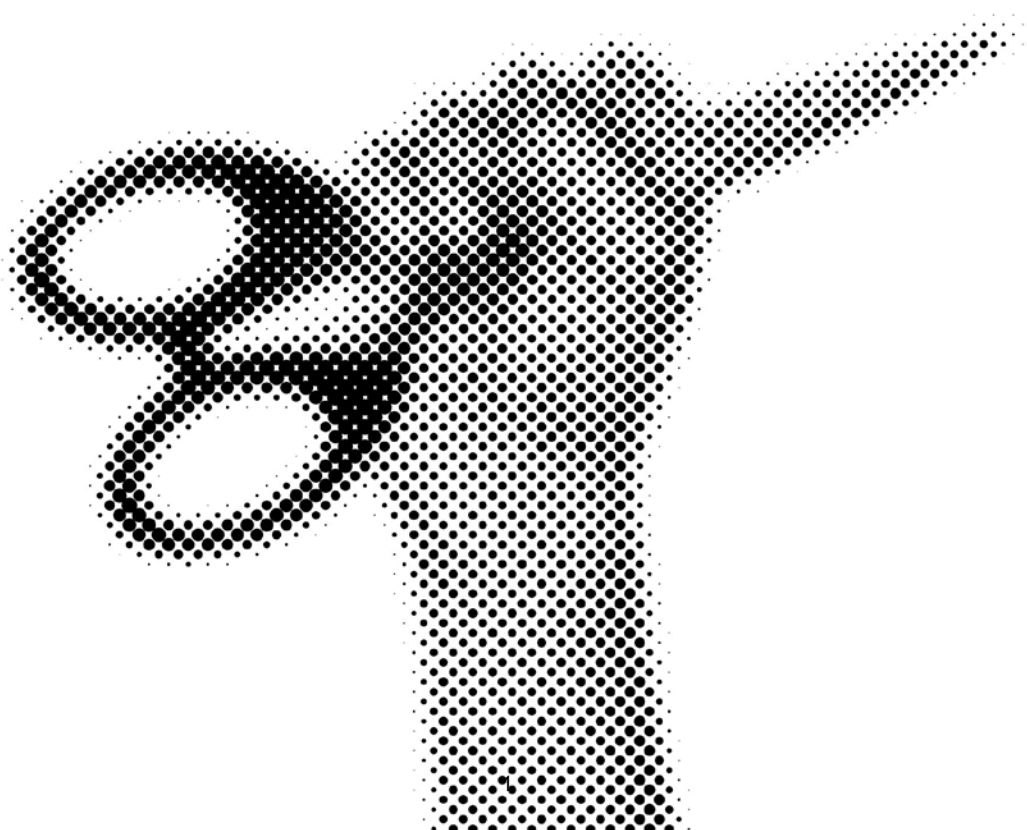


FASHION ACTIPEDIA

36 changes in style



Activism is a broad term, signifying everything from how people use vigorous campaigning to address political issues, to interventions and other forms of direct action that promote a reform agenda.

This zine contains a collection of cases of what could broadly be called “fashion activism,” some run by consumers, artists and independent designers, some by NGOs, and others are industry initiated. They all seek new forms of engagement with the politics of fashion. We hope this incomplete survey may add to this shared endeavor.

/Otto von Busch & students in
“Critical Fashion and Social Justice”
Parsons School of Design, New York, 2018

PETA Mobilizes Social Media to Push Out Fur

WHEN

Post 2016

WHERE

Instagram/Social

PRACTITIONERS

Johanna Fuoss

FURTHER INSIGHT

*Angela Water's Article
at Instyle Magazine*

[https://www.highsnobiety.com/p/
social-media-pushing-fur-out-
fashion/](https://www.highsnobiety.com/p/social-media-pushing-fur-out-fashion/)

Johanna Fuoss, PETA representative, acknowledges social media campaigns for helping to mobilize an unprecedented number of animal rights activists. While the new technologies of social media had made it possible to advocate against fur usage on a larger scale.

After Hugo Boss stopped using fur products in 2016, there has been a rise in press statements from many other designers such as Armani, Gucci, Versace announcing that they will stop using fur products in their garments as well. Therefore, social media users have been more aware of fur products and commenting against brands whom introduce fur in their lines. It has led influencers and brands lose followers and receive negative remarks against the brands.

CONTRIBUTED BY

Zain Alkurdi

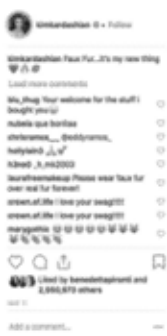


The social media movement, more specially Instagram, has dramatically connected the fashion industry on a global scale. Post 2017, social pressure played a major role swaying fashion brands and influencers' revenue, that is determined by their following. Therefore, it is vital to avoid the use of fur garments to prevent loss of following and an audience engagement. This has been evident by major fashion icons and celebrities emphasizing on the use of faux fur via Instagram, such as Kim Kardashian captioning "Faux Fur... its my new thing". While other high fashion brands, such as Gucci, publicly announced cutting fur from their upcoming products.

WHY IT WORKED

Even though the technique has influenced major companies and consumers, yet there will always be people whom have opposite thoughts and beliefs regarding the fur industry. Losing a percentage of following for either an influencer or a brand does not necessarily mean one will change his/her opinion on wearing fur. The use of fur is still endorsed by fashion icons and celebrities within diverse regions of the world, generating a huge effect on the people they influence.

WHAT DIDN'T WORK



Unload your Logomania

WHEN

Post 2016

WHERE

*Instagram, illustrator
based in Bristol, UK*

PRACTITIONERS

Josh Cook

FURTHER INSIGHT

<http://officemagazine.net/unload-your-logomania?page=17>

Logomania has been taking over the current fashion seasons. Josh Cook, an illustrator, created cartoons highlighting awkwardness, insecurities and anxieties within humanity mocking societal fashion guidelines.

Cook's form of activism is humorizing the rise of logomania on social pressure within Instagram. He developed cartoons images of various fashion designs and overused logos found in social media's latest fashion trends.



CONTRIBUTED BY

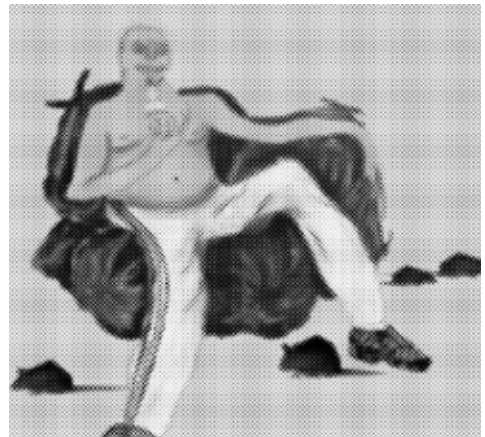
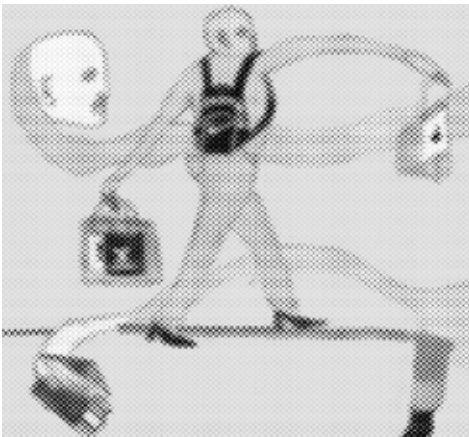
Zain Alkurdi

The illustrator has started to establish an audience with his artwork on logomania. He is a talented illustrator that focuses on illustrating body image, yet he has created a slight recognition on fashion humor, as well as the common fashion trends we all see on Instagram today. Within his illustrations and “sarcastic” drawings on social media, he created a sense of awareness on the use of logomania. He would simply draw different logos such as Prada, Gucci or Yeezy shoes on a cartoon figure to portray a sense of sarcasm. He was able to create an impression on his following that understood the message of his content, emphasizing the overuse of logomania everywhere, where a logo can be simply drawn anywhere making it less special, expensive or exclusive.

He did not receive enough recognition from a large audience, to promote such responsiveness. As it did not create a direct impact on the overuse of “logomania” within social media, as it only conveyed a sarcastic message through the use of art, yet it did not establish any change.

WHY IT WORKED

WHAT DIDN'T WORK



The Conscious Fashion Blog

WHEN

Starting 2009

WHERE

Instagram

PRACTITIONERS

Kathleen Elie

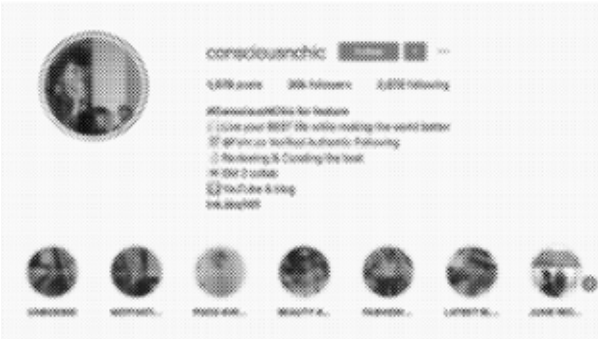
FURTHER INSIGHT

<http://www.fashionwithaconscience.org/start-here/>

Instagram @consciouschic

Kathleen Elie, the founder of the blog “consciouschic” establishes an activist move with the use of her social media. She promotes the use of sustainable clothing, feminism, and dangerous labor trafficking. Utilizing her social media platforms to contribute to healthy fashion, food, travel and way of living. Both her Instagram and blog posts feature inspiring posts, and various ways of being sustainable while introducing green fashion brands.

The blogger has a large following of 20K audience present inspired by her environmentally friendly finds, and YouTube videos sharing her life stories such as “sustainable style tricks”. She helps raise awareness around sustainability within her daily lifestyle.



CONTRIBUTED BY

Zain Alkurdi

WHY IT WORKED

WHAT DIDN'T WORK



“C’est non, non, non et non” sweater by Dior

WHEN
PFW 2018

WHERE
Musee Rodin, Paris

PRACTITIONERS
Maria Grazia Chiuri

FURTHER INSIGHT
<https://www.thecut.com/2018/02/pfw-di-ors-runway-was-a-tribute-to-protesters.html>

In order to celebrate the 50 years anniversary of May 1968, Maria Grazia Chiuri chose to “extrapolate the spirit of the demonstrations [of May 1968] to emphasize feminism and self expression” in both the setting of the show and a sweater screaming “C’est non, non, non et non!” or “It’s no, no, no and no!”. Christian Dior’s store on the Champs Elysees was also covered with the message on what looked like a tight, making it visible to anyone that wasn’t at the show.

This message was meant to highlight the issues of consent and female self-expression in today’s society, as important nowadays as was the autocratic, hierarchical, and tradition-bound government of 1968. In 2018, it is patriarchy that Maria Grazia Chiuri fights for in her collection.



On the left: Dior store on the Champs Elysees in August 2018

At the bottom: Decoration of Dior’s catwalk for Paris Fashion Week 2018



CONTRIBUTED BY
Alice Aparicio

The setting and the sweater both got wide press coverage discussing how Chiuri managed, through generative activism, to address a very complicated problem, often silenced. She also spread the important message that “no means no”. In addition, the brand used one of France’s most important, tragic and historical event to anchor their activism, both remembering what happened 50 years ago, and highlighting the remaining disfunctions of our modern society. The brand also used social media platforms to reach a wider range of consumers, showcasing the runway show live for followers to see. It has also influenced other brands to highlight their collection with feminist statements such as the brand Alice & Olivia, starting a sort of movement.

WHY IT WORKED

“C’est non, non, non et non” Sweater by Dior, 2018



One of the reasons for which this activism didn’t really work is that it is very easy for a brand to simply put a message on a sweater selling for \$1795, and yet remain inactive on the side. Dior being a couture brand, this message and activism is expensive and most importantly exclusive to the people who can attend to show and/or afford the sweater. It can also be seen as a way for the designer to sell more and gain media coverage by using a current problem in their design yet not giving a solution to this problem. Maria Grazia Chiuri only created one garment that carried this message, the whole collection didn’t directly link with the self-expression and consent problem. In the end, this sweater was only meant to be a “catwalk statement” that never leaves it, for Dior to look like they relate to important societal issues and in the end drive revenue through good publicity. Because a statement on a sweater has never had much impact especially when it comes from such an old and expensive institution as Dior who’s target audience isn’t really the feminist or “women’s march” type. In addition, nothing was said about where the profit of the sweater would potentially go which can lead us to understand it was only for the brand itself. France remains one of the many countries who doesn’t take in account consent in sexual harassment or rape cases and this jumper most certainly didn’t make anything move towards it.

WHAT DIDN’T WORK

“Make America New York” caps Public School

WHEN

February 2017

WHERE

*New York Fashion
Week*

PRACTITIONERS

*Dao Yi Chow &
Maxwell Osborne*

FURTHER INSIGHT

<https://www.vogue.com/fashion-shows/fall-2017-ready-to-wear/public-school>

For their Fall 2017 collection, Public School presented a strongly political collection. Using the “Make America Great Again” caps usually worn at Trump’s rallies/campaigns, and simple sweaters, the brand shared an important political message through the use of different catch phrases: “Make America New York” or “We need leaders” whilst playing the song “This Land is Your Land”. All the profits of the sale of the products were donated to the ACLU (American Civil Liberties Union) a nonprofit organization who defends individual rights and liberties.

This collection sent a message to the new administration and its followers by appropriating their emblems or symbols and selling a different message to be able to donate to the ACLU. It was even more so emphasized by the use of models from different ethnicities.



“Make America New York” Sweater and Cap, Public School NYFW 2017

CONTRIBUTED BY

Alice Aparicio

By re-purposing the hateful caps used by Trump's followers caused a lot of media coverage, allowing the message to spread not only nationally but also internationally. The powerful messages communicated through the caps and the sweater (as well as through the music), makes this form of activism spreadable as every person wearing the garment or accessory will also be wearing and sharing the message to a broader audience than the people present at the catwalk. By creating a collection with sober colors, the designers found a way to make the caps stand out even more.

WHY IT WORKED

Sold for \$145, the cap isn't a cheap statement to buy even though it remains more affordable than for example the Balenciaga "World Food Programme" sold for \$390, it remains just "political cool" for the 1% who can afford it. Even so, the garments aren't accessible to everyone in addition to being directly targeted to democrats, leaving an important group out and not enabling them to be part of the movement. Summarizing the doings of this collection, I can't say neither statements were useful or made any change: Donald Trump is still president, America still isn't New York and it's now 2018 and no one is wearing neither the cap nor the sweater anymore. So even though the sales of the items helped the ACLU, the statement themselves were powerless.

WHAT DIDN'T WORK



"We need leaders" Sweater, Public School NYFW 2017

The Pussyhat Project

WHEN

*Women's March Jan
2017*

WHERE

Washington DC

PRACTITIONERS

*Jayna Zweiman &
Krista Suh*

FURTHER INSIGHT

*[https://www.pussyhat-
project.com/](https://www.pussyhat-project.com/)*

For January 2017's Women's March, people got shocked by the accessory worn by the majority of the marchers in Washington DC: the pussyhat. This hat was created as a response to Trump's statement "grab them by the pussy" to "de-stigmatize the word 'pussy'" and transform it into one of empowerment" using both the name 'Pussyhat' and the pussycat ears design. The hat is a knitted pink hat made from a simple pattern which can easily be done by anyone who knits. It is used as a political and feminist symbol during the Women's March now throughout the USA and internationally. The creators of the hat have also got a website for people to access the pattern, and to find participating knitting stores that sell/give the hat and/or give knitting classes to learn how to make your own.

The project is non profit and easily accessible which allows to reach more people. Jayna Zweiman and Krista Suh used what was and still is a current problem, channelled it into an object and a place with a strong name, color and purpose to make it memorable. They have managed to turn a color, a term and a shape usually associated with femininity and weakness and turned it into a powerful statement and form of generative activism.



CONTRIBUTED BY

Alice Aparicio

Washington DC Women's March Jan 2017

I believe this project worked for many reasons:

- the bright pink color and the cat ears usually associated with femininity and weakness are now a symbol of power and protest.
- anyone can access a hat by either knitting it themselves using the online pattern or by getting one from participating stores around the world, resulting in the spreading use of the hat, which started in Washington DC and is now used for the biggest Women's March globally (e.g. Belgium, Australia, New York City...).
- As the hat was worn by a collective it helped spreading and has now become a sort of uniform worn by marchers.
- because of its wide impact, the designer Missoni even had a pussyhat collection in February 2017 for the Milan Fashion Week.
- The project gained wide press coverage both due to the Women's March and to the Missoni collection, whom was giving the hats away to the people present at the show.
- The striking name is easy to remember and also allows to spread.

WHY IT WORKED

Because of its color and name, along with the occasion for which it is worn, it is associated with femininity and feminism or the LGBTQ+ community (which is the purpose of the hat) and therefore, excludes a certain part of activists: straight men. This only contributes to women and feminists being seen as an isolated group.

It is also only worn for a special occasion, so for the rest of the year we can wonder what the impact of the hat can be?

Having Missoni using the hat at the end of one of their show makes the statement lose its power and just look like another designer who tries to use cultural and political issues to sell more clothes.

In the end, I will argue that it is only a hat and that it hasn't concretely changed any of the issues the women's march protests about.

WHAT DIDN'T WORK



Missoni's show for Milan Fashion Week 2017

JAHNKOY

WHEN
2016 -

JAHNKOY launched in 2016 when Maria showed her MFA collection at New York Fashion Week, which collaged upcycled, knock-off streetwear with found objects from her Crown Heights community, unified by intricate beading.

WHERE
Brooklyn, NY

She has continued working with PUMA sponsorship, deconstructing their sportswear ready-mades into new silhouettes that merge her ancestral Russian past with contemporary looks from her neighborhood. Her most recent presentation, a parade, showed in both New York and Moscow.

PRACTITIONERS
Maria Jahnkoy

FURTHER INSIGHT
See JAHNKOY's first collection, The Displaced, at jahnkoy.com.

Her work has garnered significant attention from many fashion institutions. JAHNKOY was a finalist for the LVMH Prize championing emerging designers in 2017. Her F/W 17/18 collection, The Messenjah, was sold at Bergdorf Goodman. Maria participated in the inaugural cohort of the CFDA's Elaine Gold Launchpad program. And her work has been featured in a diversity of publications around the world, including WWD and The New York Times.



CONTRIBUTED BY
Jack Davis

JAHNKROY has brought under-represented ideas, aesthetics, and actors to the fashion industry. Valentino produced a beaded sportswear collection for F/W 17/18, very much an homage to JAHNKROY if not an appropriation of it, marketed by a media campaign with greater racial diversity than their usual standard.

WHY IT WORKED

Her work has engaged her local neighborhood, as she has done a studio residency in the Bedford-Stuyvesant Restoration Community Center.

Moreover, the collections have repurposed secondhand goods wherever possible in lieu of buying new fabric.

While JAHNKROY has brought new narratives and cultures to conceptually and philosophically destabilize western hegemony, much of the actual business practice has yet to do so.

WHAT DIDN'T WORK

The studio has not been successful in employing many workers from the Crown Heights community, depending instead on free labor from student interns. (The internship does enable the possibility of paid work on a future collection.) And despite the intern labor, the clothing is very expensive and inaccessible to most.

The brand's impact on the industry has been mostly aesthetic.

THE CYCLO KNITTER

WHEN
2018

George invented the Cyclo Knitter, a knitting machine powered by pedaling a bicycle.

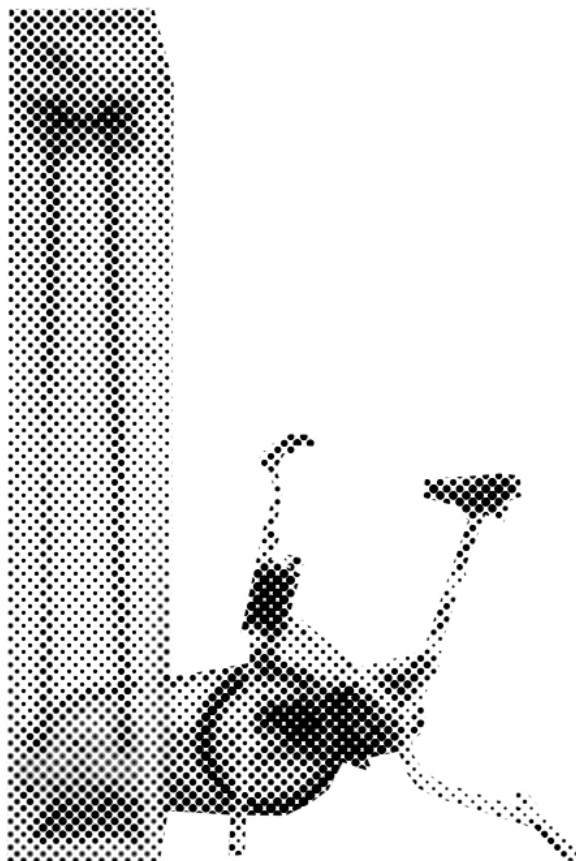
WHERE
*Eindhoven,
Netherlands*

He activated this design at the Eindhoven train station, allowing passerby waiting for a train to knit a scarf. Each scarf takes only 5 minutes to knit. The participant gets to keep the scarf.

PRACTITIONERS
George Barratt-Jones

George documented the activation on Vimeo, where it has garnered 329,000 views. The video was linked in several prominent blogs including Colossal and My Modern Met.

FURTHER INSIGHT
*Builds community
through impromptu
apparel production*



CONTRIBUTED BY
Jack Davis

The Cyclo Knitter represents the playful confluence of many valuable tactics:

WHY IT WORKED

George used a guerilla-style activation model, meeting people in an environment of transience. At only five minutes a session, the apparatus has a short commitment time.

The remittance of a give-away at the end becomes a talisman of the labor (exercise) enacted.

The sheer novelty of the machine lent itself easily to social media.

The Cyclo Knitter is, as of now, a one-of-a-kind machine, so its utility is limited only to where George takes it.

WHAT DIDN'T WORK

Also, being simple and practical to make, the scarves don't bear any evidence or branding of the process used to construct it.

Finally, the individual actions, bursts of positivity, don't aggregate into a collective action or force. Once the memory of the experience is gone, the scarves are just scarves.

KINETIC GARMENT CONSTRUCTION

WHEN
2015

Rickard wrote [Kinetic Garment Construction](#) as an academic thesis. This work critiques traditional pattern-cutting and the “tailoring matrix” that presupposes it.

WHERE
Borås, Sweden

Rickard’s work espouses a geometric system of cutting, which substantially diminishes the amount of waste fabric. He deploys techniques like twisting and wrapping to create space with as few panels as possible.

PRACTITIONERS
Rickard Lindqvist

Most of the thesis isn’t text, rather, patterns that demonstrate his new theory of cutting. Since the book is open-source, educators and students can download these resources, experiment with his patterns, and apply the methodology to their own work.

FURTHER INSIGHT
Visit rickardlindqvist.com, where you can download the book and patterns.



CONTRIBUTED BY
Jack Davis

This text has enfranchised students, designers, and academics alike to pursue alternative mechanisms of patternmaking. Though its impact has yet to be fully appreciated, since it is a relatively new text, it has already entered the curricula of fashion schools.

WHY IT WORKED

Also, the open-access digital component of the project enables people not affiliated with a fashion institution to take part.

The construction of the clothing demands a strong technical sewing competency; a lot of the patterns, particularly the jackets, demand complex feats like sewing a straight edge to a 90°-angled edge.

WHAT DIDN'T WORK

Also, the specificity of the patterns makes sizing challenging. The whole pattern can be scaled up, provided the width of fabric can comply, or else one must find places to insert extra panels of fabric.

For these reasons, in reality the research touches few beyond the fashion academic community.

DIESEL Haute Couture Campaign

WHEN CREATIVE DISRUPTION

September 2018

On September 19th, 2018 Diesel launched their Haute Couture Collection - designed (literally) to reclaim hate words accompanied with the tagline **"THE MORE HATE YOU WEAR THE LESS YOU CARE."** The goal was to disempower hate, the rationale being that the more you expose hate by treating it with irony or irreverence the less power it has to harm you

WHERE

Online / New York

PRACTITIONERS

Celebrities

FURTHER INSIGHT

<https://shop.diesel.com/hate-couture/?lang=default>

To launch the line, Diesel partnered with some of the most polarising celebrities, including **Nicki Minaj, Gucci Mane, Bella Thorne and Tommy Dorfman**. The stars chose a real hateful phrase or word that they have received online and had the words printed on Diesel hoodies, jackets and T-shirts. For example, rapper **Minaj was called 'The Bad Guy,'** actress **Thorne was named a 'Slut'** and **Dorfman was called a "Faggot"** and **Gucci Mane an "Imposter."**

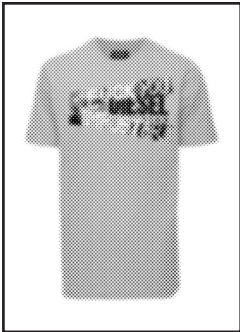
MULTI-TIERED PLATFORM

Diesel promoted the campaign and its message with an on-line videos starring the celebs wearing their bespoke hateful words with pride and confidence. Each of the stars has also been given an edited version of the video to post on their social channels.

Starting on October 6th, select stores offered a service for customers to customize FW18 pieces with their hate comments or slurs they had received. Part of the profits from the campaign will be donated to **Only The Brave Foundation in support of anti-bullying and cyberbullying** programmes across the globe.

HIGH PROFILE PARTICIPATION

By using some of the most polarising celebrities as brand ambassadors for the campaign, as well as letting shoppers customise the product, the project becomes less about pushing a new line of clothing and more about equipping people with the tools (in this case, the clothing) to laugh off hateful comments. ***'The main goal is to empower people. It's not about having the product or the logo in the centre, it's about the message we're trying to push. The message in this case is more important than the product itself,'*** stated **Bruno Bertelli**, global CCO of Publicis Worldwide.



Gucci Mane

CONTRIBUTED BY

Fiona Dieffenbacher

MAKE THE INVISIBLE VISIBLE

Recent research found that 89% of brands silence hateful comments they receive online by hiding or deleting them, as opposed to publicly standing against them. Instead of hiding the hateful comments the brand has been receiving, Diesel is attempting to use them to nullify hate speech and stand up against cyberbullying by making them visible as slogans on T-shirts.

‘Online hate is linked to writing something hurtful but hiding yourself behind a screen,’ Bruno Bertelli, global CCO of Publicis Worldwide stated

BRAND OR BE BRANDED:

The Haute Couture campaign solidifies the personality of the brand (for better or worse): *‘The main challenge is to stay true to yourself. The risk today is to follow what every other brand is doing in a bid to court the new generation of consumers, and in the process, losing your identity,’* said a Diesel spokesperson.

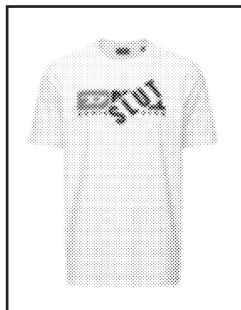
DIVISIVE RHETORIC

Since the launch, Diesel has been criticised on a number of levels. The main concern being the impact on the LGBTQ community who feel that the term “Faggot” appearing in a collection that’s almost entirely about negative internet comments about the brand (“Diesel is Dead” or “Not cool anymore” etc), infers that Diesel doesn’t take homophobia and hate speech seriously. **“I don’t think Diesel gets to ‘reclaim’ this term for our community,”** author Phil Stamper said. **“It’s still pretty divisive, and brings up a lot of trauma for queer people.”** Perhaps it’s more powerful for the public to reclaim terms or are they just forever taboo?

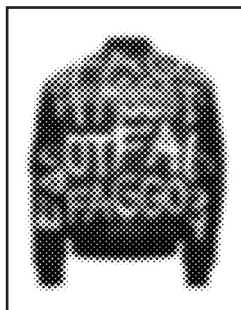
HYPOCRITICAL CELEBRITY PARTICIPANTS

Diesel came under fire for casting Nicki Minaj in the campaign. Many people have accused her of being a cyber bully. Jerome Trammel claimed Minaj encouraged fans to attack him after he criticised her for ‘slut-shaming’ in an interview with Elle magazine. Minaj denied the accusations and Diesel stood by their decision to cast her.

WHY IT WORKED



WHAT DIDN'T WORK



KATHARINE HAMNETT

WHEN

MARCH 1984

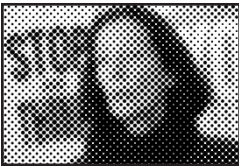
WHERE

London, England

PRACTITIONERS

Katharine Hamnett

FURTHER INSIGHT



In 1983, the British designer Katharine Hamnett launched her first protest T-shirts: they were designed to be copied, slogans and all, and read: CHOOSE LIFE, WORLDWIDE NUCLEAR BAN NOW, PRESERVE THE RAINFORESTS, SAVE THE WORLD, SAVE THE WHALES & EDUCATION NOT MISSILES. Thanks to the excess media coverage, she was chosen as the ddesigner of the year by the British Fashion Council the next year (1984) and was invited to 10 Downing Street to meet the Prime Minister, Margaret Thatcher.

Hamnett realized there was a photo opportunity no matter what she thought of the PM so she made a T-Shirt a couple of hours before the event that read **"The '58% Don't Want Pershing"** referring to a European Opinion poll about the proliferation of American cruise and Pershing nuclear missiles across Europe - an action Thatcher agreed to without consulting the electorate, which was completely undemocratic.

Hamnett hid her T-shirt under her jacket, which refused to take off at the door. When she got to Thatcher she opened it revealing the slogan and the photographers went crazy. Thatcher looked down and said, "You seem to be wearing a rather strong message on your T-Shirt," and bending down to read it, let out a squawk, like a chicken!

DIRECT ACTION: Hamnett took bold action, and leveraged her role as "Designer of the Year" and the platform celebrating British Fashion, knowing the press would spread the image of her with Thatcher thus promoting the message.

CREATIVE DISRUPTION/ MEDIA-JACKING: Hamnett redirected the focus of the event at 10 Downing Street (a symbolic site of political power) by seeking to expose the truth of the statistics from the electorate poll in the form of a direct message. She created an iconic image of the PM and confronted her with the truth via a textual slogan.

CONTRIBUTED BY

Fiona Dieffenbacher

DO THE MEDIA'S WORK FOR THEM

Hamnett set the press up for a priceless image capture of the Designer of the Year shaking hands with Margaret Thatcher - putting this politically charged message front and center. As a result the image went viral.

MAKE THE INVISIBLE VISIBLE

Hamnett's action brought media attention to a critical issue. She represented the public's views by capturing their opinion in the slogan and embodying the belief herself by wearing the T-Shirt, representing British Fashion industry as the Designer of the Year. In doing so she took a bold stand against Thatcher- Britain's infamous "Iron Lady." Vogue magazine called it one of the most iconic moments in fashion

BALANCE ART & MESSAGE / USE THE MATERIALS AT HAND

As a designer, Hamnett used her medium- fashion in the form of a T-shirt that she created two hours before the event (acting spontaneously) to convey a key political message via bold text. Both forms balanced one another as communication devices targeting the PM in the context of the celebration of the British fashion industry.

REACTION BUT NO REAL ACTION

While it created a media moment that has gone down in history, this activation didn't lead to any concrete action on the issue or momentum. Hamnett herself has since admitted that her fashion statement didn't make the impression on the Prime Minister that she hoped. She remembers Thatcher wittily made a joke -diminishing the action saying, '***Oh well we haven't got Pershing. But we've got Cruise (missiles) my dear, so maybe you are at the wrong party.***'

T-SHIRTS + SLOGANS = FLOATING SIGNIFIERS

Hamnett has since become increasingly skeptical of whether T-shirts [on their own] can make a difference – conceding that there is a danger that they "***give people the feeling that they have done something when they haven't.***" Without following this up with political action that holds those in charge accountable (EG: politicians or government) then the activism is meaningless.

WHY IT WORKED

WHAT DIDN'T WORK

WHEN
2012-15

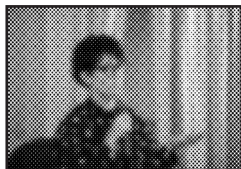
WHERE
New York & Lima

PRACTITIONERS
Lucia Cuba, models

FURTHER INSIGHT
www.luciacuba.com

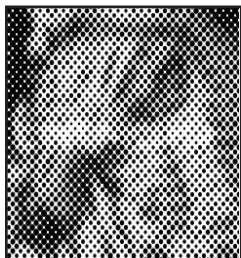
Artículo 6: Narratives of gender, strength and politics” is a design and activism project that informs and raises awareness on the case of forced sterilizations implemented in Peru between 1996-2000. The name of the project refers to the Sixth Article in the General Health Law of Peru, which establishes that “all persons have the right to choose freely the contraceptive method they prefer, and to receive appropriate information on the methods available and the risks”.

The project explores different narratives related to this case of forced sterilizations and uses the testimonies of people affected by the policy, political speeches, research documents and laws, as well as other content as raw materials for the project’s garment collection and “actions”. The 12 actions of the project are developed through installations, meta-garments, performances, workshops, videos and photography. (luciacuba.com)



THINK NARRATIVELY: Cuba told the story of the victims of this human rights violation from the dual perspectives as psychologist and designer. She used the platforms of New York Fashion Week and the power of Celebrity as sites to raise awareness via Photography, video, interview, performance, installation and workshops in New York and Lima.

CREATIVE DISRUPTION: Cuba used design as a tool of creative disruption by activating garments and textual interpretations of the law itself to communicate the issues around the violation of human rights.

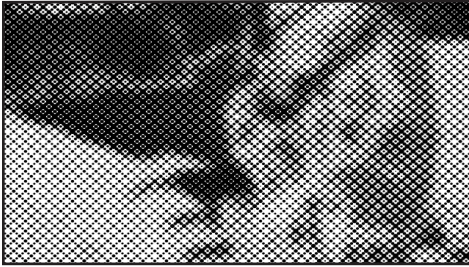


CREATE LEVELS OF PARTICIPATION: Cuba generated multiple levels and range of participation from a number of actors. Most importantly, she created a platform and gave voice to the women who were victimized via video interviews. Additionally, models activated the garments on the runway for NYFW, via video and photo-shoots. Performance activations in Lima. Workshop participants and celebrity engagement-Lady GaGa.

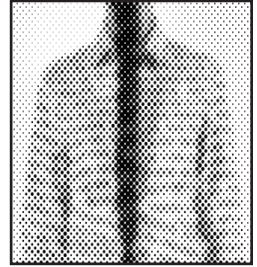
CONTRIBUTED BY
Fiona Dieffenbacher

AUTHENTICITY / IT'S PERSONAL

The issue resonated deeply with Cuba (a native of Peru). She leveraged her dual perspectives of **psychologist & designer** by activating the sites of New York Fashion Week, and her hometown of Lima, Peru, and therefore broadening the awareness of this human rights issue and drawing attention to the need for justice. Using **garments as agents of activation, text as a form of power** (with the words of Article 6 embroidered or printed on the garments) and **performance as means of communication + translation** in contemporary language each community would understand.

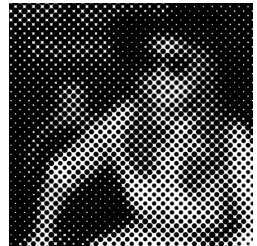


WHY IT WORKED



NO PRESS IS BAD PRESS, OR IS IT? When Lady Gaga wore the piece by Cuba to promote her new fragrance entitled "FAME" it is unclear as to whether she or her publicist were aware of the message behind the work or the literal message written on the garment itself. Given the intentionality of Cuba's work this could be viewed as a concern as while activating the garment by Gaga is promoting the issue - for anyone who can read the text it may be open to misinterpretation. This begs the question as to how much responsibility should be expected of practitioners?

WHAT DIDN'T WORK



BE AWARE OF CENSORSHIP

"One continuous challenge with the activations (at the local level) has been censorship. This only happened in Peru, as the project addresses several issues that are "delicate" because those involved in the case (the perpetrators) are still very powerful in estate and civic institutions. Women's issues are not always welcome to be addressed openly in a highly chauvinist and conservative society and finally, Fashion is still very much alienated and conceived only from an strict commercial form, which adds an additional challenge to finding venues for the project's activations." **Lucia Cuba**

#evolvethedefinition

WHEN

Jul 17, 2018

WHERE

*The US, Globally
Online*

PRACTITIONERS

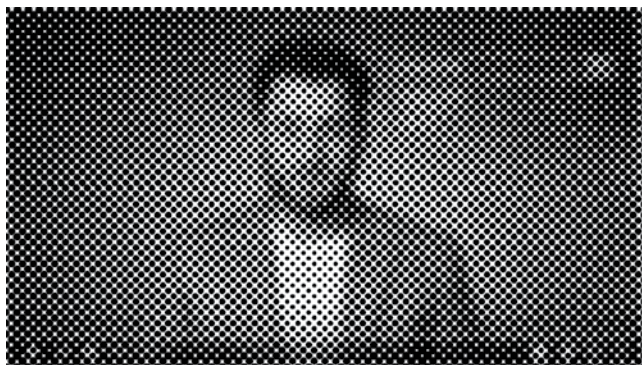
*Bonobos
Bonobos'
co-president:
Micky Onvural
Founder: Andy Dunn*

FURTHER INSIGHT

*Video: [https://
www.youtube.com/
watch?v=j6jz2J-
ma5-s&feature=youtu.
be](https://www.youtube.com/watch?v=j6jz2J-ma5-s&feature=youtu.be)
Website: [https://
evolvethedefinition.
bonobos.com/](https://evolvethedefinition.bonobos.com/)*

During the show at 2018 ESPY Awards, “Bonobos aired its first national spot focused on igniting a conversation around how our society defines masculinity, a discussion the menswear brands considers a corollary to the #MeToo movement.”¹

#EvolveTheDefinition is a project initiated by Bonobos that uses the voices of real people to start a conversation around the narrow definition of masculine, its limitations, and how we can expand it to be more inclusive. They ask people to add their voices and help create a world where every man fits.



If you search for “masculine,” it is defined by having qualities traditionally associated with men, especially strength and aggressiveness. The synonyms paint a picture of men as macho, powerful, red-blooded, and vigorous. That limited definition doesn’t cover every man out there. Instead of asking men to fit into a preconceived notion of “being a man,” let’s #EvolveTheDefinition of masculine and create a world where every man fits.

SOCIAL MEDIA PARTICIPATION: Bonobos has opened a participatory platform. Many people have participated in the conversation around gender issues through an easy and accessible tool: Instagram, Tweeter, Facebook, etc.

CONTRIBUTED BY

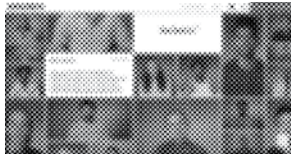
Mahsa Goodarzi

REDEFINE: Bonobos tackled the definition of masculinity in order to create inclusivity in fashion and society.

Bonobos are the closest distant relative to us and primatologists have proven that they are capable of processing a wide range of emotions including affection, empathy and even altruism. Interestingly, female Bonobos benefit from a higher social standing within their communities and each male inherits his status from his mother. On another note, Bonobos do not dismiss sexual partnerships with other Bonobos based on gender. “Bonobos” has therefore been a smart choice for a brand that associates itself with “evolving” the definition of masculinity (Darwin would be so proud!). In addition, choosing the name of a species that has empowered their females through evolution and accepts homosexuality in their society, is an effective pitch to attract members of the LGBTQ community; particularly in the #MeToo era.

WHY IT WORKED

#EvolveTheDefinition was a virtual tool for those who were suffering from the defined concept of masculinity by bringing their own experiences. People started spreading the hashtag all around social media. Bonobos has allocated a link for whoever has shared their ideas of masculinity on their website under: <https://evolvethedefinition.bonobos.com/>



Bonobos have now taken a further step by “talking to other brands across the industry that want to amplify the conversation.” “You can’t start a conversation like this and then stop,” says Onvural. “Now we walk the walk.”¹

Some took issue with its premise, suggesting that the definition was exactly right as it is or that changing any word’s definition was misguided. Others criticized the brand for veering into social issues.¹

WHAT DIDN’T WORK

Bonobos’ strength is also its weakness. It has merely focused on marketing itself as an inclusive brand. Yet, it has very little to show for it when you view their products. Browsing through the online catalog reveals shirts and trousers similar to many other brands; making one wonder as to how their ideal of evolved masculinity is integrated into their designs, fabrics, manufacturing processes, etc.

¹ Susan Price, “Bonobos Responds To #MeToo With A Campaign To Evolve The Definition Of Masculinity,” Forbes.com, Jul 19, 2018

Cross Colours

WHEN
1989

WHERE
New York, California,
and then globally

PRACTITIONERS
Carl Jones, TJ Walker
(Founders)

FURTHER INSIGHT
*Documentary: Fresh
Dressed*
*Website: [https://cross-
colours.com/](https://cross-colours.com/)*
*Profile: [https://the-
hundreds.com/blogs/
bobby-hundreds/
blurred-lines-the-sto-
ry-of-cross-colours](https://the-hundreds.com/blogs/bobby-hundreds/blurred-lines-the-story-of-cross-colours)*

The 1970s New York was a baseline for the re-definition of black self-perception through material possessions and visual appeal; both of which are widely expressed in Hip Hop culture.¹ The tension that Hip Hop fashion created also granted its success. By bringing a new definition of “Americana” to the table and calling it “the urban real”, they racialized the youth as a “cool” reproducible commodity and it marked the beginning of globalization process for the hip-hop fashion.

Cross Colours was one of the first fashion brands that presented that urban customer and brought together different races and thoughts within the youth culture and created a movement towards becoming mainstream.

The brand was started in California by a black fashion executive (Carl Jones) who rode the subways in NY to get inspiration from the place where he believed hip hop originated. He targeted the urban customer, the African-American individual. Soon celebrities such as Will Smith and TLC started wearing it on set. It “changed the whole spec of the young men’s market.” Then it inspired other entrepreneurs from the same society to create their own brands such as Karl Kani that Carl Jones partnered with and helped to rise.²

DIRECT ACTION: When the mainstream ignored the African American customer, Cross Colours was one of the first to tackle this problem by creating the store and brand for their own people.

TURN THE TABLES:
By creating a platform for what was originated in the streets and was ignored by the mainstream, they attracted new customers and influenced the whole industry that it became mainstream itself.

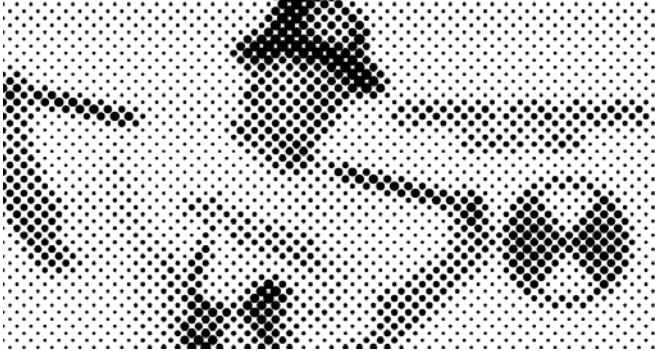


CONTRIBUTED BY
Mahsa Goodarzi

Cross Colours made a dream accessible for their own community. They also started this movement that created a space for a customer that most of the stores were avoiding at that time. Ultimately it grew and entered the department stores next to the brands that associated themselves with the white customer.²

Cross Colours was a brand that originated from the black community for their own.

WHY IT WORKED



Cross Colors stripped itself too thin trying to deliver product to numerous brands including JCPenny for commercial profit. The large order volumes rolled in and were accepted without regard for customer demand. With declining interest, revenues soared and CC was left with overstocked inventories and a dried up cashflow. With Merry-Go-Round declaring bankruptcy, Cross Colours began liquidating its assets in order to pay its outstanding debt. The legal lawsuits that followed suspended the brand for two decades.

WHAT DIDN'T WORK

In addition, the trademark constantly changed hands for money and it disrupted its standing value over time.

¹ Nicole Fleetwood, ““ I am King”: Hip-hop Culture, Fashion Advertising, and the Black Male Body,” in Troubling Vision: Performance, Visuality, and Blackness.

² Sacha Jenkins, Fresh Dressed, 2015.

Girls of Revolution St.

WHEN

December 27th, 2017

WHERE

Tehran, Iran

PRACTITIONERS

Vida Movahedi

FURTHER INSIGHT

<https://www.nytimes.com/2018/02/04/world/middleeast/iran-hijab-veils.html>

<https://www.newyorker.com/news/news-desk/hijab-protests-expose-irans-core-divide>

<https://www.bbc.com/news/av/world-middle-east-42954970/iran-s-hijab-protests-the-girls-of-revolution-street>

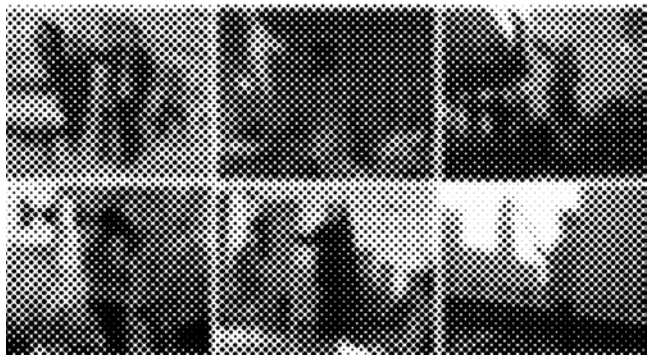
In Iran, a group of young women presented a new challenge for the authorities.

They protested against the very pillar of public dress code in Iran: Mandatory Hijab. Their audience was not only the women currently residing in Iran but also the global media. This civil movement has attempted to shed some light on the oppression that Iranian women have to face as they are robbed of a simple right: self-expression.

The movement began when a woman, named Vida Movahedi, stood on a utility box, took off her shawl, wrapped it around a wooden stick and began waving it like a white flag in one of the capital's most well-known streets: "Enghelab"; which quite conveniently translates to "Revolution Street"



The snowballing effect that followed included men, women and children of all ages, popping up on social media, all waving in a similar manner. The protests were followed by dozens of numerous arrests and releases over the course of one year.



CONTRIBUTED BY

Mahsa Goodarzi

The genuine division in opinion over compulsory hijab is evident in the society and even within the government. So much so that the President presented the results of a 3-year survey to the parliament, declaring that half the population did not agree with the mandatory code of Hijab.

WHY IT WORKED

Girls of Revolution St. pose a serious dilemma for the clergy and the government:

Cracking down too hard on an act of civil disobedience will be followed by civil unrest.

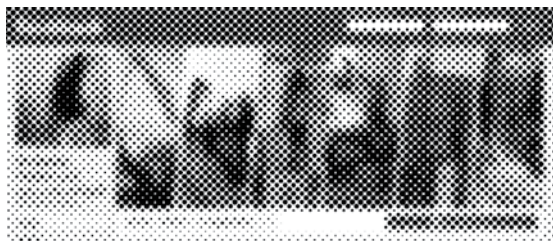
On the other hand, going easy on the protesters will weaken the government's position on a law that they have insisted is holy and divine for so long.

In 2018 an Iranian journalist named Massih Alinejad claimed that the Girls of Revolution St. was a response to her call for action against mandatory hijab (#StealthyFreedom).¹ Her disruptive attempts to own and lead the movement faced backlash from Iranian activists residing in Iran. Their original objection was that Alinejad did not live in Iran and the women involved in the protests were getting arrested and threatened while she was safe in voluntary exile.

WHAT DIDN'T WORK

In response to her claims, several of the actual participants who were arrested, declared that their protests were not associated with Alinejad's invitation and criticized her efforts to hijack the movement and encourage violence against the authorities.

This controversy marginalized the original message of this movement and enabled state media to portray a domestic social event as an act of "hostile nations" to destroy faith in social order and religion within the Iranian community.



¹ <https://www.facebook.com/StealthyFreedom/>

HELP REFUGEES/ CHOOSE LOVE

WHEN

2015 - present

WHERE

London, UK

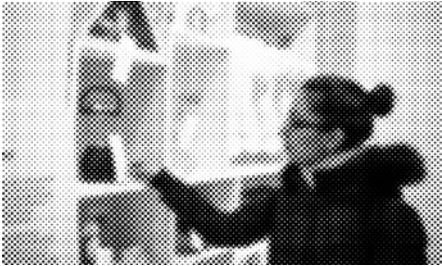
PRACTITIONERS

Anyone

FURTHER INSIGHT

Now in NYC

Help Refugees provides emergency aid and relief to refugee communities around the world. They partner with local shelters and organizations to give them whatever additional resources they need (i.e. funding, volunteers, materials, etc). Although based in the the UK, the organization focuses on refugees in Greece, northern France, Croatia, Lebanon, Serbia, and Italy. Both the main website and the partner website emphasize that they're doing effective work that anyone can be a part of. This mentality comes across in the participant's ability to choose what they'd like to give and how they want to get involved.



Last holiday season, the organization created a pop up store in London with their partner organization Choose Love. The store sells products for refugees and purchased items go directly to refugees in need. This innovative fundraiser was able to raise £750,000, provide 800,000 meals, 100,000 essentials for babies and children, 25,000 winter items, and 3,556 nights of accommodation. Due to this success, the pop up is in both New York and London this year.

CONTRIBUTED BY

Autumn Hill

ANYONE CAN ACT

This campaign is very accessible and user-friendly. One can help in several ways, both big and small. Help Refugees uses social media, the Internet, and its international scale to its advantage. The campaign is inviting and well-organized, which helps transform a casual viewer into an engaged participant.

PRAXIS MAKES PERFECT

The pop up's timing with the holidays and short duration encourages participants to be more generous than they otherwise would be if this were just a normal store. The products are also available online, making the cause accessible to those living around the world. In addition, both pop up stores are in highly diverse cities that would well-receive a store for refugees. The politics within London and New York make the stores that much more powerful and intentional.

USE OTHERS' PREJUDICES AGAINST THEM

As great as this campaign is, it never addresses the stigma and discrimination that refugees often face. Help Refugees encourages people to be selfless and generous, but doesn't challenge them to advocate or take further action. There's very little mention of politics, policy making, or bias that is often a reality that refugees and immigrants face. This oversight matters, especially in cities like New York and London.

THE JEDI MIND TRICK

The organization does not disclose its source of supplies and products. Ideally, these products are donations or unsold items from brands and companies. However, it's just as possible that these items are purchased solely to be resold in the pop up and online stores. If the latter is true, then it suggests that this process is highly profitable for Choose Refugees. While the store website says 100% of store donations go straight to those in need, the partner website says 94% of donations go to the frontline. Although it's small, this discrepancy shows a lack of transparency.

WHY IT WORKED

WHAT DIDN'T WORK

FASHION REVOLUTION

WHEN

2013 - present

WHERE

London, UK

PRACTITIONERS

Anyone

FURTHER INSIGHT

Fashion Revolution promotes revolutionary fashion acts and news from around the world. It helps the viewer get informed on several relevant issues such as garment workers' rights, textile pollution, sustainability, environmental policies, and supply chain transparency. This website emphasizes that the fashion revolution begins with we the people and our united efforts can change both the industry and the world. The website has its own blog, zine, events, and other methods that allow full participation in any style.



Fashion Revolution also offers mini partnerships through their University Ambassador program, which encourages students to create an event “that encourages people to think about the issues within the fashion industry” and to use the hashtag #whomademyclothes. The organization also has a manifesto that serves as a pledge or self-declaration of why you believe the world needs a fashion revolution.

CONTRIBUTED BY

Autumn Hill

CHOOSE TACTICS THAT SUPPORT YOUR STRATEGY

The organization offers multiple ways to get involved, from supporting their fanzine to providing instructions on how to email a brand and raise awareness. This makes their cause very accessible and innovative because their campaign can be represented in almost any deliverable and appear on any platform.

MAKE NEW FOLKS WELCOME

In addition to the diverse ways to get involved, the website also breaks its menu into identity categories (i.e. I am a brand, designer, student, etc.) and tailors activism steps to each group. This elements makes their philosophy more relatable and demonstrates that allyship comes in many forms. Fashion Revolution doesn't mistake any group for society and offers ways to be a part of the solution from several perspectives.

ESCALATE STRATEGICALLY

Although the organization is the largest fashion activism movement in the world, it's hard to discern how they've escalated their campaign. Sure, there's available resources and information but the impact of the campaign seems invisible. Currently, Fashion Revolution seems like a springboard or starting point rather than a force that's actively changing the fashion industry.

THINK NARRATIVELY

While Fashion Revolution features many entrypoints, it doesn't really give the reader a clear trajectory. It's very self-paced and up to the reader to define for themselves what making a difference looks like. This philosophy also explains why the website struggles to truly escalate: it doesn't know where it's going. Once the viewer creates signs their personal manifesto, their need for the website and its content ends.

WHY IT WORKED

WHAT DIDN'T WORK

TURN AROUND H&M

WHEN

May 2018 - present

WHERE

Primarily online

PRACTITIONERS

Anyone

FURTHER INSIGHT

TurnAroundH&M is a brand-based campaign that demands a livable wage for H&M's garment workers by the end of 2018. This initiative stems from H&M's 2013 commitment to transparency that ensured all supply chain workers would be paid a livable wage by 2018. This campaign encourages both shoppers and activists to get involved and hold H&M accountable. The TurnAroundH&M goes into great detail on this matter, providing several wage reports from the past few months and the tactics H&M uses to mislead the public.



There is currently no true face or place to this campaign. This aspect seems like an intentional effort to make all audiences feel included. Whether it's using the social media hashtag or helping others get informed, the campaign reiterates that the more awareness everyone can raise the better. The website is organized in a way that allows the viewer to learn more about the topic, such as what's happened with H&M throughout 2018 and how H&M can improve both transparency and worker wages.

CONTRIBUTED BY

Autumn Hill

TEAM UP WITH EXPERTS

Through the Clean Clothes Campaign, TurnAroundH&M gains both publicity and attention. It's currently on the sidebar of the Clean Clothes Campaign website and can definitely catch a reader's attention. By being maintained by a larger organization, this campaign continues to extend its life and widen its impact.

STAY ON MESSAGE

TurnAroundH&M never strays away from its goal and purpose. Between their social media hashtag and online petition, the campaign can draw people in and make the cause more accessible. The website and petition also provides very valuable background information that helps readers get informed about H&M's controversial practices.

WHY IT WORKED

TAKE LEADERSHIP FROM THE MOST IMPACTED

This cause makes little use of the group it's advocating for: garment workers. Supporters have no real interaction and involvement; they only have access to one testimony from a garment worker. While interviews were conducted, they're not published on the website. This gap between supporters and the workers hinders the campaign. It's ultimately hard to gauge whether its impact is actually affecting those most impacted.

CONSIDER YOUR AUDIENCE

The website that features the TurnAroundH&M petition is only for European based campaigns. Although you don't have to be European to sign the petition, it's harder to find the campaign if you don't use WeMove.EU. Since H&M is an international brand with a massive following around the world, using WeMove.EU automatically limits the audience this campaign could reach. The Clean Clothes Campaign promotes several campaigns so while their sponsorship helps, it will never primarily focus on TurnAroundH&M.

WHAT DIDN'T WORK

CAMILA CHIRIBOGA

WHEN
2016

Camila Chiriboga's passion lies at the intersection of fashion, health and technology. she designs clothes to serve functionally as well as stylishly, and to be accessible to a wide range of people with diverse bodies and abilities. She wants fashion to be empowering to the many, as opposed to a luxury restricted to a select few.

WHERE
Parsons - New York

PRACTITIONERS
Camila Chiriboga

She wants to develop a system which is accessible for all

FURTHER INSIGHT



CONTRIBUTED BY
zille huma

She believes in the practicality and functionality of the designs which should improve our daily lives. She creates clothes for people with different disabilities and diseases who might otherwise be unable to access fashion, limited by the narrow designs of standard clothing production. The clothes are designed to be simple and accessible, but still provide a sense of confidence through style.

She calls it a “visual world for the people who are not able to see”.

WHY IT WORKED

Her collection is disconnected from the fast fashion industry, which prevents it from being accessible or affordable for a majority of the people who need it. To truly succeed at her mission, she needs to collaborate with the mainstream industry to create a product useful to a wide range of customers who need the service, not just the wealthy.

WHAT DIDN'T WORK

JUSSARA LEE

WHEN

1987

Jussara Lee was born in Brazil but who established a small – scale business operation in New York focused on combining luxury fashion and sustainable practices. Her brand focuses on connecting the product to the environment.

WHERE

New York City

“we avoid polluting and waste all costs”

PRACTITIONERS

Jussara Lee

To address textile pollution, Jussara Lee’s system implements a Sustainable Luxury Model based on reusing materials and products instead of creating from scratch. This results in a drastic reduction of textile production and textile waste.

FURTHER INSIGHT**CONTRIBUTED BY**

zille huma

The average Americans do not wear 80% of what is in their closet. Instead of having this thrown out and replaced with new items, she recycles the material by using these old pieces to create new ones. This is done by mending, embroidery, dying, and otherwise redesigning the original piece. It's a local process which also cuts down on costs.

WHY IT WORKED

It works on the small scale as a personalized business, but it doesn't work on the global scale, especially in the fast fashion world. There's not enough labor to provide for a large client base, and not enough people able to avoid the high cost of customized work, to work as a large business model. There's also a large disconnect between the pay for the artist and the cost of the final product, considering that the lack of new materials should mean a majority of the item's cost should go to the artist making the alterations.

WHAT DIDN'T WORK

Tonya O Hara

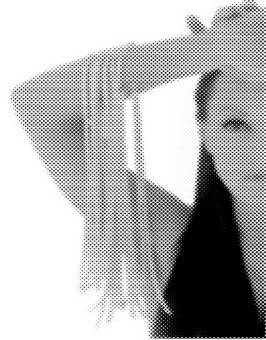
WHEN
1998

Tonya graduated from the Birmingham School of Jewelry with a HND and received a BA Honours Degree from Loughborough University. She's now an educator on jewelry for a wide range of students with diverse skill sets.

WHERE
London

PRACTITIONERS
Tonya O Hara

FURTHER INSIGHT



Nowadays, her passion for alternative materials - first nurtured at Loughborough University - is ever present and being showcased with her collection focused on the arresting aesthetic of acrylic.

Tonya O'Hara Jewellery strives to make a difference in the future by helping create a more sustainable industry. Having had a fascination with making precious wearables out of non-precious materials, she designs pieces out of plastic that are meant to be worn and cherished for years to come.

CONTRIBUTED BY
zille huma

Tonya O'Hara Jewellery is made from either salvaged industrial off cuts of Perspex or Green Cast (acrylic industrially-produced materials). collected by the companies who produce it and recycled back into acrylic. Her passion for the materials as much as the final product is essential to the process and extremely effective in creating a beautiful end result.

WHY IT WORKED

The company is on an extremely small scale, and thus is unable to have a wider impact on the crowded fashion industry within such limited awareness. It's also focused entirely on materials, not on labor or social impact, which prevents it from being capable of expanding without having to undergo large internal adjustments.

WHAT DIDN'T WORK

POSSESSED

WHEN

Fall 2018

WHERE

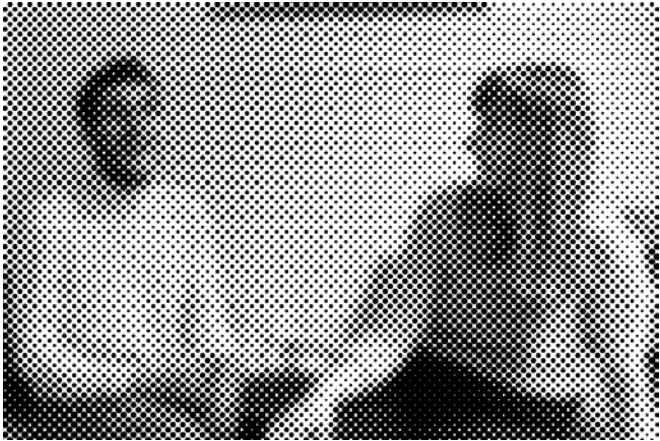
*Whitney Museum,
NYC*

PRACTITIONERS

*Mike Eckhaus
Zoe Latta*

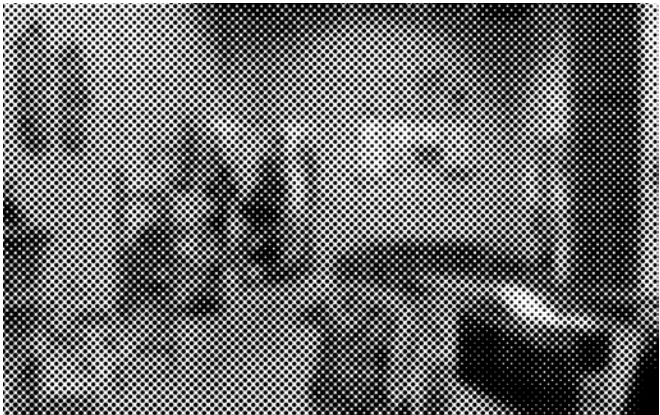
FURTHER INSIGHT

*"The Strava Heat
Map and the End of
Secrets"*
- Jeremy Hsu, *WIRED*



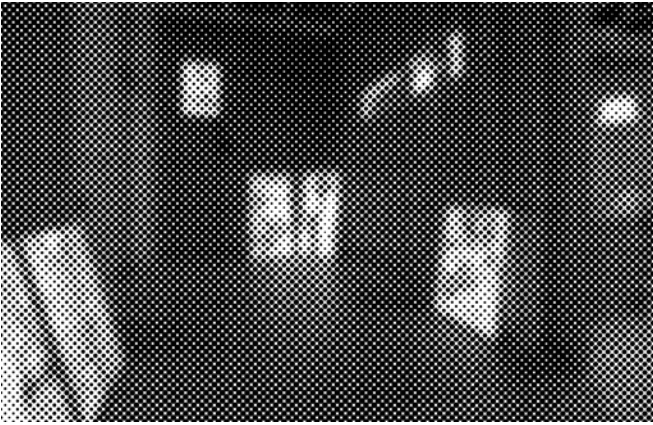
Eckhaus Latta: *Possessed* ran August 4 - October 8 in the lobby of the Whitney Museum. The New York/Los Angeles-based fashion label was founded in 2011 by Mike Eckhaus and Zoe Latta. In this exhibit, the duo addresses desire, social relations, and consumption. This three-part installation brings into conversation various aspects of the fashion industry, from advertising and the consumer experience to voyeurism.

"Possessed is a small but ambitious show. It dares to comment on dizzyingly outsized subjects such as surveillance and consumer culture, while asking the open-ended question of just exactly what fashion that appeals to the tactile, to the hand-made, to the locally inspired and the creatively repurposed, can do." - Kelly Chan, hyperallergic.com



CONTRIBUTED BY

Alie Kilts

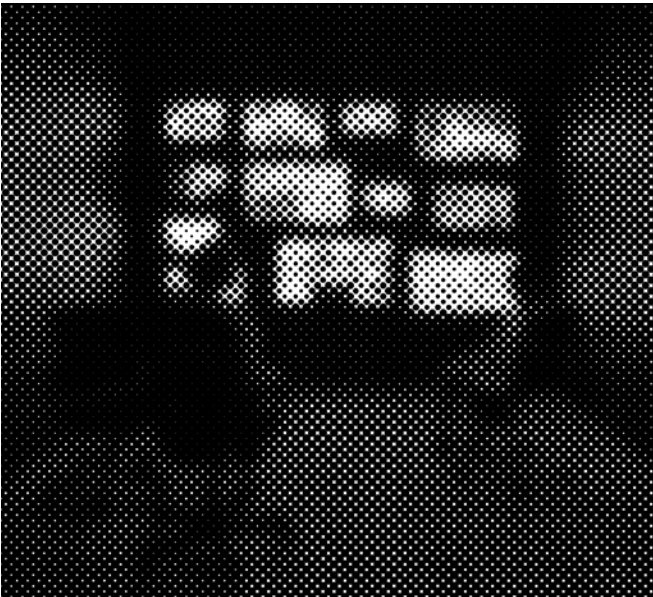


This exhibit shows that fashion can perform its function and engage in politics. The lines are blurred of what's art, what's fashion and what's a political message. Eckhaus Latta is performing activism by using their widely-regarded and highly-respected platform to address the darker side to the industry. The designers work between the lines of making art and creating a social movement.

WHY IT WORKED

Eckhaus Latta could have made bolder moves, outside the walls of a major New York institution. This exhibit was only accessible to the visitors of the museum, limiting the diversity of its viewers. Also, this installation ultimately ended in perpetuating consumption, straying from their veil of activism.

WHAT DIDN'T WORK



WHEN

Founded 2014

WHERE

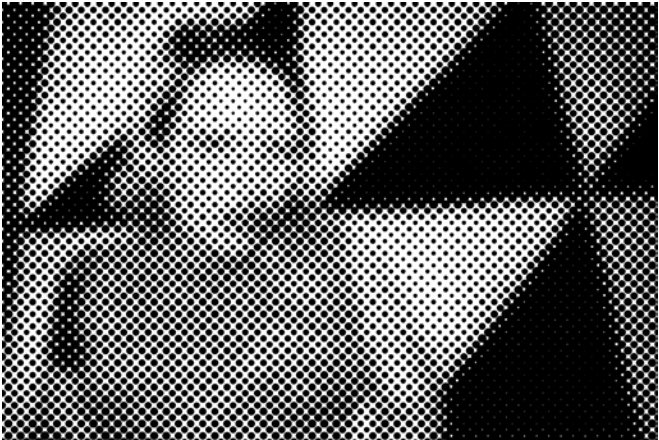
*Los Angeles,
California*

PRACTITIONERS

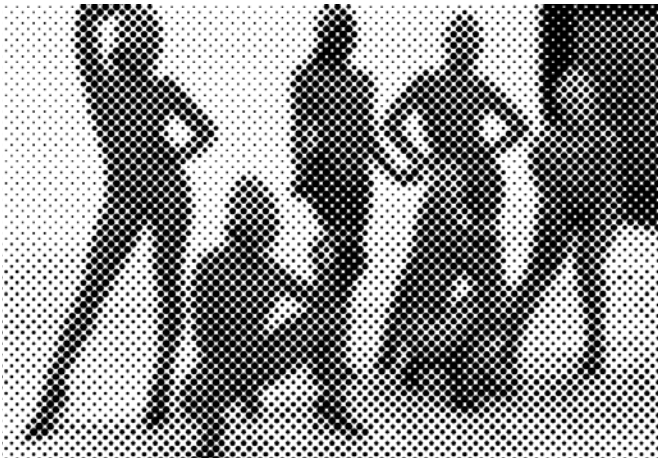
*Leen O.
@eyeleeneyes
@_l.o.c.a._*

FURTHER INSIGHT

*“The Gender-Fluid
Generation: Young
people on being male,
female or non-binary”
- Sarah Marsh,
The Guardian*



L.O. Class Art (@_l.o.c.a._) is a LA-based clothing label founded by Leen O. (@eyeleeneyes) in 2014. This young designer doesn't simply play with gender norms, she completely rewrites the script of the human form. Her hyper-sexualized pieces are custom designed to hug every curve, lump and crease of her subject's form. Although she's only been on the scene for a few years, she's already designed pieces for celebrities like, Paris Hilton, Amber Rose, Kali Uchis, Ariana Grande, Eve, Nicki Minaj ... the list goes on. Despite her great success, a majority of her efforts focus on designing for her local queer community in LA. Dressing drag queens, sex workers, and making people's Halloween dreams come true.



CONTRIBUTED BY

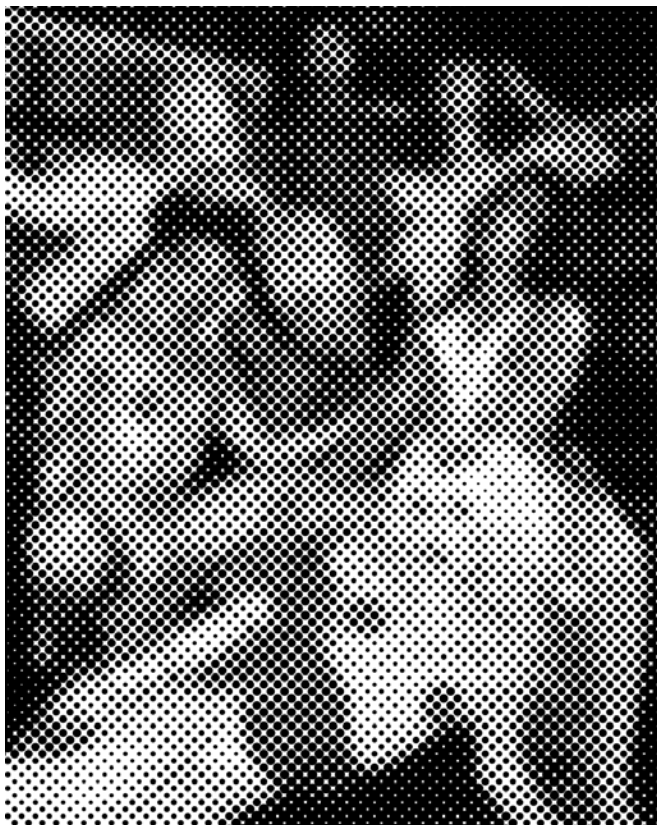
Alie Kilts

Though this case may show no typical aspects of activism, the young designer defines herself by her opposition to normativity. She works with bodies and identities that don't typically get represented in the fashion world. Her hyper-sexualized imagery competes with itself, getting more and more provocative with every custom piece. There is no boundary that Leen O. won't push, she is a force that is only just beginning.

WHY IT WORKED

Although her lack of a digital presence can be viewed as a positive aspect of this emerging designer, it undoubtedly limits her audience. Perhaps she has a large underground following that I'm unaware of, but I believe it would only benefit her and her queer community if she increased her visibility and most importantly, her mission.

WHAT DIDN'T WORK



“CONTROVERSIAL”

WHEN

Fall 2015

WHERE

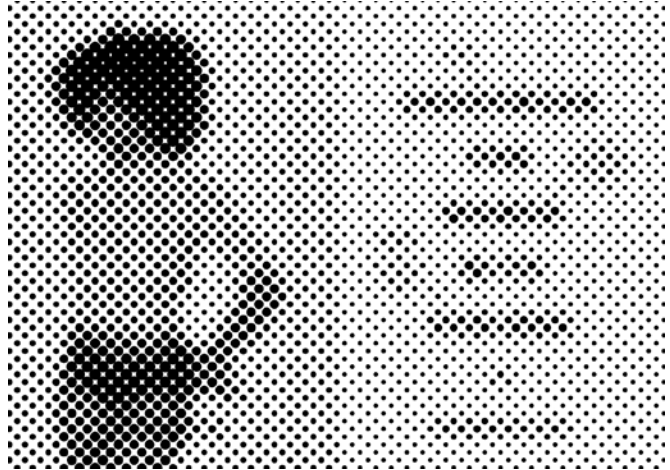
NYC Subway

PRACTITIONERS

*Radha Agrawal,
Miki Agrawal,
Antonia Dunbar*

FURTHER INSIGHT

*“Erectile-Dysfunction
Companies Had No
Problem Posting
Hard Cacti Ads on the
Subway”
- Lead Rodriguez,
The Cut*



In the fall of 2015, Thinx, the period-proof underwear company, faced push back from the MTA on running their advertisements, stating the ads “needed to change significantly” before they could appear in the subway. After much outcry and reporting, Thinx received approval from Outfront Media (MTA) to go forward with its original ad campaign.

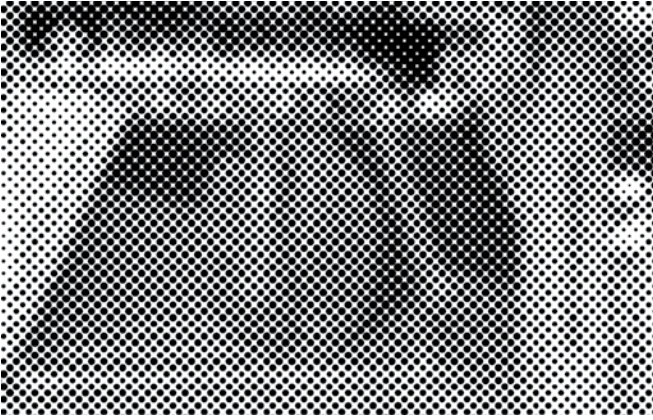
“We live in a patriarchal society,” she tells us over the phone. “The period conversation makes them uncomfortable,” she says, and that’s why “there’s such a double standard with what’s allowed to be up there.” - Miki Agrawal for Refinery29 by Sara Coughlin.

In contrast, earlier this year, the company *Hims* ran erectile dysfunction ads throughout the subway with a series of phallic imagery that reportedly had no issues with MTA approval.



CONTRIBUTED BY

Alie Kilts



These advertisements contributed to demystifying a core function of the female body. Thinx stood up to sexist advertising standards and refused to sway. The more we as a society can normalize the body, the more accepting and open we will be to the ever-changing landscape of gender and the body.

After standing up for women and pushing back against the sexualization of the female body, CEO, Miki Agrawal was accused of sexual harassment in the workplace. Below are headlines pulled from starting in the spring of 2017. The case ended in the CEO stepping down, the accusations being settled privately and Agrawal getting a book deal.

WHY IT WORKED

WHAT DIDN'T WORK

MPW • MOST POWERFUL WOMEN
Thinx Founder Miki Agrawal Accused of Sexual Harassment

FORTUNE (MAY 21, 2017)

With Her Sexual Harassment Complaint Settled, Thinx Founder Miki Agrawal Gets a Book Deal

JEZEBEL (JUL 17, 2017)

Thinx Has a New CEO and, Finally, an HR Department

RACKED (JAN 22, 2018)

WHEN

2010 - present

WHERE

New York City

PRACTITIONERS

Adam Harvey, *DIS Magazine*

FURTHER INSIGHT

Project page
<https://cvdazzle.com/>

Adam Harvey, "Face to Anti-Face"
NYT, Dec. 14 2013
<https://nyti.ms/2BKpbRg>

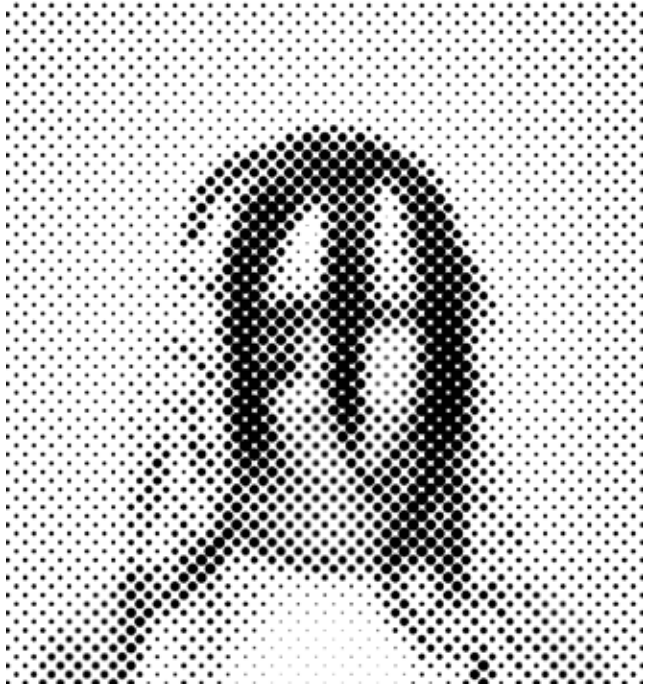
Tom Cheshire, "How to use camouflage to thwart facial recognition"
Wired UK, Jan. 4 2012
<https://bit.ly/2U12vDt>

Lauren Valenti, "Yes, There's a Way to Out-smart Facial Recognition Technology"
Vogue, Mar. 30 2018
<https://bit.ly/2Q36D7z>

NYU ITP graduate Adam Harvey's thesis as a challenge to the growing power asymmetries in computer vision and, in particular, widespread facial recognition technology. This project is ongoing. Harvey partnered with *DIS* magazine in NYC to develop additional looks after the original thesis project. It successfully reframes the problem of surveillance into something more joyous and stimulating.

By using makeup and other styling techniques, he camouflages the face and keeps facial recognition technology from seeing a face. One of the goals of this project is using only low-cost methods that most people can access, such as putting on fake eyelashes, clip-on hair extensions, and painting shapes on the face.

In addition, the outlandish makeup and styles not only serve as a function to evade facial recognition technology, they also tell a story about the artist's message: "From all appearances, deception has always been critical to daily survival—for human and non-human creatures alike..." They inspire curiosity in bystanders to learn more about the project.



CONTRIBUTED BY

Ginette Lu

Harvey's project is charismatic and joyous, but at the same time it addresses a very concrete problem. Ubiquitous surveillance is one of the main features in dystopian literature, but our society seems to be slowly moving toward that direction. The problem itself is serious, and overwhelming. Through such a fun and engaging intervention, Harvey offsets the serious undertone.

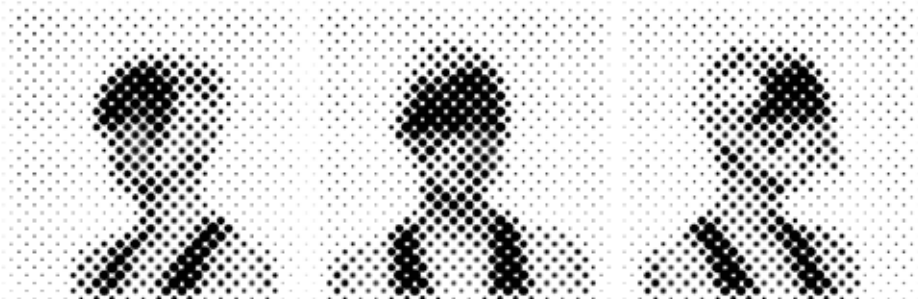
WHY IT WORKED

The styles presented by Harvey are also visually stimulating. They look like avant-garde fashion that might exist in the future. The project is also democratic in the sense that it uses materials and techniques most people can use. He also offered style tips that encourage people to come up with their own design.

Although Harvey offers styling tips based on his own exploration with OpenCV facial recognition algorithms, it doesn't really offer ways for people to test their own designs. Unless the participants have technical knowledge, and know how to set up OpenCV, there is no fast way to test the results. Also, there are other facial detection algorithms too, and it's unclear how well these makeup camouflage perform using those algorithms.

WHAT DIDN'T WORK

Another potential problem with this project is the fact that it seems to force people to hide their distinguishing features, essentially what makes them look human. It might also take quite a lot of time to apply each day if such makeup became necessary for daily life. In that case, could a mask be more appropriate?



Stealth Wear

WHEN

2012 - 2013

WHERE

New York City &
Berlin, Germany

PRACTITIONERS

Adam Harvey

FURTHER INSIGHT

Project page
<https://bit.ly/2TVYQXD>

Jenna Wortham, "Stealth
Wear Aims to Make a
Tech Statement"
NYT, Jun. 23 2013
<https://nyti.ms/2U2JWt7>

Dana Priest, "Govern-
ment surveillance spurs
Americans to fight back"
WaPo, Aug. 14 2013
<https://wapo.st/2DStviU>

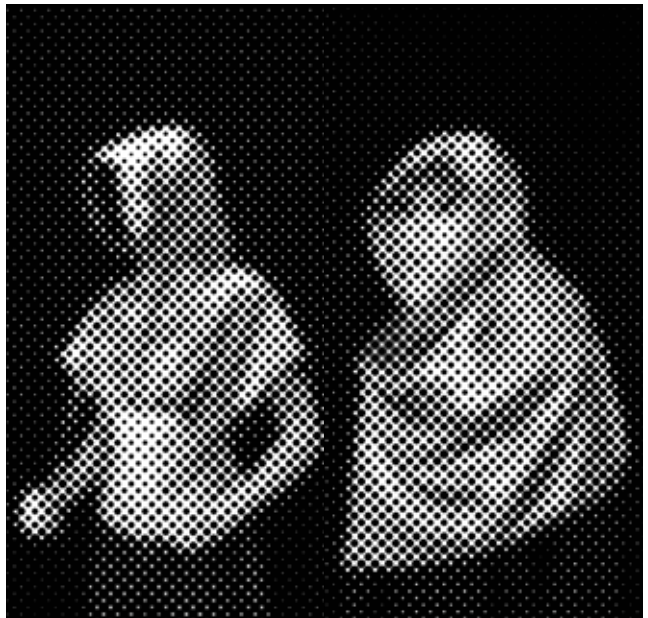
Tim Maly, "Anti-Drone
Camouflage: What to
Wear in Total Surveil-
lance"
WIRED, Jan. 17 2013
<https://bit.ly/2M6H7c4>

Michael Grothaus,
"Forget the new iPhones:
Apple's best product is
now privacy"
<https://bit.ly/2Quwz8z>

This is also a project by artist Adam Harvey, researched and developed during fall 2012 and was first presented at Tank Magazine HQ in London on Jan 17, 2013. Building off on CV Dazzle, Harvey wanted Stealth Wear to explore different ways fashion could challenge surveillance technologies.

Inspired by the shape of traditional Islamic hijabs, this project tries to hide away from drone detection using thermal imaging, using silver plated fabrics to reflect thermal radiation. The final garments are tested with thermal cameras.

It is not a mere coincidence that drones are the technology being targeted given the design inspiration of the garments. Harvey attempts to extend the capability of fashion to protect not only from the elements, but also against violation of people's rights. He picked a battle big enough to matter, but small enough to win by focusing on one aspect of surveillance that correspond specifically on how and where it's being used.



CONTRIBUTED BY

Ginette Lu

The project works because it's functional and effective. Using new fabric technology to trick the surveillance technology like drones and infrared cameras is exciting and futuristic. Harvey also exploited the athletic look of the silvery fabric and created garments that suit the material.

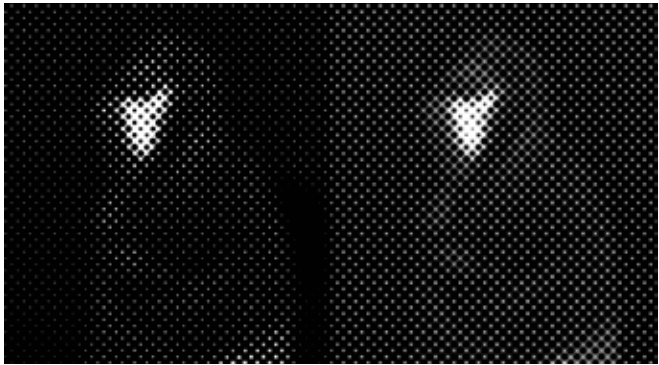
WHY IT WORKED



Even though the garments help evade drones and thermal surveillance, the nature of the fabric makes the wearer stand out more among people on the street. It might help the wearer escape drone surveillance, but it might also make them easier to track using traditional surveillance methods - like physically following people around.

WHAT DIDN'T WORK

Since the fabric used for this project is silver plated, the cost might be prohibitive for the average consumers, and only makes the wealthy able to afford protection from surveillance. Similar arguments can be made for Apple and Android phones, see Further Insights for more information.



Reflectacles

WHEN

2016 - present

WHERE

Chicago

PRACTITIONERS

Scott Urban

Scott Urban is an eyewear designer who wants to obscure the wearers' face and protect their identity - while being stylish. Currently sold on their e-commerce website, the project initially got its funding on Kickstarter. The glasses use specialized retro-reflective materials bounce light directly back to its point of origin, disrupting the camera's exposure, but the wearer's vision will not be interrupted. Depending on the version, it can reflect visible light or both visible light and infrared light. When light source is close to the lens if the camera, the frame will become illuminated, ensuring the cameras cannot capture the wearer's facial features.

FURTHER INSIGHT

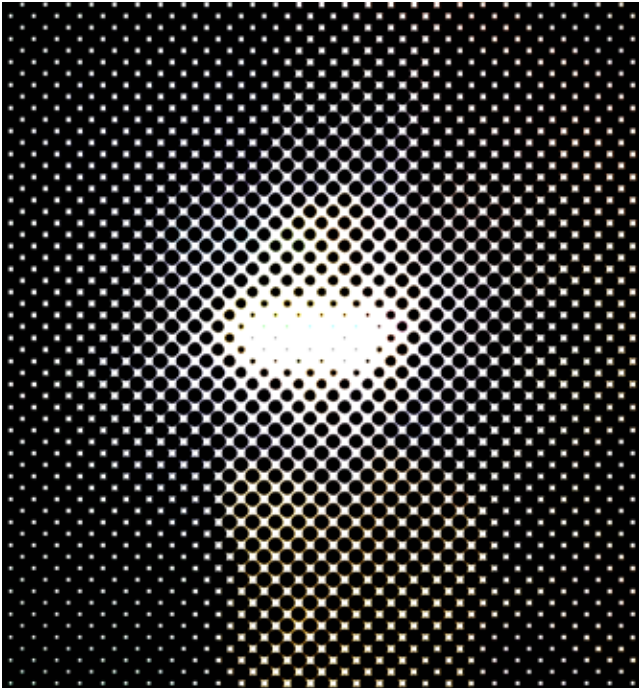
Project page
<https://bit.ly/2E8YhoP>

Kickstarter Campaign
<https://kck.st/2iahgS1>

Stephanie Mlot, "Shield Your Face From Facial Recognition With Reflectacles"
PC Mag, Dec. 5 2016
<https://bit.ly/2BJIJGI>

Michelle Adelman, "New Eyewear Protects Your Identity from Facial Recognition Cameras"
How Stuff Works, Dec. 26 2016
<https://bit.ly/2FM1iNc>

The glasses come in a variety of frame and lens colors, but the version that can reflect infrared light is only silver. It is also possible to use these frames to hold prescription lenses. This is a stealth defense from surveillance - not dramatic, not attention grabbing.



CONTRIBUTED BY

Ginette Lu

The biggest selling point for these glasses is that they are stylish - with similar appearance to Ray-Ban Wayfarer glasses. The design resembles more like niche, hipster glasses, and it doesn't look "suspicious" when worn regularly. Although sold with tinted lenses like sunglasses, prescription lens can be inserted into the frame in optical shops.

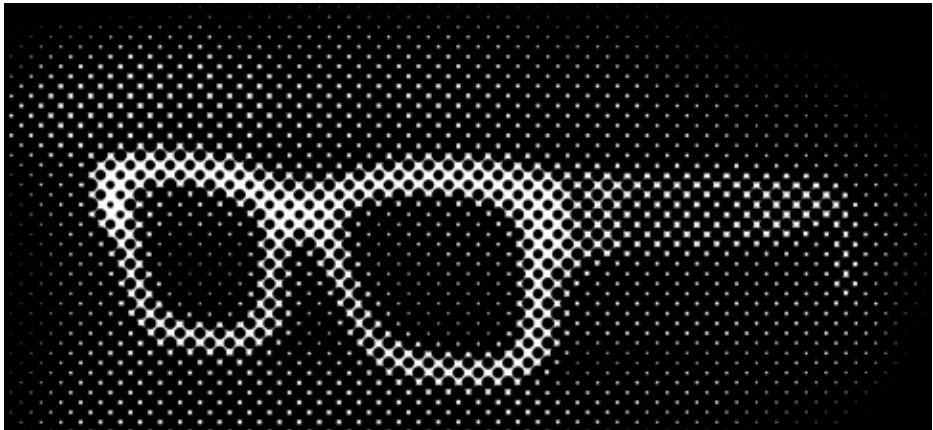
WHY IT WORKED

But it's successful as an intervention against surveillance because its simplicity - it involves the least amount of learning curves and habit changes. Everybody has interacted with glasses, whether it's sunglasses or prescription glasses. Wearing Reflectacle glasses does not involve any extra step, or extra adjustment. It's intuitive, and therefore people are more likely to accept it and adapt it.

These glasses work very effectively when there's a single, strong light source, so for example, a camera light on a dark street at night. The flaw is that it doesn't function as well in ambient lighting, such as a well-lit room. The light reflection is not nearly as strong, so it's not nearly as effective.

WHAT DIDN'T WORK

The price for these glasses range from \$95 to \$125, which is lower than designer sunglasses, but significantly higher than drug store sunglasses. This again raises the question on who can afford to protect themselves against surveillance, and is it ethical to sell privacy as a product.



Louis Vuitton X Jaden Smith

WHEN

Spring Summer 2018

WHERE

Tampa, Florida

PRACTITIONERS

Nicolas Ghesquière &
Jaden Smith

FURTHER INSIGHT

<https://www.afr.com/brand/luxury/genderneutral-and-transgender-fashion-is-on-the-cusp-of-trending-mainstream-20180511-h0zy6a>

<https://www.nytimes.com/2016/01/07/fashion/jaden-smith-for-louis-vuitton-the-new-man-in-a-skirt.html>



As part of Louis Vuitton's "Series 4" spring-summer 2016 collection advertising campaign. In an edgy photo titled "The Heroine," shot by Bruce Weber, Jaden poses alongside three female models in Tampa while wearing womens wear.

Nicolas Ghesquière, creative director of the house of Louis Vuitton, explained why the label wanted Jaden to model for this particular collection. "Why does Jaden Smith star in this campaign? He represents a generation that has assimilated the codes of true freedom, one that is free of manifestos and questions about gender," says Ghesquière in a Louis Vuitton press release. "Wearing a skirt comes as naturally to him as it would to a woman who, long ago, granted herself permission to wear a man's trench or a tuxedo."

CONTRIBUTED BY

M Nava

This increased awareness of gender fluidity to a mass audience through social media platform, Instagram.

WHY IT WORKED

“...global ad campaigns have a wider reach. Mr. Smith certainly thinks so, since after Mr. Ghesquière’s Instagram he Instagrammed in turn: “Thank You So Much @louisvuitton And @nicolasghesquiere For The Opportunity To Impact This World.” -Friedman



Criticized as men appropriating women’s clothing

WHAT DIDN’T WORK

“A push to the realization that though we long ago accepted women appropriating men’s clothes — and stopped thinking of it as appropriating — the idea of men appropriating women’s clothes is still largely taboo.” Vanessa Friedman, New York Times Fashion Critic

This was not effective as a statement of gender neutrality, fluidity, and/or the non-binary expression.

“It’s not unisex. It’s not gender neutral or gender bending or gender free or any of the other expressions we’ve been using to describe the current clothes-fluid moment, because it is, in fact, entirely gendered, at least going by traditional definitions of men’s versus women’s clothing. The clothes and their conceptual allegiance have not changed at all. The person wearing them has.” -Friedman

“Mr. Smith looked good in his girl’s Vuitton, in part because of his coat-hanger like frame (he fit the runway samples) and in part because the clothes have a gladiatorial edge. But that doesn’t mean every man will.” -Friedman

Gender Fluidity featured in Vogue Magazine

WHEN

August 2017

WHERE

Vogue Magazine

PRACTITIONERS

Gigi Hadid & Zayn
Malik

FURTHER INSIGHT

<https://www.afr.com/brand/luxury/genderneutral-and-transgender-fashion-is-on-the-cusp-of-trending-mainstream-20180511-h0zy6a>

<https://www.cosmopolitan.com/style-beauty/fashion/a10303113/gigi-hadid-zayn-malik-august-vogue-gender/>

<https://www.buzzfeednews.com/article/stephaniemcneal/vogue-zayn-gigi#tyPVNQW3m>



Gigi Hadid and her then boyfriend, Zayn Malik were featured on the cover and in an interview in the August edition of Vogue Magazine. In this edition of Vogue, the couple was featured in a spread that interviewed them talking about how they are embracing gender fluidity by wearing each other's clothes.

"Gigi Hadid and Zayn Malik snuggle in interchangeable tracksuits as, nearby, Hadid's younger brother, Anwar, rocks back and forth on a tire swing, his sheer lace top exposing scattered tattoos. For these millennials, at least, descriptives like boy or girl rank pretty low on the list of important qualities—and the way they dress reflects that."
-Vogue Magazine US

CONTRIBUTED BY

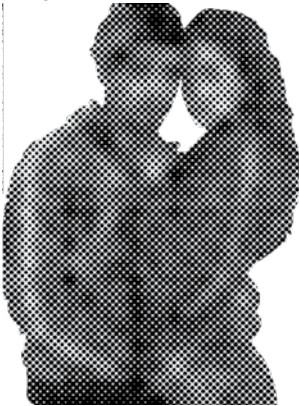
M Nava

The cover was popular with the public and drew in many readers. The couple talked about gender fluidity and talked about their support of it.

WHY IT WORKED

This was successful in featuring a Muslim man on the cover of a popular US magazine was note worthy.

"While many were confused as to why Vogue chose a heterosexual couple to symbolize the concept of genderless fashion, a few acknowledged that having Zayn on the cover was a small step in the right direction. One commenter wrote, "A Muslim man on the cover of US Vogue. Yass's."
-Cosmopolitan Magazine



This spread was highly criticized by readers. Vogue put Gigi Hadid and Zayn Malik on its cover and called them #GenderfluidGoals, queer Twitter erupted, accusing the magazine of appropriating the work of trans and gender-nonconforming activists.

WHAT DIDN'T WORK

Rival magazine Cosmopolitan published an article written by American writer and LGBTQ rights activist Jacob Tobia. Tobia critique went on to say, "Unlike how this new Vogue cover shoot presents it, the lived experience of being gender-nonconforming is rarely that fun and glamorous... It looks like being shunned by a family member at your own college graduation because you chose to wear a dress. It looks like being spit on in public..."

The Phluid Project

WHEN

*Founded
March 22, 2018*

WHERE

Noho, Manhattan, NY

PRACTITIONERS

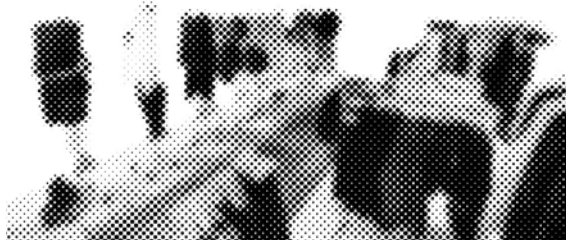
Rob Smith

FURTHER INSIGHT

<https://www.afr.com/brand/luxury/genderneutral-and-transgender-fashion-is-on-the-cusp-of-trending-mainstream-20180511-h0zy6a>

<https://www.thephfluidproject.com/about/>

<https://www.racked.com/2018/3/22/17148716/phfluid-project-gender-neutral-shopping-retail-opening>



The first gender-free retail space in the world. Creating an inclusive retail experience for gender-nonconforming customers. The store's layout features a coffee shop, hang out space, and community space. They have talks, speakers, fund raisers, and align with charities.

Challenging boundaries with humanity by aligning themselves with brands and speakers. These brands include Fila, Gypsy Sport, and Nicopanda.

The Phluid Project is positioning itself as a movement, not a seasonal trend.

The project was born out of the disenchantment Smith felt after a 30-year career in corporate fashion. Back in 2016, he felt "pretty broken," Smith went to Burning Man. Then, in March 2016, Smith booked a one-way ticket to Peru, where he entered a two-week ayahuasca retreat in the Amazon.

During this trip, Smith was encouraged to focus on an intention. That was when the idea for the Phluid Project space came to him.

CONTRIBUTED BY

M Nava

A self-identified “cis gay man,” he began assembling a mostly queer and gender-nonconforming team solely through referrals from friends, which he says has created “this really powerful energy.” He also hired a diversity and inclusion trainer, to develop the store’s code of conduct. They have a social code to check all assumptions at the door, and ask everyone to act as a teacher/student, and communicate with care. Their core values are acceptance, balance, integrity, intention, and openness.

WHY IT WORKED



Skirts were scarce, dresses absent

The store’s founder, Rob Smith, is a 53-year-old fashion executive who’s worked at Macy’s, Victoria’s Secret, Levi’s, and Nike. He’s handsome and conventionally masculine, with slicked-back silver hair and a face that exudes the warmth of a firm handshake. Against the backdrop of corporate America, Smith describes himself as “the rebellious one. The one challenging everything.”

Ultimately, one of The Phluid Project’s greatest challenges will be not only keeping up with a conversation that’s happening in real time, but leading it. There’s already been one misstep. At the press preview, guests were encouraged to write their name and PGP (preferred gender pronoun) on a sticker.

WHAT DIDN’T WORK

“That’s so over,” a visitor to the store said the next day. “Now it’s just GP.”

Fashion Revolution #whomademyclothes

WHEN

April

WHERE

*Globally
Started in the UK*

PRACTITIONERS

*The Fashion Revolution Foundation
Fashion Consumers
Designers
Producers*

FURTHER INSIGHT

*fashionrevolution.org
<http://fashionrevolution.org/wp-content/uploads/2014/03/Fashion-Revolution-HM-Statement.pdf>*

Fashion Revolution Month happens worldwide every year in April, with events centralized around the anniversary of the Rana Plaza Collapse in 2013 where 1,134 garment workers were killed due to intentional oversight. Fashion Revolution challenges consumers and brands alike to be more thoughtful and proactive in their fashion practice. Their most visible action involves a social media campaign #whomademyclothes asking brands to be more transparent about production practices.

Fashion consumers are asked to take a picture of themselves wearing or holding their shirt inside out so the tag is visible to the camera. This photo is then posted to twitter or Instagram with the brand tagged and the hashtags #whomademyclothes #insideout. In 2014 #insideout and in 2015 #whomademyclothes were the number one global trends on twitter.

Brands, universities, and designers have also been known to take part. Fashion revolution week usually includes a line up of events, talks, and panels. Small scale producers will post photos of their supply chain with the hashtag #IMadeYourClothes.

H&M's World Recycling Week Campaign was launched in 2016 independently, but coinciding with Fashion Revolution. The campaign meant to collect and recycle textile waste was criticized by Fashion Revolution as being insensitive to the Rana Plaza Anniversary and misleading in impact.

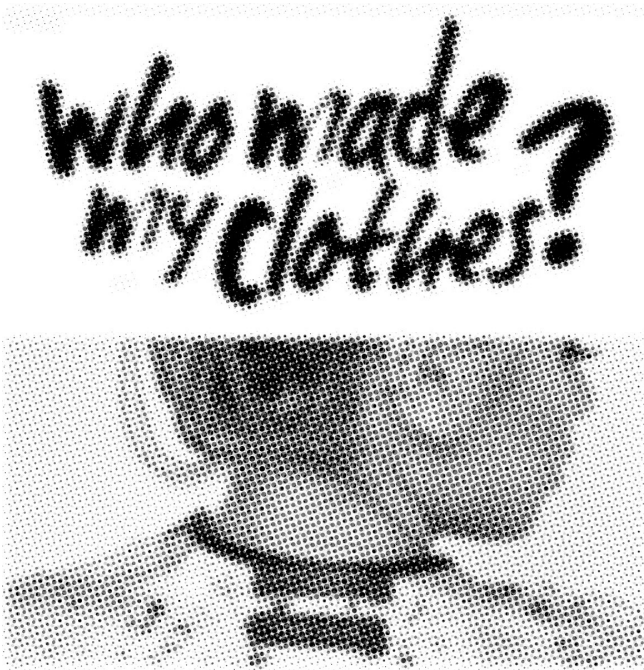
Fashion Revolution strives to be action-oriented and solution focused. Rather than making people feel guilty, we help them recognize that they have the power to do something to make a positive change. We often call ourselves "pro-fashion protesters" because we love fashion and want to see it become a force for good. We try to always be bold, provocative, inquisitive, accessible and inclusive. We tend to avoid negative protesting, victimizing and naming and shaming. We do not target specific individual companies because we believe that the industry's problems are bigger than any one company's actions. We do not advocate boycotting simply because we don't see it as an effective way to achieve systemic change" - FashionRevolution.org

CONTRIBUTED BY

Siena Shepard

Anyone can participate making it accessible and approachable. The hashtag is also relatively low effort making it both easy and limited in impact scope. The movement itself is diversified across different platforms, mediums, roles and locations. It uses a 'positivism' approach that is more likely to bring producers in as collaborators rather than as enemies.

WHY IT WORKED



Alone, the action of posting a photo with a hashtag has very little impact. The movement relies on large number of participants to get attention from brands, and these large numbers need to be concentrated on a few key brands.

WHAT DIDN'T WORK

A hashtag also risks muddling participants understanding of activism. The hashtag can be a powerful symbol, but change also comes from more active forms of activism and consumer purchasing power. It is counterproductive if hashtag posting takes the place of other actions. The positivism approach can also lack the grit of truly disruptive action, by refraining from having too harsh of a voice.

Patagonia: Don't Buy This Jacket

WHEN

*Black Friday - Pre
Christmas 2011*

WHERE

Digital and print ads

PRACTITIONERS

Patagonia Sportswear

FURTHER INSIGHT

<https://danielsethics.mgt.unm.edu/pdf/patagonia.pdf>

https://www.sustainablebrands.com/news_and_views/articles/dont-buy-jacket-lessons-successful-values-marketingful-values-marketing

<https://www.treehugger.com/sustainable-fashion/patagonia-launches-worn-wear-online-store-used-gear.html>

Patagonia was founded by Yvon Chouinard in 1973 as an outdoor apparel company. As a climber and adventurer, Chouinard and his wife were passionate about the environment and producing products with the planet in mind. Environmental stewardship was written into the DNA of the company, from donating 1% of total sales to environmental organizations starting in '85 to sourcing all organic cotton in 1996. In order to keep their business in line with their values the Chouinard's kept Patagonia as a Private Benefit Corporation.

Today Patagonia is a multi million dollar company with revenue's over 200 mil. and retail stores internationally. In 2011 Patagonia launched a 'Don't Buy This Jacket' Campaign, bringing attention to overconsumption and urging consumers to consider what they actually need before they buy. Below the block heading and a picture of their most popular jacket is a Reduce, Repair, Reuse, Recycle mantra. The fine print goes on to explain the importance of reducing consumption and the concept of environmental bankruptcy. The ad warns readers of the astonishing environmental impact of every product, even one such as their which is made from recycled content.

"THIS JACKET COMES WITH AN ENVIRONMENTAL COST HIGHER THAN ITS PRICE"

While highly controversial and ultimately iconic, the ad recognizes the critical role consumption habits play in the actual sustainability of any product. This approach was unprecedented at the time, but inspired other radical campaigns such as 'Dont Wash Your Jeans' and #OptOutside by REI.

Patagonia's Worn Wear campaign dovetailed off of the same consumer focus, encouraging repair and resale over landfill. In 2017 they opened an extension of their website which sells worn wear products. The company has also followed with other radical campaigns such as turning their homepage into an action site for Bears Ears National Monument and donating all of their Black Friday sales to Grassroots Organizations. In 2016, they brought in 10 million dollars. In 2018, Patagonia is donating

CONTRIBUTED BY

Siena Shepard

Patagonia main goal was to build a loyal following of customers who believed in their ethos. Such a bold action helps show consumers a commitment to values by doing something risky and uncommon. It also allowed them to show their values in a way that was educational to that effect by putting out a message of mindful consumption. They were also able to leverage their exposure and financial success to promote an important message. The approach was unexpected and well placed. It put educational content in the consumer advertising space, a place it needs to be seen but rarely is.

WHY IT WORKED

As a brand who must be concerned with sales and profit, skeptics wondered at the true intentions of the ad. Consumers are less likely to trust advertising if they think it is just for the purpose of selling a product with little disregard for honesty. Green-washing has now become a major question in the industry, and while Patagonia has a strong track record, the new approach raised eyebrows. Some believed that the ad functioned only as reverse psychology to make customers more inclined to buy the jacket.

WHAT DIDN'T WORK

It is also worth considering how much the advertisement actually effected viewers and led to any sort of longstanding behavioral change. The true educational value is contingent on someone reading the fine print of the ad and then internalizing that message forevermore.



Greenpeace Detox

WHEN

July 13th 2011
- Ongoing

WHERE

Globally

PRACTITIONERS

GreenPeace Interna-
tional
ZDHC
Activists
Consumers
Scientists
Fashion Brands

FURTHER INSIGHT

<https://www.greenpeace.org/international/publication/17612/destination-zero/>

https://www.huffingtonpost.com/cultureist/why-green-peaces-detox-campaign_b_2276961.html

https://www.sustainable-brands.com/news_and_views/chemistry_materials_packaging/hannah_furlong/greenpeace_clothing_industry_showing_pro

The Greenpeace Detox campaign began after a number of researcher-activists found toxic chemicals in the wastewater of factories supplying to major brands such as zara and Nike. They also found that garments from major retailers contained unsafe levels of toxics and chemicals that have health concerns such as endocrine disruption.

The campaign called out major manufacturers like Zara and Nike, urging them to clean up their supply chain and remove hazardous chemicals from production. Zero Discharge of hazardous Chemicals is a list of 11 chemical groups in textile manufacturing that companies pledge to remove from production as part of the detox commitment. The ZDHC, partnered with Greenpeace, Chemical suppliers, and auditing systems, works with brands to make detox a reality. Members participate in regular wastewater testing and working with suppliers to get disclosure at tier 2 and tier 3 of production.

The campaign itself has been multifaceted, with guerrilla installations in front of stores, provocative photos of models in gas masks, eco fashion shows, tongue in cheek advertisements, and regular reports. Their Catwalk publicly assesses pledgee's performance, calling out brands who do not 'walk the talk'. Greenpeace employed celebrity ambassadors and video's were created to go viral.



CONTRIBUTED BY

Siena Shepard

The detox campaign used both subversive and collaborative efforts to raise awareness and incite participation. Undercover wastewater testing allowed them to put pressure on big brands with evidence that lead to the collaboration of more than 80 brands in the detox commitment and wastewater testing. Protest actions were showy and artistic for press attention and photo value. This allowed them to capitalize on viral sharing, while disrupting the shopping experience of high street patrons. Such disruptive and public action helped elicit a quick (9 day) response from Zara one of their primary targets. The campaign spread across media, countries, and platforms. The visual activism side was also prepared with scientifically backed problem solving to help build a solution rather than simply raise the alarm.

WHY IT WORKED

Amongst its many iterations, the campaign allowed for various levels of involvement for different types of activists. The campaign included more traditional installations, to online petitions and detox temporary tattoos.

The campaign saw varying degrees of success in different countries. Some locations saw aggressive strategies while others were not considered. The campaign also has lost momentum over time, despite its enduring importance. Greenpeace has also been chastised for using critical and alienating language.

WHAT DIDN'T WORK



THE REAL BODIES: A GUERRILLA FASHION SHOW

WHEN

December 2017

WHERE

New York

Women have been talking about how initiatives like the Victoria's Secret Fashion Show contribute to enforce negative standards about female bodies. However, besides protesting nothing has really worked before to capture the attention of the viewers... until a group of women decided to be the target of all the eyes, in Times Square.

PRACTITIONERS

KhristyAna

FURTHER INSIGHT

<https://finance.yahoo.com/video/models-walked-times-square-without-195706796.html>



Body positive activist and model KhristyAna hosted an impromptu lingerie show over the weekend in one of the most touristic and public places in the world: Times Square, in New York. A group of 25 women of diverse body types and skin tones was featured in an event that was called "The Real Catwalk." KhristyAna, 32, said that her guerilla fashion show was a response to the Victoria's Secret Fashion Show, an event she said promoted an "overwhelming standard of one kind of beauty." However, she made it clear that it was not a anti-Victoria's Secret runway, and it included even skinny models. The idea, she said, it was to truly include all types of women. "Neglecting to represent the many other types or ideals of beauty can make us feel unattractive, as if we need to change to become more like those girls."

CONTRIBUTED BY

Jeniffer Varela R.

The biggest achievement of the show was to take actual steps in an very public place. Not only the hundreds of people that walk every day around Times Square were able to see the runway, but the project had a great impact on social media. khrystyana and her over 300,000 followers got to see her initiative, with each picture overcoming more than three thousand likes, each. Major media outlets such as Yahoo News covered the details of the 'impromptu' show, and as a result, The Real Catwalk became a permanent project that had its second edition in 2018, within the same frame: the airing of the Victoria's Secret Fashion Show.

WHY IT WORKED



As with any initiative trying to overcome the idea of the standardized body (women with thin bodies, hourglass figures and symmetric proportions), opening spaces in parallel scenarios does not necessarily means that the main space is going to open up to new alternatives to agents of the industry. This remains true to the Victoria's Secret Fashion Show, who yet got to another edition of only featuring thin Caucasian models on the runway. Just days before the airing of the show, Jan Singer CEO of the lingerie division of the brand, had to step down after creating controversy for the lack of diversity on the show, saying she did not see possible that transexuals join the runway beacuse the show "is a fantasy".

WHAT DIDN'T WORK

THE 67 PROJECT, VISUALIZING THE DIFFERENCE

WHEN

September 2016

WHERE

United States

PRACTITIONERS

Refinery29

FURTHER INSIGHT

<http://www.refinery29.com/67-percent-project-plus-size-body-image/>

67% is the percentage of women in America who wear a size 14 or above, a reality that we don't always see depicted in fashion magazines or in ad campaigns. That is the reason why the lifestyle portal Refinery29 partnered with powerful names such as Lane Bryant, Aerie, Getty Images, and Orange is the New Black actress Danielle Brooks to launch the 67% Project, a campaign to accurately represent plus-sized women in advertisements and media at the same rate they're found in everyday life.

The campaign started with a commitment of all the parts involved to open spaces for representation of plus size women and, in the same path, help change the conversation about size, which according to studies, revolves often around accusations of laziness and embarrassment. The 67% Percent project was not intended to be a new form of separation in the site, its aim to integrate plus size women, which represent the majority of Americans, to the imagery and references of their articles.



"I wish I had something like this growing up; showing successful, diverse, and gorgeous women of all shapes and sizes killing it across many walks of life and industries. Now I get to be that woman, be that voice I wanted representing me when I was younger. It's time for us to be seen and heard. I am so proud to raise my voice with Refinery29 and be a part of the movement that is The 67% Project.", said actress Danielle Brooks about the project.

CONTRIBUTED BY

Jeniffer Varela R.

The project started with a fix-date of start and end. However, the results showed that consumers liked to see themselves represented in brands, stock photos, and magazines articles. The 67% Project stayed as a permanent section in Refinery29, generating the conversation with inspirational videos, quotes, articles, and features of women that are being vocal about visualization of different sizes. The hashtag #SeeThe67 generated over seventeenth thousand images on Instagram alone, and media outlets took the campaign as a way to approach the conversation about size and body positivity, as well as an opportunity to feature brands and ad campaigns with a more inclusive range of sizes and inclusion of bodies.

WHY IT WORKED



Awareness does not necessarily result in tangible facts. And while participation and visibility of plus size women, there is still not real equality in matters of representation. According to the statistics site The Fashion Spot, 2017 was the most inclusive year to date, however, there is still a long way to go. In that same year, only 1 percent of the celebrities and models on magazine covers were a size 12 or over. In other words, eight covers. Of those eight covers, five belong to one person: Ashley Graham. In a following report of Refinery29, the digital magazine stated that change is still a debt to consumers from the entire industry: "High-fashion designers have been notoriously slow to respond to the request for more size inclusivity on the runway that customers — nay, the culture — has demanded. (And when they do, it's usually women on the lower range of plus size, something that many body-positive activists are still fighting to change.)".

WHAT DIDN'T WORK

THE MAKEOVER THAT MADE WOMEN FEEL BETTER

WHEN

March 2013

WHERE

Worldwide

PRACTITIONERS

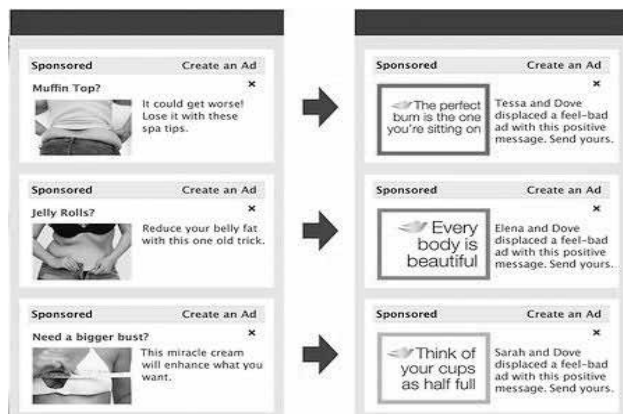
Dove-Unilever

FURTHER INSIGHT

<https://www.dove.com/us/en/stories/campaigns/ad-makeover.html>

The personal care brand Dove has a large history of association with topics that aim for body positivity and female self-esteem. In 2004, they started the 'Campaign for Real Beauty', with different campaigns and forms of advertisement advocating for women accepting their bodies and living a healthy lifestyle. In 2013, as part of this campaign, they released the 'Dove Ad Makeover', a strategy that used guerilla advertisement to create new pieces combating the negative ones that we saw in magazines and other media.

Negative ads could be replaced with one of eight messages designed by Dove to give women more confidence, including 'When it comes to your body, love the one you're with', 'Joy is the best makeup', or 'Be your beautiful self'. Once the ad was created, a notification that an ad story has been published was posted to participant's timeline, who could choose keywords that describe other women who should see the ad story (from health and travel to fashion and beauty). The message then was published throughout women's Facebook experience and the participant could opt to share the app with their friends.



CONTRIBUTED BY

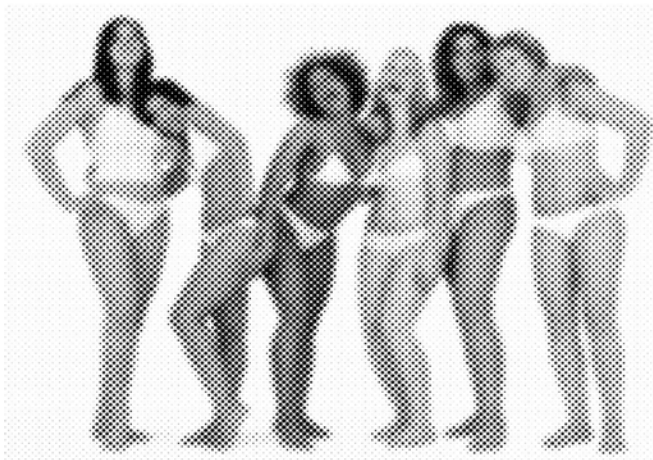
Jeniffer Varela R.

Unlike many of the campaigns advocating for body positivity, the Dove Ad Makeover generated actual numbers that impacted in the way advertisers produced their content. From a marketing point of view, the strategy was a full success. In total, 171 million banners with negative messages were displayed and 5.5 million unique women were reached. Dove's initial goal was reaching 5 million users. Of the women who visited the app, 50% created a message of their own, and 82% of the ads seen were created by friends of the viewers. The impressions of the project were counted in 253 million, and polls conducted following the strategy indicated that 1% of the women said that they felt more beautiful and empowered by the experience.

WHY IT WORKED

While the campaign was a huge success from a marketing point of view, women are still highly subjected to body shaming in advertising. Numbers still indicate that women don't have as a positive body image as Dove would like. A survey conducted in 2017 by health care company Evofem Biosciences on 1,000 diverse American women revealed that 38% of respondents noted having a negative relationship with their bodies, 33 percent described their relationship with their bodies as "neutral," and 29 percent said theirs was positive. At the same time, 55% of women said they are trying to lose weight.

WHAT DIDN'T WORK



There is too much fashion and too little change. Consumers are met with endless reports of abuses, disasters and environmental degradation, but they are offered little agency except 'voting with their dollars.'

This zine offers a collection of various fashion activism cases, gathered by students from the course "Critical Fashion and Social Justice" at Parsons School of Design.