber and dyeing science, how clothes are displayed, and everyday dress habits. A bit all over the place, but it works for me. Many thanks to the loved ones and teachers in my life, that make this learning possible.



Bridget Bartal — [bridget.bartal@gmail.com](mailto:bridget.bartal@gmail.com)

Bridget’s QP “unsettles” the legacy of Frank Lloyd Wright by highlighting the experiences and work of his apprentices.



Grace Billingslea — [gracebillingslea@gmail.com](mailto:gracebillingslea@gmail.com)

Grace enjoys studying the intersection of fashion and activism. She currently lives in Brooklyn with her cat, Countess.



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Ariana is a writer and researcher specializing in jewelry history and criticism. She is a 2021 honoree of New York City Jewelry Week’s One For The Future initiative and a 2021–2022 recipient of the Bard Graduate Center’s Cowles Fellowship. Ariana plans to turn her QP into a hit HBO series.



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Julia Carabatsos studies American decorative arts and design from the late nineteenth century to the present and has also enjoyed exploring eighteenth-century Europe in projects including her qualifying paper. She will begin a PhD in the Department of Art History and Archaeology at Columbia University in the fall.



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Marion Cox is a material culture historian exploring partnerships between people and things, as well as the repercussions of these partnerships for the practice of conservation. Some believe that her expansive thinking makes her a great party guest.



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Kat Lanza is a historian of American material culture with a particular interest in using objects as tools to examine people, their relationships, and their stories, as explored in her qualifying paper. She currently lives in Westchester County with her husband and her lizard.



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Kristin has been teaching in museums since 2013. Her QP topic was driven by her belief in making the accessibility of knowledge and spaces of learning equitable. In her free time, she enjoys knitting, frequenting jazz clubs, and shopping for wearable 1940s garments and accessories.



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Laura Mogulescu is curator of women’s history collections at the New-York Historical Society’s Center for Women’s History. For her QP, Laura combined her interest in women’s history, questions of national identity, and New York history, to examine a small collection of photographs at New-York Historical’s Patricia D. Klingenstein Library.



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Samuel is an artist and art historian. His research interests include fashion, textiles, performance, opera, queerness, athleticism, gender, and sexuality.



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Lupton, Ellen. *Thinking with Type*. New York: Princeton Architectural Press, 2010.

Microsoft Typography Font Library

*MyFonts* a subsidiary brand of the company Monotype

*Fonts In Use* (online archive)





Image Caption — Harrison Fisher, "Compensation," 1916, Rental & Newman.



Image Caption — Matthew Darly, The Optic Curls or The Obliging Head Dress, 1777, Etching, The British Museum, London.

