ARTS

"Sweet April Showers do spring May flowers."
THOMAS TUSSER

This MAISON show will feature more clothes designed by students

BY KIVA BANK AND GEMARD GUERY
STAFF REPORTERS

MAISON, a fashion and art collective at Yale, will be holding its annual fashion show on Friday to feature work from 21 designers, six of whom are current Yale students.

The show's theme is "The Architecture of Memory," which aims to explore the ways in which fashion and clothing hold memories, culture and value, organizers said.

"Clothing itself is so beautiful and so sentimental for a lot of people," Audrey Bae '28, the president of MAISON, said in an interview. "What we aimed to do is make this deeply intimate and personal."

The outfits are inspired by the designers' own experiences with childhood, illness, loss and future aspirations. Many pieces incorporate people's heritage and cultures into the clothing as well.

Maxwell Tanksley '26, MAISON's head of fashion design, said that for his designs, upcycling played a role in the theme.

"One of the oldest concepts to even exist in architecture is renovation," Tanksley said. "Upcycling is more or less the fashion version of that. It's not that the piece isn't functional anymore, but that it no longer suits the needs of whoever's using it."

In years past, the show has been held at Tsai CITY and has had about 200 attendees. However, this year, the show will be held at the Omni Hotel with an expected attendance of 400 to 500, Bae said.

This year, the collective prioritized members being able to sew and create their own outfits, unlike past years, when the group mainly focused on styling garments.

Tanksley, who is the only designer who stayed with MAISON since last year, said that this year the group accepted everybody into the organization. He also said MAISON underwent a series of changes in the design process, including teaching people how to sew.

"This year, we decided to put a lot more effort into creating a place at Yale for people who are not just interested passingly in fashion but who actually want to learn to sew or can already sew," Tanksley said.

In the past, design had not been a significant component of the MAISON experience. Bae said that this year she wanted to prioritize students being able to design their own pieces.

For the upcoming show, Tanksley led a team of 14 students within MAISON and set up weekly sessions where he and team members practiced their sewing skills.

Four members of the team were capable of sewing and designing their own collections independently and are credited in the show as individual designers, while others who don't have as much experience are credited as part of the MAISON fashion design team, Tanksley said.

Two of Tanksley's collections will be presented at the show on Friday, one with the MAISON design team and another personal collection he designed in collaboration with Chloe Hong '25, who also goes by her brand name: Cloud9 Hanfu. He said Hong was a part of MAISON in 2024 and continues to contribute as an outside designer to the group's shows.



COURTESY OF AUDREY BAE
The fashion and art group will host its annual fashion show at the Omni Hotel for the first time and is expecting to accommodate a larger audience than it has in past years.

Sixteen of the outfits in the show were crafted in-house by MAISON members, according to Bae.

Many of the other designers are from other schools or live locally, Bae said.

"We wanted to incorporate some designers who are students or very recent grads at fashion schools," Bae said. "Even though we have a design team, we don't have enough designs in house to be able to see the whole fashion show."

Pieces from designers from the Parsons School of Design, the Fashion Institute of Technology, Pratt Institute and New York University will be included in the show.

MAISON also collaborated with Fashion Week Connecticut and New Haven Fashion Week — organizations that help prospective designers begin their fashion career.

The club worked alongside Travis Bivans, the creative producer of Fashion Week Connecticut, who helped facilitate collaborations with local organizations, ran a model walk workshop and got models from Fashion Week Connecticut involved in the show.

The show is also sponsored by many different businesses. A few, such as Yepoda, COSRX, Tony's Chocolonely and KIKO Milano, will be providing products for gift bags that will be given to attendees.

Bryan Canales '29, who is part of MAISON's publicity team, said that he helped design flyers for the upcoming show. He described the club as a "good creative outlet."

"I think the coolest parts of MAISON are the student fashion designers," he said.

Canales remarked that publicity has played a larger role in the organization this year in an effort to garner interest from sponsors and attendees, especially because this year's show is at a larger venue.

"We need to do a better job of actually selling out the venue," Canales said. "Getting the tickets proves that we are deserving of this venue, that we can actually sell it out."

Tanksley said that MAISON has also made other changes within the organization for its upcoming show.

He referenced "The Pretty Boy Manifesto," an Instagram statement written by Jaxon Havens '26 after he decided not to present his work in the 2024 MAISON fashion show. In the statement, Havens said that the board members of MAISON were not "active in the construction of clothes" and that the collective did not offer financial support for its designers to offset the costs of materials. These factors, alongside exclusionary modeling practices, were part of his decision to not participate as a designer.

Tanksley said he stayed with MAISON as a "reformer" and built on the criticisms in Havens' piece to make improvements to the organization.

Tanksley said MAISON was also criticized for working with outside designers and styling clothes rather than making them in-house, which led to the creation of his design team.

He said the group established "more transparency with designers and models" this year, adding that MAISON does not scout models. He said MAISON made its existing process clearer when holding open casting calls for Yale students.

"You're putting a lot of yourself out there, and we want to really respect and be cognizant of that, right," Tanksley said. "Ultimately, I make the clothes, but without a model, it's just a pile of fabric."

He added that MAISON recently implemented a policy that limited one look per model to reduce the number of models who are not selected to walk in the fashion show. This year, 83 models were selected out of 102 who auditioned, according to Tanksley.

"Models come in, we measure them, we take their photos, then we pass them off to designers who then choose the models," Tanksley explained.

He said that if a model was not selected, it was because the garments that were already made didn't fit them.

MAISON's fashion show on Friday will feature a performance from the Shades of Yale, according to its flyer.

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Sterling library exhibit celebrates long history of tyops — er, typos

BY GEMARD GUERY
STAFF REPORTER

Yale opened a new exhibit focused on typos on Monday in the Hanke Exhibition Gallery in Sterling Memorial Library.

The exhibit, which is called "'Beauties of My Style': Errata and the Printed Mistake," explores the different ways that errata, or errors in printed writing, have been addressed and utilized across almost 500 years of history.

"As someone who, when I write something, can usually hardly read it again, the fact that so many authors would go to the trouble to not just suggest a correction, but that their readers would reproduce that correction in the book, was so powerful," Rachel Churner, one of the exhibit's curators and a lecturer in visual studies at The New School, said in an interview.

Churner curated the exhibit with Geoff Kaplan, a lecturer in graphic design at the Yale School of Art and a fellow in Jonathan Edwards College.

Churner and Kaplan co-own no place press, a publishing company that aims to uplift marginalized authors who may have nontraditional perspectives on a wide range of cultural and historical topics, according to its website.

The idea for the exhibit came after a conversation between Kaplan and Rachel Herschman, the exhibitions and publications program director for the Beinecke Rare Book and Manuscript Library.

Herschman, who is also a fellow in Jonathan Edwards, learned that Kaplan and Churner were already working on a book about errata for no place press, she said.

"I asked him to submit an exhibition proposal for the Hanke gallery, and I loved the proposal," Herschman said.

Kaplan looped Churner into the exhibition, and they continued the curatorial process together.

According to Herschman, the Hanke Gallery was selected to house the exhibit for its small size compared to the Beinecke. The gallery still maintains the same high standards of conservation, light and security that allow for the display of special collections materials. Herschman said the space was the "right size" for the "size of the story" Kaplan and Churner wanted to tell.

Research for the exhibit took over a year, mainly spearheaded by Kaplan as a faculty member, Kaplan said.

"We could frame this conversation into a story of self-flagellation, but we were intrigued by other, more intellectual, emotional ways of understanding the human condition," Kaplan said.

Churner and Kaplan both said that selecting what to include in the exhibit was challenging.

According to Churner, the Beinecke's extensive catalogs and archives made it difficult to narrow down a final selection. Churner noted that the exhibit could theoretically be curated two or three times with entirely new pieces.

One of the errata, "Thou shalt commit adultery," comes from a copy of the 1631 "Wicked" Bible. Most copies of the version containing that typo were immediately destroyed.

In the book on view in the gallery, viewers will find a correction written on the page of the Bible.

The errata slip of James Joyce's "Ulysses" that lists Joyce's more than 200 mistakes from the book's first edition is also in the exhibition.

A portion of the exhibition's name, in fact, refers to a statement written by Joyce before he released "Ulysses" where he describes his mistakes as "beauties of my style hitherto undreamt of."

Herschman and the curators hope the exhibition will show students and other visitors that mistakes are not only acceptable but also a source of celebration.

"Mistakes are perfectly acceptable, and maybe even necessary, in moments of knowledge production," Kaplan said. "The mistake, the goof, is part of that process."

The exhibit will remain on display until Nov. 29.

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GEMARD GUERY / CONTRIBUTING PHOTOGRAPHER
An exhibit called "'Beauties of My Style': Errata & the Printed Mistake" explores how both mistakes and corrections in printed materials can reframe the meaning of a written work.



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