

Patrick Kelly: Runway of Love
Master Script
Updated 050622

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[ENTRY EXPERIENCE]

[WALL QUOTE]

“I want my clothes to make you smile.” —Patrick Kelly

[INTRODUCTORY PANEL]

[195 words]

Patrick Kelly: Runway of Love

The groundbreaking American fashion designer Patrick Kelly (1954–1990) pushed the boundaries of fashion and style in the 1980s by turning it upside down, inside out, on its venerable fashion shoulders.

Kelly was primarily self-taught. His passion for design took him from Vicksburg, Mississippi, to Paris and catapulted him to stardom in less than a decade. After arriving in Paris in 1979, he spent several years working various jobs and, in 1985, opened his Parisian atelier with his business and life partner Bjorn Guil Amelan. Kelly produced playful yet sophisticated designs that expressed joy and addressed Blackness, systemic racism, and queer experience.

In 1988, a year after signing a contract with the American company Warnaco, Kelly became the first American and first Black designer to be invited into the prestigious French fashion association Chambre Syndicale du Prêt-à-Porter des Couturiers et des Créateurs de Mode. His meteoric rise, from selling his clothing on the streets of Paris to admission into this esteemed professional organization of ready-to-wear designers, was unprecedented and remains unmatched. His accomplishments and influence still resonate today.

Patrick Kelly: Runway of Love presents more than 75 fully accessorized ensembles, dating from 1984 to 1990. Join us on this journey through the storied life of this incomparable and prolific artist and fashion visionary.

[PHOTOGRAPHS]

Dilys Blum

The Jack M. and Annette Y. Friedland Senior Curator of Costume and Textiles
Philadelphia Museum of Art

Laura L. Camerlengo
Associate Curator of Costume and Textile Arts
Fine Arts Museums of San Francisco

Sequoia Barnes
Advising Scholar
The Gerald and Mary Ellen Ritter Memorial Fund Fellow
The Metropolitan Museum of Art

Petra Slinkard
Director of Curatorial Affairs
The Nancy B. Putnam Curator of Fashion and Textiles
PEM

Lydia Gordon
Associate Curator
PEM

theo tyson
Advising Scholar
Penny Vinik Curator of Fashion Arts
Museum of Fine Arts, Boston

[CONTENT WARNING SIGNAGE]

Kelly and his partner Bjorn Guil Amelan collected anti-Black, racist, and political memorabilia. This exhibition contains a display of selections from the collection that some may find upsetting. The Mississippi in Paris section aims to explore Kelly's intentions in collecting these objects during the 1980s. If you prefer not to engage with this the content, please continue to the next section.

[EXHIBITION CREDIT PANEL]

Patrick Kelly: Runway of Love is organized by the Philadelphia Museum of Art in collaboration with the Fine Arts Museums of San Francisco.

[PMA LOGO]

Monica E. Brown (1949–2015), Senior Collection Assistant for Costume and Textiles, provided curatorial support.

Unless otherwise noted, all works are by Patrick Kelly and gift of Bjorn Guil Amelan and Bill T. Jones in honor of Monica E. Brown to the collection of the Philadelphia Museum of Art.

The exhibition is made possible by the generosity of Carolyn and Peter S. Lynch and The Lynch Foundation, Angus and Leslie Littlejohn, and Susan and Appy Chandler. Additional support was provided by the individuals who support the Exhibition Incubation Fund: Jennifer and Andrew Borggaard, James B. and Mary Lou Hawkes, Kate and Ford O'Neil, and Henry and Callie Brauer. We also recognize the generosity of PEM's East India Marine Associates.

[LYNCH FOUNDATION LOGO]

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[OBJECT LABEL]
[PK-001.a-e]



Ensemble worn by Patrick Kelly for his final fashion show in 1989, 1980s

Overalls by Liberty (est. 1912, United States): cotton twill

T-shirt by Coup de Coeur (est. 1983, France): printed cotton knit

Cap by Pink Soda (est. 1983, England): cotton twill

Chuck Taylor All Stars by Converse (est. 1908, United States): cotton canvas and rubber

Patrick Kelly logo pin: plastic

Kelly's personal style reflected his exuberant personality and the ideals he presented in his ready-to-wear collections. The outfit you see here became his uniform. Kelly usually accessorized the look with a Dr. Martin Luther King Jr. button, colorful high-top sneakers, and a French bicycle cap embroidered with the word Paris. He maintained a similar look even for special occasions, dressing it up with an Yves Saint Laurent tuxedo jacket.

[SECTION 1: Runway of Love]

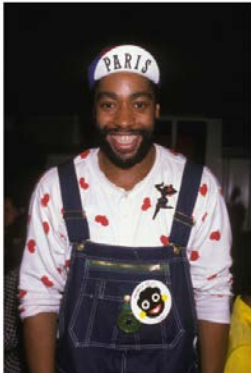
[THEME PANEL]

[135 words]

Patrick Kelly

Kelly was born in Mississippi at the height of Jim Crow, a time when the law enforced racial segregation in Southern states. Captivated by fashion at an early age, he felt the heart of his education came from his mother, grandmother, and the many Black women in his community. Later, he pursued studies in art history and Black history at Jackson State University, a historically Black university, and fashion at Parsons School of Design. In 1979, he left the United States in pursuit of creative freedom in Paris. After experiencing resounding success in the 1980s, Kelly suffered a premature death in 1990 from complications related to AIDS. Along with his lasting contributions to fashion, he is remembered for his sharp business acumen and generous, loyal, and down-to-earth personality.

[REFERENCE IMAGE]



© Frederic Reglain/Gamma-Rapho via Getty Images

[PLAYLIST LABEL]
[TWO COPIES—FOR ENTRY/EXIT]

[EAR ICON]

The playlist you hear in the gallery is a compilation of songs that Kelly favored. Some served as background tracks to his runway shows, while others, such as Billie Holiday's "All of Me," played as he worked.

- "Real Love" by Jody Watley and Louil Silas Jr.
- "Keys" by Wally Badarou
- "Fake" by Alexander O'Neal
- "Unforgettable" by Dinah Washington
- "The Way You Make Me Feel" by Michael Jackson
- "Respect" by Adeva
- "It Would Take a Strong Man" by Rick Astley
- "East" by Hiroshima
- "Whatever Lola Wants" by Sarah Vaughan
- "Make My Body Rock" by Jomanda
- "All of Me" by Billie Holiday
- "Gravity" by Brenda Russell
- "Packing Up, Getting Ready to Go" by Aretha Franklin, Joe Ligon, Mavis Staples, and the Franklin Sisters
- "Real Love" by El DeBarge
- "What Have You Done For Me Lately" by Janet Jackson
- "Kalimba" by Bob Berg
- "Never Too Much" by Luther Vandross
- "He Turned Me Out" by the Pointer Sisters
- "Mississippi Goddam" by Nina Simone

[SPECIAL THEME PANEL]
[140 words]

RUNWAY OF LOVE

For years, Kelly studied fashion and styled runway shows and display windows in Atlanta—and yet he could not break into the fashion world. He moved to New York to further his education, but he spent more time in the city’s Black and queer dance clubs than the classroom. In 1979, Kelly received a surprise gift from supermodel Pat Cleveland: a one-way ticket to Paris to try his luck at fashion. There, he spent several years as a freelance designer and, in 1985, he founded Patrick Kelly Paris with his business and life partner Bjorn Guil Amelan. In 1987, he signed a multimillion-dollar contract with the American apparel giant Warnaco. From 1985 to his last collection for Fall/Winter 1989–1990, Kelly produced 14 women’s wear collections. His work was deeply personal and drew inspiration from his own life and the people and places he loved.

[ANNOTATED OBJECT LABEL]
[PK-131.a-b]



Coat and dress

Fall/Winter 1986–1987

Chez Patrick Kelly collection

Coat: printed and quilted rayon

Dress: wool and spandex knit with plastic buttons

Earrings re-created for this exhibition

Modeled by Mounia (also known as Monique-Antoine Orosemane, born in Martinique)

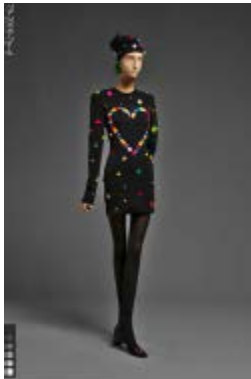
Kelly's energetic runway shows opened with the designer spray-painting a heart on the back wall of the stage in the spirit of urban street art. Wherever Kelly went, he brought people together. His studios, showrooms, and home were welcoming havens for friends old and new, especially for struggling and established Black fashion models with whom he worked and promoted in his shows.

[OBJECT LABEL]
[PK-002.a-b]



Dress and earring
Fall/Winter 1986–1987
Chez Patrick Kelly collection
Dress: wool and spandex knit with plastic buttons
Earring by David Spada (1961–1996, United States): metal
Private collection (earring)

[OBJECT LABEL]
[PK-003.a-d]



Ensemble
Fall/Winter 1987–1988
Dress and hat: wool and spandex knit with plastic buttons
Shoes: suede with plastic
Modeled by Lu Celia Sierra (born about 1964)

[ANNOTATED OBJECT LABEL]
[PK-004.a]



Ensemble
Fall/Winter 1988–1989
More Love collection
Dress: wool and spandex knit
Brooches: plastic and rhinestones
Shawl: nylon net with paper and flocked viscose

In 1985, Kelly commented, “My idea is to make a fashionable line, like [Claude] Montana, like [Thierry] Mugler, like everybody, but at a real price.” The More Love collection featured designs with embroidered hearts, sequin hearts, and plastic heart brooches. To keep wholesale costs down, the dresses were sold with separately packaged buttons, bows, and hearts that wearers could pin on themselves, thus avoiding the high duty on embellished garments imported to the United States.

[ANNOTATED OBJECT LABEL]
[PK-005.a-b]



Bridal ensemble

Fall/Winter 1988–1989

More Love collection

Bodysuit: wool knit

Headpiece with veil: paperboard with synthetic leather, velvet, and plastic; synthetic tulle veil by Maison Michel (est. 1936, France)

Modeled by Janet Chandler

Kelly was a showman who loved to play with tradition. Echoing the custom of ending a runway presentation with a bridal ensemble, American supermodel Janet Chandler concluded the More Love collection wearing this heart-shaped bodysuit, candy-box headpiece, and floor-length red veil. Kelly's lighting designer Thierry Dreyfus remembered, "We had people hide in the ceiling above the runway, and at the end of the show . . . they threw hearts. I remember Patrick looking up at the hearts like a child watching."

[MEDIA CREDIT LINE LABEL]

Styled by Kelly, American model Janet Chandler walks the runway enveloped by cascading paper hearts in the finale of the More Love collection presentation.

30 seconds in length

© 2021 Patrick Kelly Estate / Courtesy of the Philadelphia Museum of Art

[SECTION 2: Artistic Interludes / Beyond Design]

[SUBSECTION: Artistic Interludes]

[THEME PANEL]

[95 words]

ARTISTIC INTERLUDES

Kelly thrived on his many creative partnerships. In 1983, he collaborated with the Turin, Italy–based experimental design group Studio Invenzione, founded by Somali-born artist Marco Fattuma Maò and Italian-born architect Loredana Dionigio. Kelly created his first clothing collection with the group and later presented it in Milan during the ready-to-wear showings for Fall/Winter 1984–1985. *Progetto S’Cambia (Project S Change)* proposed clothing with interchangeable magnetic gadgets, which Kelly realized as decorative elements that snapped on and off. These two ensembles were presented in the accompanying video, *Sveglia la notte bruciando cacao (Wake Up the Night-Burning Cacao)*. The detachable elements anticipated the removable buttons and bows that Kelly would later incorporate into his fashions.

[OBJECT LABEL]
[PK-013.a-i]



Ensemble

Fall/Winter 1984–1985

Patrick Kelly for Studio Invenzione

Jacket: cotton and acrylic knit with decorative snaps

Top: wool, angora, and nylon knit

Trousers: cotton knit

Gloves: suede with plastic decorative snaps

Decorative snaps: leather, plastic, rubber, laminate, and metal

[ANNOTATED OBJECT LABEL]
[PK-014.a-w]



Ensemble
Fall/Winter 1984–1985
Patrick Kelly for Studio Invenzione
Jacket, vest, and dress: cotton and acrylic knit
Shoes: snakeskin with decorative snaps
Decorative snaps: leather, plastic, rubber, laminate, and metal

[MEDIA CREDIT LINE LABEL]

In 1983, Kelly collaborated with the experimental design group Studio Invenzione in Turin, Italy, on *Progetto S’Cambia* with Marco Fattuma Maò. Kelly’s clothing designs for the project were realized as a commercial fashion collection the following year for the Milan ready-to-wear showings for Fall/Winter 1984–1985. Clips from the accompanying video directed by Maò are seen here.

About 2 minutes in length

Sveglia la lec bruciando cacao (Wake Up the Night-Burning Cacao) (1984–85), directed by Marco Fattuma Maò for Invenzione. By permission of Marco Fattuma Maò, fondaazione.com

[SUBSECTION: Beyond Design]

[SPECIAL THEME PANEL]

[95 words]

BEYOND DESIGN

Kelly was a visual thinker and storyteller. Mary Ann Wheaton, former CEO and president of Patrick Kelly Inc., described him as having “the fastest brain on the planet.” His originality and unique designs were conveyed through his ensembles, runway presentations, and advertisements for Patrick Kelly Paris, but also in humorous fashion sketches, provocative and controversial invitations, and personal portraits styled in collaboration with the world’s greatest photographers. Some of his most poignant private artworks were collages, which included tributes to his parents and to his muse, American-born Black entertainer and activist Josephine Baker.

[ANNOTATED OBJECT LABEL]
[PK-128]



LIFE, about 1986

Collage of cut printed (lectrophotography and offset lithographs) and colored papers, playing cards, fabric flowers, plastic doll, and button with embossed metallic stickers and applied watercolor

Kelly utilized collage as a visual diary and a method to explore the legacies of people important to him. This collage celebrates his parents, who appear in a warm embrace. Much like his design practice, Kelly's collages manifest his singular ability to use seemingly disparate themes, subjects, and materials to form new, unique wholes.

[ANNOTATED OBJECT LABEL]
[PK-017]



Zig (Louis Gaudin)
1900–1936, France

Cover illustration for “Voulez-vous de la Canne à Sucre?” sheet music, 1930
Lithograph

American-born French entertainer Josephine Baker was Kelly’s favorite muse. He acquired this sheet music because Baker performed this French vaudeville song, the title of which translates to “Do You Want Sugarcane?” in the 1930s at the Casino de Paris. Kelly was fascinated by the way Baker embellished choreography with comedic steps, facial expressions, and fabulous costumes.

[OBJECT LABEL]
[PK-015]



Invitation for Patrick Kelly Spring/Summer 1989 runway show, 1989
Designed by Christopher Hill (1959–1990, United States)

Offset lithograph

[OBJECT LABEL]
[PK-016]



Patrick Kelly folder, 1989
Designed by Christopher Hill (1959–1990, United States)
Offset lithograph

[ANNOTATED GROUP OBJECT LABEL]

[PK-018, PK-019, PK-020, PK-021, PK-022, PK-023, PK-024, PK-025]



Selection of Patrick Kelly collection presentation invitations, 1985–89
Offset lithograph

Kelly's invitations included graphics that expressed themes explored in forthcoming collections. Many featured the designer's sources of inspiration, such as parodies of Leonardo da Vinci's *Mona Lisa* and fashion leaders like Gabrielle "Coco" Chanel. Kelly also promoted his collection of anti-Black memorabilia and disseminated these images across his brand, demonstrating his determination to inject race into the field of fashion.

[SECTION 3: Fast Fashion]

[THEME PANEL]

[135 words]

NEW IN TOWN

Kelly had limited pattern-drafting skills and financial resources. When he arrived in Paris, he had to think creatively about garment construction. Using a borrowed sewing machine, Kelly made coats with a single seam and body-conscious dresses with edges left raw, cut directly from rolls of tubular cotton knits purchased from a local street market. He sold his coats on a corner in Saint-Germain-des-Prés while his model friends paraded nearby in his brightly colored dresses. When asked who designed them, they responded, “Patrick Kelly. He’s new in town.”

Kelly’s early ready-to-wear designs embodied 1980s “fast fashion” which, at that time, referred to simple, narrow silhouettes paired with interchangeable pieces that ensured maximum impact for minimal cost. Fast fashion of the 1980s responded to fluctuating trends and allowed designers to experiment in their use of fabrics.

[WALL MURAL CREDIT LINE LABEL]



Kelly in his studio at 17 rue de Mail, Paris, preparing the Spring/Summer 1986 collection. Courtesy of the Estate of Patrick Kelly. Scan by Randy Dodson / Fine Arts Museum San Francisco

[OBJECT LABEL]
[PK-006.a-e]



Ensemble
Spring/Summer 1985
Bandeau: cotton knit
Skirt: cotton and acrylic knit
Earring: metal

[ANNOTATED OBJECT LABEL]
[PK-005.a-b]



Dress, 1985

Earring, after 1985

Dress: wool knit

Earring: metal with faux pearls

Bracelet re-created for this exhibition

Kelly was a perceptive marketer and often provided his model friends with dresses he sewed himself to wear on casting calls. Françoise Chassagnac, owner of the pioneering French boutique Victoire, was impressed with what she saw and introduced Kelly to fashion editor Nicole Crassat. The meeting resulted in a six-page photography spread in French *Elle*. For an up-and-coming designer, it was a unique accomplishment.

[ANNOTATED OBJECT LABEL]
[PROP – MAGAZINE]

“Les Tubes de Patrick Kelly,” photographed by Oliviero Toscani for French *Elle*,
February 1985
Private collection

The first Patrick Kelly Paris commercial collection was featured in a spread in French *Elle*. This high-profile exposure drew the attention of buyers at the prestigious American stores Bergdorf Goodman and Marshall Field & Company.

[ANNOTATED GROUP OBJECT LABEL]
[PK-010.a-b and PK-009.a-c]



Ensemble

Dress and wrap: cotton and acrylic knit with synthetic satin drawstrings
Earrings: metal

Dress and gloves

Cotton and nylon knit
Earring re-created for this exhibition

Ensembles from Spring/Summer 1986

New York-based Bergdorf Goodman was the first store to special order the Patrick Kelly tube dresses featured in *Elle* and displayed them in its 57th Street windows reserved for new designers. Kelly sewed the order himself to meet their tight deadline. His success prompted the Paris boutique Victoire to offer the designer workspace above its shop, where it continued to oversee production and shipping of Kelly's

collections through Spring/Summer 1987. During that time, Kelly also produced exclusive designs for the boutique.

[OBJECT LABEL WITH ANNOTATION]

[PK-007.a-d]



Ensemble

Fall/Winter 1986–1987

Chez Patrick Kelly collection

Double-knit angora wool

Philadelphia Museum of Art, gift of Ellie Wolfe, 2014-68-1a-h

In Paris, Kelly remained close to people with whom he previously worked. This ensemble was made for Ellie Wolfe, owner of the accessory showroom at the Atlanta Apparel Mart, where Kelly worked as an assistant during 1974–78. He often used a knit jersey fabric in his designs similar to that used for sweatshirts. Like the clothing he sold on the streets of Paris, these examples were comfortable, easy to wear, and flattering to many figures.

[ANNOTATED OBJECT LABEL]
[PK-008.a]



Coat, 1985
Cotton knit

Since Paul Poiret first introduced his one seam coat in 1919, other fashion designers, including Cristóbal Balenciaga in 1961 and Issey Miyake in 1976, have taken up the challenge of creating garments that were an exercise in minimal cutting and economy of line. Taking inspiration from Miyake's coat a decade later, Kelly's version became a fashion staple. It was offered in different weights of fabric with slight variations to the style. The coat featured here is the same as those Kelly sold on the sidewalk, a style so popular it was also featured on a poster for the sixth Festival de la Mode.

[GROUP OBJECT LABEL WITH ANNOTATION]
[PK-132.a and PK-011.a-d]



Ensembles
Spring/Summer 1987

Convertible swimsuit, earrings, and bracelet
Nylon and spandex knit
Earrings and bracelet by Harmony of Harlem (est. 1980s, New York): painted papier-mâché

Convertible swimsuit
Nylon and spandex knit
Hat and earrings re-created for this exhibition

Design ingenuity was a hallmark of Kelly's practice. In the mid-1980s, he produced these innovative swimsuit/dresses, which convert from floor length to mini by hiking the skirts up at the hips and into swimsuits by rolling the skirts up to the waist. At the same time, he worked anonymously for the French luxury swimwear company Eres Paris, creating a separates collection that coordinated with the company's swimwear and cover-ups.

[CONTENT WARNING SIGNAGE]

Kelly and his partner Bjorn Guil Amelan collected anti-Black, racist, and political memorabilia. The Mississippi in Paris section aims to explore Kelly's intentions in collecting these objects during the 1980s. One of the displays contains selections from the collection that some may find upsetting. If you prefer not to engage with the content, please continue to the next section.

[SECTION 4: Mississippi in Paris]

[THEME PANEL]

[150 words]

MISSISSIPPI IN PARIS

Kelly constructed the Patrick Kelly Paris brand around his Black and queer cultural identity, and the collections embodied his larger-than-life personality. While he held a deep love for Mississippi and pride in his Southern roots, he endured racial violence and homophobia when he lived there. Following in the footsteps of other Black American entertainers, artists, and writers, Kelly's 1979 move to Paris offered him a safer haven and creative freedom.

In Paris, Kelly and his partner Bjorn Guil Amelan began to collect objects that spoke to his understanding of his Black identity. They collected anti-Black, racist, and political memorabilia, including advertisements and knickknacks displaying stereotypes of Black people. Kelly reappropriated the disturbing and derogatory images for his designs by reconceptualizing them as distinct and humorous. Although his choices remain the subject of much criticism and debate, Kelly was unapologetic about his engagement with the visual culture and history of anti-Black racism.

Selections are from the memorabilia collection of Patrick Kelly and Bjorn Guil Amelan, lent by Bjorn Guil Amelan and Bill T. Jones.

[SPECIAL THEME PANEL]
[135 words]

MATRIARCHAL MUSES

Kelly was raised in Mississippi, which was considered one of the most racist states in the country in the 1950s and 1960s. With strong Black women as his supportive foundation, Kelly took exceptional pride in his Southern origins, even once declaring, “At the Black Baptist church on Sunday, the ladies are just as fierce as the ladies at Yves Saint Laurent couture shows.” His mother Letha May Rainey Kelly taught him to draw and his aunt Bertha Rainey Thomas, a seamstress, taught him to sew. He said his grandmother Ethel Viola Bernard Rainey “was the backbone of a lot of my tastes. She was always so pretty to me.” Inspired by the mismatched buttons Rainey used to mend his childhood shirts, Kelly went on to adopt colorful buttons as his signature.

[REFERENCE IMAGE]



IMAGE: Kelly with his grandmother Ethel Viola Bernard Rainey in his Parisian atelier. Courtesy of the Estate of Patrick Kelly. Scan by Randy Dodson / Fine Arts Museums of San Francisco

[INTERPRETIVE BUTTON ACTIVITY]



BUTTONS, BUTTONS, BUTTONS

Patrick Kelly loved buttons.

When he was a young boy, his grandmother mended his shirts with mismatched buttons. Their colors and textures made his clothes more fun. When Kelly began designing clothes, he used buttons in a decorative way: creating dresses with hundreds of mismatched buttons in different sizes.

Kelly wanted his clothes to make people smile so his buttons often took the shape of a heart. What shapes and patterns make you smile? Place the buttons on a silhouette to create your own design.

Take a picture and share online with #PatrickKelly and #RunwayofLove

[GROUP OBJECT LABEL]

[PK-030.a-c, PK-031.a, and PK-029.a-b]



Ensembles, Fall/Winter 1986–1987
Chez Patrick Kelly collection

Dress

Wool knit with plastic buttons

Earrings re-created for this exhibition

Dress and earrings

Dress: wool knit with plastic buttons

Earrings by David Spada (1961–1996, United States): anodized aluminum

Dress and earrings

Dress: wool knit with plastic buttons

Earrings by David Spada (1961–1996, United States): anodized aluminum, repurposed from pendant

Modeled by Rebecca Ayoko (born 1960, Ghana)

[ANNOTATED OBJECT LABEL]
[PK-032.a-b]



Dress and earring

Fall/Winter 1987–1988

Dress: wool and spandex knit with plastic buttons

Earring: plastic, repurposed from Patrick Kelly button brooch

Philadelphia Museum of Art, gift of Marvin Levitties, 2004-131-1 (earring)

Kelly sewed a collage of differently sized buttons to the knit ground of this dress to create the illusion of a bolero, a short, tailored jacket. The hand sewing of so many buttons was extremely labor-intensive. To keep costs down, Kelly's designs became less dense and more abstract. Later, the dresses were sold untrimmed with separately packaged buttons, bows, and brooches that wearers could pin on themselves.

[ANNOTATED OBJECT LABEL]
[PK-012.a-c]



Ensemble

Fall/Winter 1987–1988

Custom design for the Festival de la Mode, Galeries Lafayette, Paris

Dress, bodysuit, overskirt, and gloves: nylon

Earrings re-created for this exhibition

Kelly created this elegant cocktail dress with an overskirt based on an apron for the Festival de la Mode held at the famed Paris department store Galeries Lafayette. He chose to reconceive and update the polka dot work dress and apron, a look associated with the image of Aunt Jemima, a name for the pancake mix and syrup brand that is considered a racialized caricature of Black female domestic workers.

[ANNOTATED OBJECT LABEL]
[PK-034.a-b]



Coatdress and convertible bag/scarf
Fall/Winter 1987–1988
Acetate and viscose

Kelly used the alligator, which is found throughout his home state of Mississippi and served as the mascot for his high school, as the basis for this playful faux alligator coatdress. The whimsical shoulder bag design can convert into a neck scarf.

[ANNOTATED OBJECT LABEL]
[PK-036.a-b]



Ensemble
Fall/Winter 1987–1988
Apron dress: cotton
Jumpsuit: wool and acrylic knit
Earring: metal

Kelly adopted oversized denim bib overalls as part of his personal style, but he also reinterpreted the durable fabric into fashionable feminine silhouettes. From this denim apron dress paired with a brick-patterned knitted jumpsuit to baby-doll dresses and sequined denim evening dresses, Kelly's selection of denim serves as symbolic reference to the rural South and Black laborers, tenant farmers, and civil rights activists.

[ANNOTATED OBJECT LABEL]
[PK-035.a-d]



Dress and purse
Fall/Winter 1987–1988
Dress: cotton
Purse: synthetic
Earrings, Spring/Summer 1987: metal and plastic

This baby-doll dress, accessorized here with a satin lunchbox handbag and miniature cement truck earrings, was a bestseller at Bonwit Teller & Company department stores in the US. Kelly's signature use of denim also brought him to the attention of Benetton. He designed two collections anonymously in 1987 and 1988 for the Italian fashion brand.

[SUBSECTION: Anti-Black & Racist Memorabilia]

[SPECIAL THEME PANEL]

[185 words]

ANTI-BLACK AND RACIST MEMORABILIA

“I get a lot of criticism from Blacks, and from whites and from everybody about who I am and my image. And with the Blacks I always say, if we can’t deal with where we’ve been, it’s gon’ be hard to go somewhere.”

Kelly and his partner Bjorn Guil Amelan collected objects that depict racist representations of Black people to ensure that visual evidence of racism would not disappear. Kelly sought to subvert the harmful imagery of caricature by dismantling and repurposing their power. Specifically, Kelly reappropriated the supercharged image of the golliwog as his logo and as a motif across many designs. The golliwog is a racist, fictional Black children’s character that appeared in the late 1800s and featured dark black skin, big white eyes, and exaggerated red lips.

While Kelly was consistently met with commentary and controversy about reproducing and perpetuating the golliwog and other images, he worked in the spirit of the Black radical imagination. He envisioned an aesthetic that represented the possibilities of what can and could be by directly inserting race into the conversation.

[REFERENCE IMAGE]



IMAGE: Photograph from the Patrick Kelly Paris Spring/Summer 1987 runway invitation. Courtesy of the Estate of Patrick Kelly. Scan by Randy Dodson / Fine Arts Museums of San Francisco

[OBJECT LABEL]
[PK-043 and PK-060]



Plaque for Patrick Kelly Paris, 6 rue du Parc Royal, 1987–90
Clear float glass and vinyl
Lent by Bjorn Guil Amelan and Bill T. Jones

Patrick Kelly Paris shopping bag, 1980s
Offset lithograph printed on shopping bag
Lent by Bjorn Guil Amelan and Bill T. Jones

[SPECIAL THEME PANEL]
[125 words]

EXUBERANT ATELIER

“This place is like me. Your pretensions dissolve when you walk through that door.”

Kelly’s exuberant Marais district atelier and its contents served as catalysts for his collections and as a hub for the designer’s close network of diverse friends, colleagues, and collaborators. His studio was spotlighted in an article by Michael Gross in the September 1989 issue of *Architectural Digest*. The author noted that the interior included “numerous portraits of and by Kelly . . . a [satirical] postcard collection of the *Mona Lisa* . . . Josephine Baker busts, costumes, and portraits . . . hundreds of Aunt Jemima dolls (many made by his mother); dozens more black dolls . . . [and] African sculptures.”

[REFERENCE IMAGES]



IMAGE: Kelly’s studio in *Architectural Digest*, September 1989. Photographs by Simon Brown. © Condé Nast

[ANNOTATED OBJECT LABEL]
[PK-039.a-f]



Ensemble

Spring/Summer 1986

Dress and gloves, printed by Bianchini-Férier (est. 1888, France): cotton and nylon knit

Mask: paper with wood and hemp

Shoes by Maud Frizon (est. 1969, France): leather

American-born English writer Florence Kate Upton created the golliwog for a series of children's books published in 1895. The character was based on an American blackface minstrel doll that Upton played with as a child. Subsequently, the golliwog became a popular children's doll in the US and UK, and, by the mid-1900s, it was a symbol of racist and anti-Black stereotyping.

Kelly repurposed the image of the golliwog as the logo for his brand Patrick Kelly Paris and featured the image prominently in his Spring/Summer 1986 collection. He went on to use the golliwog for his shopping bags, which American stores considered too controversial for distribution in the US.

[OBJECT LABEL]
[PK-040.a-d]



Dress and earring
Fall/Winter 1986–1987
Chez Patrick Kelly collection
Dress: wool, angora, and spandex knit with plastic buttons
Earring by David Spada (1961–1996, United States): metal
Private collection (earring)

[OBJECT LABEL]
[PK-133.a]



Dress and bracelet
Fall/Winter 1986–1987
Chez Patrick Kelly collection
Dress: wool, angora, and spandex knit with plastic buttons
Bracelet by David Spada (1961–1996, United States): metal
Private collection (bracelet)

[ANNOTATED OBJECT LABEL]
[PK-041.a-e]



Ensemble

Spring/Summer 1986

Top and skirt: polyester with synthetic lace

Bodysuit: cotton and acrylic knit

Earrings and necklace: metal with synthetic roses and plastic dolls

This white lace ensemble—with references to West Indian and Creole fashions—is worn with a necklace and earrings that combine artificial roses and the miniature Black baby dolls that Kelly handed out as brooches. When questioned about this practice, Kelly remarked in a 1989 issue of *Essence*, “You know why some people are hung up with them? It’s because they can’t deal with themselves. Recently somebody Black told me they were harassed about wearing the Black baby-doll pin. And I thought, You can wear a machine gun or camouflage war outfit and people think it’s so chic, but put a little Black-baby pin and people attack you. I do these things so we don’t forget each other.”

[ANNOTATED OBJECT LABEL]
[PK-042.a-g]



Ensemble

Spring/Summer 1988

Jacket made from Vogue Individualist Pattern 2077: cotton

Skirt: printed cotton

Shoes by Maud Frizon (est. 1969, France): leather

Earrings and brooch: painted papier-mâché

Reproduction jacket made by Paula M. Sim, Philadelphia Museum of Art, 30-2014-1

Modeled by Mounia (also known as Monique-Antoine Orosemane, born in Martinique)

Kelly's Spring/Summer 1988 collection was the first produced under the multimillion-dollar contract that Warnaco and the designer signed in July 1987. It included references to Southern Black culture and racial stereotypes that many found discomforting. He explained in *American Way* in 1988: "I know a lot of my friends that ain't going to put on no bandanna dresses because they figure, 'I don't need to look like Aunt Jemima.' . . . My grandmother was a maid, a cook, and a cleaning lady, and I loved her. So I don't care, I don't have that hangup. I wish she could have been just sittin' on the porch, rocking and doing mint juleps, but she couldn't. She had to take care of us."

[SPECIAL THEME PANEL]
[180 words]

JOSEPHINE BAKER

Black. Queer. Expat. Kelly shared each of these identities with the artist, activist, and humanitarian Josephine Baker (1906–1975), an international icon of the roaring 1920s. Baker catapulted to fame entertaining audiences in Paris, a city known to exoticize and fetishize Blackness and Black bodies as a means of modernity. Baker played into this, introducing her famous banana skirt for her performance of "La Folie du Jour" at the Folies Bergère in 1926.

This ensemble was iconic for Kelly. For his Fall/Winter 1986–1987 runway presentation, he created a collection based on Baker's banana skirt costume. But Kelly went deeper, channeling her in his artistry. Like Kelly, Baker remixed anti-Black sentiments and stereotypes as a means of subverting racism. While both were criticized for perpetuating this painful living history, their ideologies were in sync: Kelly's desire to make people smile was in the spirit of Baker's quip that "nobody hates a cute, funny Black girl." Kelly and Baker reclaimed racist images and ideas that would have otherwise harmed them, offering a heroic vulnerability rooted in hope and love.

[REFERENCE IMAGE]



IMAGE: Walery, promotional photograph of Josephine Baker in banana skirt costume from her performances of "Un Vent de Folie" at Folies Bergère, 1927

[OBJECT LABEL]
[PK-129]



Collage of Josephine Baker, 1985–89
Collage of cut printed (electrostatic and offset lithographs), colored, and brown wrapping papers with felt tip marker
Lent by Bjorn Guil Amelan and Bill T. Jones

[OBJECT LABEL]
[PK-127]



Collage of Josephine Baker, 1985–89
Collage of cut printed (offset lithographs) and colored papers, fabric bows, and flowers with embossed metallic stickers and applied watercolor
Lent by Bjorn Guil Amelan and Bill T. Jones

[OBJECT LABEL]
[PK-078]



Collage of Josephine Baker, 1985–89

Collage of cut papers with graphite and watercolor on three separate sheets of paper

Lent by Bjorn Guil Amelan and Bill T. Jones

[SHARED ANNOTATED OBJECT LABEL]
[PK-076.a-b and 2016.492.1-2]



Coat and scarf

Fall/Winter 1986–1987

Coat: rayon, printed by Bianchini-Férier (est. about 1880, France)

Scarf: silk, printed by Bianchini-Férier (est. about 1880, France)

Tube top and pants/skirt

Fall/Winter 1987–1988

Chez Patrick Kelly collection

Wool knit

Museum of Fine Arts, Boston, gift of Bjorn G. Amelan and Bill T. Jones, 2016.492.1-2

The design for this fabric is based on French poster artist Paul Colin's lithograph of American-born Black performer Josephine Baker. The Harlem-assembled review *La Revue Nègre* starred Baker and took Paris by storm when it debuted in 1925 at the Théâtre des Champs-Élysées. Kelly owned a large collection of Baker memorabilia, including the sequined bodysuit worn for her final performance in 1975 at the Bobino music hall in Paris.

[REFERENCE IMAGE]

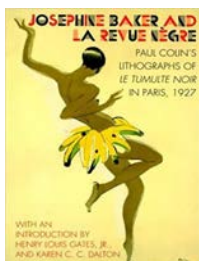


IMAGE: Paul Colin, Josephine Baker lithograph, 1927. Photograph by Kathy Tarantola/PEM

[MEDIA CREDIT LINE LABEL]

Runway footage of Fall/Winter 1986–1987 collection presentation.

About 4 minutes in length

© 2021 Patrick Kelly Estate / Courtesy of the Philadelphia Museum of Art

[SPECIAL THEME PANEL]
[130 words]

PAT CLEVELAND

American supermodel Pat Cleveland and Kelly both idolized entertainer Josephine Baker. Cleveland began giving animated performances impersonating Baker—but not personifying her—as early as the 1970s. Both Baker and Cleveland employed formulaic comic routines based on stereotyped depictions of Black Americans. Yet Cleveland’s interpretation of Baker’s famous dance in the banana skirt costume was highly spirited during the finale of Kelly’s Fall/Winter 1986–1987 collection fashion show. She lip-synced to Baker’s singing and pranced up and down the runway. Cleveland wore dark makeup to make her eyes pop and exaggerated her facial expressions with vibrant red lips. The charade worked, and the audience immediately recognized Baker’s aesthetic on Cleveland’s body. For Kelly, Cleveland’s channeling of Baker was not only paying homage to his ultimate muse, but also resurrecting her.

[ANNOTATED OBJECT LABEL]
[PK-077.a-c]



Patrick Kelly

In collaboration with David Spada (1961–1996, United States)

Dance costume with skirt, bottom, and bra

Fall/Winter 1986–1987

Chez Patrick Kelly collection

Skirt: plastic with rubber straps

Bottom: synthetic fabric

Bra: anodized aluminum with rubber straps

Earrings and bracelets re-created for this exhibition

Modeled by Pat Cleveland (born 1950, United States)

Model Pat Cleveland wore this ensemble for her interpretation of Baker's dance originally performed at the Folies Bergère in 1925. David Spada's coiled wire bra was a reference to artist Alexander Calder's famous wire sculptures of Baker. It was originally conceived with artist Keith Haring for Jamaican-born singer, actress, and model Grace Jones's 1984 performance at Paradise Garage. Kelly's friend, designer Mel West, reflected on the opportunities available to Black Americans in Paris during Baker's time and in the late 1980s: "We both agreed that we couldn't get off the ground in the United States. Paris at the time was like being back in 1925—a Josephine Baker revival."

**[ANNOTATED GROUP OBJECT LABEL]
[PK-026.a-e AND PK-027.a-b]**



Ensemble

Dress: wool and spandex knit

Boots and handbag by Maud Frizon (est. 1969, France): leather

Earring: plastic, repurposed from Patrick Kelly button

Philadelphia Museum of Art, gift of Ellie Wolfe, 2014-68-5a (earring)

Dress and earring

Dress: wool and spandex knit with metal bows

Earring: metal, repurposed from Patrick Kelly brooch

Ensembles from Fall/Winter 1988–1989

More Love collection

Kelly thrived on his collaborations. For each one of his runway shows, shoe designer Maud Frizon made more than 400 pairs of footwear and numerous handbags. Frizon, who was known for using expensive and everyday materials together in unusual combination, remarked, “He knew exactly what he wanted—very sexy for shoes, colorful, and very simple.”

[ANNOTATED OBJECT LABEL]
[PK-028.a-d]



Ensemble

Fall/Winter 1988–1989

More Love collection

Jacket, skirt, and gloves: cotton velveteen with metal

Bracelet and earring by Edouard Rambaud Paris (est. 1984, France): metal

Modeled by Lu Celia Sierra (born about 1964)

Kelly commented on his suits made with embroidered and real nails: “If they don’t want to be in love with you, nail them to the wall until they are ready, then release them.”

[ANNOTATED OBJECT LABEL]
[PK-033.a-c]



Ensemble
Fall/Winter 1988–1989
More Love collection
Coat: synthetic fur
Dress: nylon and Lycra knit
Headband: synthetic fur, satin, and velvet

Teddy-bear mania hit the runway for Fall/Winter 1988–1989. No fewer than five French and Italian designers and fashion houses featured the stuffed toys on coats that season. For Kelly, the teddy bear held personal significance: the given name of his business and life partner Bjorn means “bear.”

[WALL MURAL CREDIT LINE LABEL]



Photograph by Oliviero Toscani. Courtesy of the Estate of Patrick Kelly. Scan by Randy Dodson / Fine Arts Museums of San Francisco

[ANNOTATED OBJECT LABEL]
[PK-037.a-c]



Ensemble
Spring/Summer 1988
Dress: linen with cotton embroidery
Hat: woven straw with printed cotton
Earring: metal

By the late 1980s, reproductions and variations of traditional African textile designs and the use of animal prints referencing the continent's wildlife became an integral part of the global fashion vocabulary. Kelly's creative use of these patterns reinforced his identification with his heritage while linking his designs to an international market. The faux stitching on this linen fabric is made to look like pieces of raffia Kuba cloth from the Democratic Republic of the Congo. The hat is constructed from a basket attached to a headband covered in a machine-printed fabric based on handwoven strip Kente cloths of Ghana.

[OBJECT LABEL]
[PK-038.a-b]



Dress and bracelets
Spring/Summer 1988
Dress: printed cotton
Bracelets: suede and leather
Modeled by Mounia (also known as Monique-Antoine Orosemane, born in Martinique)

[WALL MURAL CREDIT LINE LABEL]



Patrick Kelly's Spring/Summer 1988 advertising campaign. Photograph by Oliviero Toscani. Courtesy of the Estate of Patrick Kelly. Scan by Randy Dodson / Fine Arts Museums of San Francisco

[SECTION 5: Hot Couture]

[THEME PANEL]

[185 words]

HOT COUTURE

“My granny told me nobody had time for black women. I said, ‘I will.’”

When Kelly was about the age of six, his grandmother Ethel Viola Bernard Rainey brought him copies of *Vogue* and *Harper’s Bazaar* from her domestic job in white employers’ homes. He immediately noticed that the magazines did not include Black models. From that early age, he vowed to design clothes for all women.

In 1970, he attended the Ebony Fashion Fair, which presented high-end designs to Black Americans across the country. The fair celebrated confidence, beauty, and style. In 1974, Kelly moved to Atlanta and designed window displays for the Yves Saint Laurent Rive Gauche boutique’s ready-to-wear collections. Both experiences had a profound impact on his appreciation for and understanding of fashion history.

In Paris, Kelly was introduced to haute couture while working briefly with Paco Rabanne on his Fall/Winter 1981–1982 collection. While Kelly held haute couture and couturiers in high regard, many of his presentations parodied fashion show traditions and riffed on the work of designers Gabrielle “Coco” Chanel, Elsa Schiaparelli, Yves Saint Laurent, and Madame Grès. The French loved him and his irreverent approach.

[ANNOTATED OBJECT LABEL]
[PK-126.a-b]



Dress and gloves
Fall/Winter 1987–1988
Mock-Couture collection
Wool and nylon knit
Earrings re-created for this exhibition

In July 1987, Kelly presented his first made-to-order collection for private clients at his showroom at 6 rue du Parc Royal. He referred to the collection as Mock-Couture since he presented it unofficially during Paris Fashion Week. The collection parodied the runway shows of the 1950s and 1960s, in which models carried a card with the style number. Following the show, New York's exclusive Park Avenue boutique Martha picked up the extensive 52-piece collection, calling it Wink of the Eye Haute Couture. For Kelly, it was a dream come true.

[REFERENCE IMAGE]



IMAGE: Show at Chanel Headquarters, rue Cambon, Paris, about 1960. © Giancarlo Botti/Gamma-Rapho via Getty Images

[ANNOTATED OBJECT LABEL]
[PK-086.a-c]



Ensemble
Fall/Winter 1986–1987
Chez Patrick Kelly collection
Dress and wrap: wool, nylon, and angora knit
Earring: metal
Modeled by Janet Chandler

Kelly revered Madame Grès as fashion's greatest couturier. Grès was the master of draping and manipulating fabric into Greek goddess–like silhouettes. Kelly's lack of pattern-drafting skills led him to develop his own method of draping and pinning fabric into shapes that required little or no cutting. His versions of Grès's silhouettes included body-conscious knitted dresses with wraps worn in various ways, including draped around the hips, tied toward one side or tied together to form an overskirt or apron.

[ANNOTATED OBJECT LABEL]
[PK-088]



Dress

Spring/Summer 1988

Mock-Couture collection

Polyester, acetate, and spandex with printed nylon knit

In January 1988, Kelly again unofficially presented a small collection of made-to-order designs during the season's traditional haute couture presentations. The collection paid homage to three couturiers whom he greatly admired: Madame Grès, Elsa Schiaparelli, and Christian Dior. This black jersey mini-dress draped in black-and-white polka dots dedicated to Madame Grès reinterpreted her iconic classic style.

[ANNOTATED OBJECT LABEL]
[PK-087.a-b]



Dress and shoes

Fall/Winter 1988–1989

More Love collection

Dress: wool, acrylic, and Lycra knit

Shoes by Maud Frizon (est. 1969, France): leather with suede appliqué

Each of Kelly's collections included three versions of each style. He also sent his models down the runway in threes. "Three is my favorite number," Kelly stated in the *Atlanta Journal* in 1988. "Every time I have something happen that brings me pleasure, it has been in threes." Here even the "pool ball" shoes feature Kelly's lucky number 3, while the dress includes its own attached wrap, which can be worn many ways.

[ANNOTATED OBJECT LABEL]
[PK-079.a-d]



Dress, gloves, and earrings

Fall/Winter 1988–1989

More Love collection

Dress and gloves: wool and spandex knit with plastic pearls

Earrings: metal and plastic pearls

Modeled by Kimi Kahn (also known as Kiane)

Kelly's playful personality often spilled over into his runway designs. The Fall/Winter 1988–1989 collection, titled Miss Cou Cou, was a spoof on the fashions of Gabrielle “Coco” Chanel. This dress covered with pearls is a nod to Chanel's signature use of fake pearls.

[ANNOTATED GROUP OBJECT LABEL]
[PK-080.a-l and PK-081.a-d]



Ensemble

Jacket and skirt: wool and acrylic with plastic and metal buttons and rayon ribbon

Gloves: wool knit with metal and plastic buttons

Brooches and earrings: metal and plastic

Ensemble

Jacket and skirt: wool and acrylic with metal and plastic buttons

Top: wool and spandex knit

Gloves: wool knit with metal and plastic buttons

Earrings: metal and plastic buttons

Ensembles from Fall/Winter 1988–1989

More Love collection

Riffing on the classic Chanel suit, Kelly used a similar tweed fabric but brightly colored. In place of the couturier's trademark enamel buttons surrounded by twisted gilt ropes, Kelly's buttons were oversized and made of plastic.

[WALL MURAL CREDIT LINE LABEL]



Patrick Kelly's Fall/Winter 1988–1989 advertising campaign. Photograph by Oliviero Toscani. Courtesy of the Estate of Patrick Kelly. Scan by Randy Dodson / Fine Arts Museums of San Francisco

[ANNOTATED OBJECT LABEL]
[PK-082.a-c]



Dress and gloves
Fall/Winter 1987–1988
Wool and spandex knit with metal buttons
Earring re-created for this exhibition

“Money dresses” was how Kelly humorously referred to the designs featuring large, flat gold buttons that looked like coins. The buttons were his interpretation of Chanel’s gold-plated buttons with intertwined Cs.

[ANNOTATED OBJECT LABEL]
[PK-085.a-b]



Ensemble, Fall/Winter 1988–1989

More Love collection

Dress and jacket: wool with polyester embroidery

Boots by Maud Frizon (est. 1969, France): leather suede with synthetic embroidery

Gloves: wool with plastic buttons

Earring: metal with rhinestones

Philadelphia Museum of Art, Costume and Textile Revolving Fund, 2012-122-1b
(gloves)

Kelly once said that he dreamed of calling his collections “Schiaparelli by Kelly.” Elsa Schiaparelli, a dominant figure in Paris fashion between the World Wars, had a major impact on Kelly. Both designers suffused their creations with irreverent, playful, offbeat humor and Surrealist references that expressed the unconscious mind. Kelly translated Schiaparelli’s iconic suit with lip-shaped pockets into dresses with embroidered lips and lip brooches. Schiaparelli’s gloves with red snakeskin fingernails are mirrored in Kelly’s version with red button hearts at the fingertips.

[REFERENCE IMAGE]



IMAGE: Elsa Schiaparelli, suede gloves with snakeskin fingernails, Maison Schiaparelli, Winter Collection 1936–1937. Courtesy of Maison Schiaparelli

[ANNOTATED OBJECT LABEL]
[PK-084.a-j]



Ensemble

Fall/Winter 1989–1990

Dress: wool, acrylic, and spandex knit

Brooches: plastic and metal

Hat by Maison Michel (est. 1936, France): wool felt with synthetic satin

Earrings: plastic

Modeled by Sharon "Magic" Jordan-Roach

Elsa Schiaparelli once designed a suit embroidered with lips for artist Salvador Dalí's wife Gala. She wore it with a shoe-shaped hat. It remains a hallmark example of Surrealism, an art form that juxtaposes unexpected elements in a dreamlike way. In the 1930s, artists like Schiaparelli, Dalí, and Man Ray, whom Kelly admired, all used bright red lips as prominent motifs in their work. Like his buttons, Kelly's lip brooches were available as separately packaged sets that wearers could apply themselves.

[ANNOTATED OBJECT LABEL]
[PK-083.a-c]



Dress and gloves

Fall/Winter 1988–1989

More Love collection

Dress: nylon knit with machine embroidery and acetate ribbons, nylon taffeta, and tulle

Gloves: nylon knit with machine embroidery and acetate ribbons

Modeled by Iman (born 1955, Somalia)

In this design, Kelly tips his hat to designer Gérard Pipart of Nina Ricci, whose layered tulle dresses for Spring/Summer 1988 were adorned with bows, a house signature.

The flamenco-style silhouette also recalls an evening gown worn by Josephine Baker in the French film *Zouzou* (1934).

[ANNOTATED GROUP OBJECT LABEL]
[PK-090 and PK-093]



[NO PHOTOGRAPHY ICON]

Clockwise, from top left

Horst P. Horst
1906–1999, New York

Gabrielle Chanel, 1937, printed 2014

Elsa Schiaparelli, 1937, printed 2014

Coated inkjet prints

Patrick Kelly Posed as Gabrielle Chanel, 1989

Patrick Kelly Posed as Elsa Schiaparelli, 1989

Gelatin silver prints

Lent by Bjorn Guil Amelan and Bill T. Jones, courtesy of Condé Nast

Fashion photographer Horst P. Horst's images of Kelly link the designer to the exclusive world of Paris haute couture. He posed Kelly as Gabrielle "Coco" Chanel reclining and as Elsa Schiaparelli in an oval gilt frame—tongue-in-cheek re-creations of two of Horst's celebrated portraits of the two fashion legends, which originally appeared in *Vogue* in 1937.

[SECTION 6: Lisa Loves the Louvre]

[THEME PANEL]

[260 words]

LISA LOVES THE LOUVRE

Sharon “Magic” Jordan-Roach, a model and muse of Kelly’s, recalled that the designer created his shows “so people could understand the story. . . . Each set of girls would come out and do their thing . . . to overwhelm everyone in the audience.”

From the beginning, Kelly’s lively fashion shows set him apart and acted as a forum for addressing issues of identity, race, racism, and sexuality. Each presentation began backstage with a prayer and ended with a spirited celebration on the runway. His vignettes elevated the runway show to performance art. The models’ exaggerated attitudes, moves, and themes can be associated with Black fashion shows, including the Ebony Fashion Fair, as well as the voguing ball culture celebrated by Black and Latinx LGBTQ+ communities. Kelly also drew inspiration from his time designing stage costumes for Le Palace nightclub—Paris’s answer to Studio 54. Le Palace was known for its extravagant parties, theatrical events, and music overseen by celebrated Cuban-born DJ Guy Cuevas.

Kelly’s June 1988 election to the Chambre Syndicale du Prêt-à-Porter des Couturiers et des Créateurs de Mode permitted him to show his ready-to-wear collections alongside the organization’s other members in the courtyard of the Musée du Louvre, Paris. In his first presentation, Spring/Summer 1989, he fantasized that the museum’s most famous “resident,” Leonardo da Vinci’s *Mona Lisa* (1503–18), invited him to her “home” to show his latest designs. Kelly presented the collection in the courtyard of the museum for his first show as a member of the elite French fashion group.

[REFERENCE IMAGE]



IMAGE: *Architectural Digest*, September 1989. Photograph by Simon Brown. © Condé Nast

[MEDIA CREDIT LINE CAPTION LABEL]

Models twirl and strut down the runway in the Lisa Loves the Louvre fashion show. The Spring/Summer 1989 collection presentation was Kelly's first as a member of the esteemed Chambre Syndicale du Prêt-à-Porter des Couturiers et des Créateurs de Mode.

About 3 1/2 minutes in length

© 2021 Patrick Kelly Estate / Courtesy of the Philadelphia Museum of Art

[WALL MURAL CREDIT LINE LABEL]



Spring/Summer 1989 advertising campaign. Photograph by Oliviero Toscani. Courtesy of the Estate of Patrick Kelly. Scan by Randy Dodson / Fine Arts Museums of San Francisco

[ANNOTATED OBJECT LABEL]
[PK-094]



Dress
Spring/Summer 1989
Pinwheel Lisa group
Cotton and spandex knit with silk and plastic buttons
Modeled by Janet Chandler

Kelly often combined favorite childhood memories and subversive messaging into his designs. The Spring/Summer 1989 collection opened with Pinwheel Lisa, an ensemble that featured a dress with a rainbow of silk chiffon scarves buttoned on the skirt, like a brightly colored pinwheel. The scarves, in the colors of the rainbow flag of the gay rights movement, swirled around the model in motion.

[ANNOTATED OBJECT LABEL]
[PK-095.a-d]



T-shirt and earrings

Spring/Summer 1989

Kelly Lisa group

T-shirt designed by Christopher Hill (1959–1990, United States): printed cotton

Earrings: metal with printed-paper

Kelly owned a large collection of altered *Mona Lisa* postcards that parodied the famous painting. The set of cards inspired the design for the Spring/Summer 1989 fashion show invitation by American illustrator Christopher Hill, depicting several Lisa personas. The Lisas included Kelly as Moona Lisa, Astro Lisa, Las Vegas Lisa, Baker Lisa, Muscle Lisa, and Mississippi Lisa. A selection of these Lisa images was printed onto oversize T-shirts and sweatshirts and worn with colored tights on the runway.

[OBJECT LABEL]
[PK-101]



Portrait of Patrick Kelly as the *Mona Lisa*, 1988
Pastel on paper
Lent by Bjorn Guil Amelan and Bill T. Jones

[OBJECT LABEL]
[PK-096.a-b]



Ensemble
Spring/Summer 1989
Mona's Bet group
Jacket: cotton with plastic dice buttons
Skirt: printed silk
Earrings: plastic

[ANNOTATED OBJECT LABEL]
[PK-097]



Dress and headpiece

Spring/Summer 1989

Mona's Bet group

Dress: cotton, nylon, and spandex knit with plastic dice buttons

Headpiece: synthetic straw with plastic dice buttons

Kelly's Mona Bet ensembles took inspiration from the Las Vegas Lisa featured in his fashion show invitation. The ensembles include real dice embellishments as well as replicas printed on fabric.

[ANNOTATED OBJECT LABEL]
[PK-098.a-d]



Ensemble
Spring/Summer 1989
Lisa-Josephine group
Dress: cotton
Hat by Maison Michel (est. 1936, France): synthetic straw and plastic
Earrings: molded plastic; repurposed from Patrick Kelly buttons
Philadelphia Museum of Art, gift of Kristina Haugland, 2008-36-la-e (buttons)

Kelly's Lisa-Josephine runway segment was an homage to Josephine Baker and Cuban-born Paris disc jockey Guy Cuevas with whom Kelly worked at Le Palace nightclub from 1979 to 1982. The musical note print on this dress was taken from an Yves Saint Laurent scarf Cuevas wore as a sarong while performing. Cuevas also composed music for Kelly's runway shows.

[REFERENCE IMAGE]



IMAGE: Patrick Kelly in his Paris studio, about 1988. © Images Press/Archive Photos via Getty Images

[ANNOTATED OBJECT LABEL]
[PK-100.a-c]



Ensemble

Spring/Summer 1989

Mona Lisa–La Joconde group

Bodysuit: cotton knit with silk scarves, plastic buttons, and metal stars

Headpiece by Maison Michel (est. 1936, France): straw with plastic buttons, metal stars, and synthetic hair

Scarf: printed cotton

Modeled by Grace Jones (born 1948, Jamaica)

Model Grace Jones appeared as Kelly's Mona Lisa wearing this otherworldly ensemble. The bodysuit covered in pom-poms and attached scarves was topped by a conical hat and feather duster. The print used for the scarf is a version of Yves Saint Laurent's iconic Moon and Stars from the 1979 Rive Gauche collection, while the design was based on a costume Josephine Baker wore in 1927. Kelly understood the power of the runway and explained that his extreme runway looks were meant to attract press attention.

[REFERENCE IMAGE]



IMAGE: Yves Saint Laurent's iconic Moon and Stars from the 1979 Rive Gauche collection modeled by Gia Carangi, from UK *Vogue*. Courtesy of Resee

[OBJECT LABEL]
[PK-102]



Dress
Spring/Summer 1989
Moona Lisa group
Nylon and spandex knit with plastic sequins
Helmet and earrings re-created for this exhibition
Modeled by Coco Mitchell (born in the United States)

[ANNOTATED OBJECT LABEL]
[PK-103]



Dress

Spring/Summer 1989

Moona Lisa group

Cotton, polyester, and spandex knit with metal, plastic, and synthetic decoration

Kelly's comet-like rise to membership in the prestigious Chambre Syndicale was celebrated in dresses embellished with comet-and-star shapes for the Moona Lisa runway segment. They echo the work of Elsa Schiaparelli's legendary Zodiac collection from Winter 1938–1939, and Yves Saint Laurent's 1979 Moon and Star print. 1989 also marked the 20th anniversary of the Apollo 11 moon landing.

[ANNOTATED OBJECT LABEL]
[PK-104.a-c]



Ensemble

Spring/Summer 1989

Miss M. Lisa Graduates group

Jacket and skirt: cotton and rayon

Hat by Maison Michel (est. 1936, France): synthetic straw and rayon

Earring re-created for this exhibition

Kelly claimed he did not participate in his high school commencement ceremony, so he held one for himself within his fashion show. The Miss M. Lisa Graduates group marked his election and acceptance into the Chambre Syndicale in 1988. He remarked, "It was like getting a hundred points on your homework paper. It was like not getting a spanking for doing something wild. Like getting an Oscar if you're an actor."

[ANNOTATED OBJECT LABEL]
[PK-105.a-e and PK-137a,b]



Ensembles, Spring/Summer 1989
Jungle Lisa Loves Tarzan group

Ensembles
Jackets and skirts: cotton and rayon
Earrings by Mickaël Kra (born 1960, France): metal

Kelly's Safari group intentionally invoked the French designer Yves Saint Laurent's Fall/Winter 1986–1987 collection. This ensemble features a laced-up bodice dress nearly identical to a leopard-printed satin evening dress by Saint Laurent. To finish the look, Kelly worked with Black French designer Mickaël Kra, whose first collection, *Reine Pokou*, married Ashanti jewelry traditions with Paris high fashion.

[REFERENCE IMAGE]



IMAGE: Spring/Summer 1989 advertising campaign. Photograph by Oliviero Toscani. Courtesy of the Estate of Patrick Kelly. Scan by Randy Dodson / Fine Arts Museums of San Francisco

[ANNOTATED OBJECT LABEL]
[PK-106.a-c]



Ensemble

Spring/Summer 1989

Billie Lisa group

Dress: polyester and spandex knit with cotton flowers

Headpiece: cotton velveteen with straw and cotton flowers

Basket: straw with polyester lace and cotton flowers

While working in his studio, Kelly listened to jazz, including American singer Billie Holiday. Holiday loved the gardenia and so did Kelly. In honor of his muse, he incorporated artificial versions of the flower in the ensembles of his Billie Lisa runway segment.

[ANNOTATED OBJECT LABEL]
[PK-107.a-b]



Ensemble

Spring/Summer 1989

Tango Lisa group

Jacket: cotton and linen with silk

Skirt: printed silk

Hat by Maison Michel (est. 1936, France): synthetic straw with plastic and silk

The Bianchina Rose group made a play on the name of the French luxury fabric house Bianchini-Férier, which supplied many of the printed textiles Kelly used. This example is from the Tango Lisa segment, including models wearing hats embellished with lips pursed around a single red rose. It was a nod to the popular stereotype of tango dancers clenching roses in their teeth as they dance.

[ANNOTATED OBJECT LABEL]
[PK-099.a-b]



Dress
Spring/Summer 1989
Le Parfum de La Joconde group
Dress: printed polyester and spandex knit
Overskirt: printed polyester tulle and satin ribbon

Kelly loved roses and grew them in the courtyard of his workroom on rue du Parc Royal, Paris. He was also likely inspired by the rose-printed wedding gown in the finale of Yves Saint Laurent's Fall/Winter 1987–1988 haute couture collection. The title of this runway segment, Le parfum de La Joconde, was a nod to the fragrances that Kelly was considering licensing. *La Joconde* is the French name for the *Mona Lisa*.

[SECTION 7: Two Loves]

[THEME PANEL]

[195 words]

TWO LOVES

From the moment Kelly arrived in Paris, France became enamored with him and he with France. In what became Kelly's final show in 1989, he celebrated the United States and France. The presentation coincided with the centennial celebrations of the building of the Eiffel Tower and the bicentennial of the French Revolution. Exquisite dresses featuring the Eiffel Tower exemplified his love of the French, while fringed suits and pinto-patterned sweaters recalled the American TV westerns of Kelly's childhood. A segment within the show, *Casino de Patrick*, referenced Josephine Baker, who performed her song "J'ai Deux Amours" ("I Have Two Loves") at the Casino de Paris in 1930, and served as an additional reflection of his reverence. The collection included other loves, such as photographer Man Ray and elements of popular culture, like the cartoon character Jessica Rabbit. The presentation was chock-full. It was as if Kelly knew time was limited and needed to get out all of his creative ideas in the moments remaining.

In early October 1989, Kelly's Spring/Summer 1990 show was cancelled due to his illness and, in November, Warnaco terminated his contract due to noncompliance. On New Year's Day in 1990, Kelly passed away from complications related to AIDS.

[ANNOTATED OBJECT LABEL]
[PK-116]



Gilles Decamps

Born 1963, France

Grace Jones for Patrick Kelly, 1989, printed 2014

Chromogenic print on Kodak Endura metallic paper

Philadelphia Museum of Art, gift of Janet and Gary Calderwood and Gilles Decamps,
2014-42-1

French photographer Gilles Decamps photographed model and singer Grace Jones wearing a leather ensemble from the Eiffel Tower group for an unrealized brochure launching Kelly's new eyewear line for Auror.

[ANNOTATED OBJECT LABEL]
[PK-118.a-e]



Ensemble

Fall/Winter 1989–1990

Eiffel Tower group

Dress: wool and spandex knit with rhinestones

Hat by Maison Michel (est. 1936, France): metal wire, plastic, and nylon velvet with rhinestones

Shoes by Maud Frizon (est. 1969, France): leather and suede

Earring: metal with rhinestones

Kelly's Eiffel Tower dress was promised as an exclusive to Marshall Field & Company, an upscale department store in Chicago. However, the style seen here was in such high demand that Kelly made it available to other retailers. Its many variations included the Eiffel Tower image outlined in large rhinestones, as seen here, as well as in silver metal-domed buttons.

[ANNOTATED OBJECT LABEL]
[PK-119.a-d]



Ensemble

Fall/Winter 1989–1990

Eiffel Tower group

Dress and jacket: leather with metal

Hat by Maison Michel (est. 1936, France): leather with plastic and polyester

Earring: metal with rhinestones

Modeled by Janet Chandler

Miniature Eiffel Towers serve as the zipper pulls on this leather suit. The style is seen in the photograph of Grace Jones by Gilles Decamps nearby. Kelly used the same leather maker as Tunisian-born, France-based couturier Azzedine Alaïa, who was noted for his body-conscious leather designs. The French boutique Victoire sold clothing by both Kelly and Alaïa in the 1980s.

[ANNOTATED OBJECT LABEL]
[PK-109.a-c]



Ensemble
July 1989
Mock-Couture collection
Platine group
Synthetic and silk

This evening ensemble was included in the small group of platinum-colored made-to-order fashions Kelly presented during the 1989 Paris haute couture shows. The theme was Platine, or platinum in English, a precious metal Kelly considered lucky. Model and singer Grace Jones purchased this design as a mini-dress.

[ANNOTATED OBJECT LABEL]
[PK-121.a-b]



Ensemble
Fall/Winter 1989–1990
Cowboy group
Rayon and polyester with faux leather
Hat and serape re-created for this exhibition

Kelly often incorporated personal mementos into his runway shows. In the Cowboy segment, he paired several dresses with souvenir feather headdresses that Bjorn Guil Amelan brought back to Paris after a visit to the American West. This section also featured American cowgirls wearing Mexican serapes under their hats, a styling inspired by TV programs Kelly watched as a child. This combining of cultures and styles, while reflective of a melding of aesthetics, is an example of cultural appropriation.

[OBJECT LABEL]
[PK-122.a-b]



Ensemble
Fall/Winter 1989–1990
Cowboy group
Dress: wool and spandex
Earring: metal with rhinestones
Hat re-created for this exhibition

[ANNOTATED GROUP OBJECT LABEL]
[PK-120.a-b]



Dress and scarf
Fall/Winter 1989–1990
Little Red Riding Hood group
Wool and spandex knit
Philadelphia Museum of Art, museum purchase with funds contributed by Marvin Levitties, 2007-141-1 (dress)

The Little Red Riding Hood segment included this ensemble inspired by the fairytale, one of Kelly's favorite childhood stories.

[ANNOTATED OBJECT LABEL]
[PK-117.a-b]



Bodysuit and wraparound skirt

Fall/Winter 1989–1990

The Lips of Jessica Rabbit group

Bodysuit: polyester and spandex knit with plastic sequins

Skirt: silk chiffon with plastic sequins

Modeled by L'Wren Scott (1964–2014, United States)

The Lips of Jessica Rabbit ensemble was inspired by the sultry cartoon character in the animated film *Who Framed Roger Rabbit?* (1988). The idea for the film's Jessica Rabbit was based on the 1943 cartoon short *Red Hot Riding Hood*, in which Little Red Riding Hood is a performer at a Hollywood nightclub.

[ANNOTATED OBJECT LABEL]
[PK-113.a-g]



Ensemble
Fall/Winter 1989–1990
Man Ray's Photograph group
Dress: cotton, nylon, and Lycra lace
Hat by Maison Michel (est. 1936, France): wool felt
Earrings: metal
Modeled by Janet Chandler

Kelly was often inspired by the visual manipulations of artists like Max Ernst. This lace dress worn with multiple stacked hats recalls Ernst's famous 1920 collage *The Hat Makes the Man*.

[REFERENCE IMAGE]

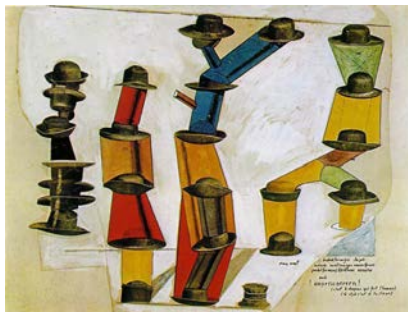


IMAGE: Max Ernst, *The Hat Makes the Man (C'est le chapeau qui fait l'homme)*, 1920. The Museum of Modern Art, museum purchase, 242.1935. © The Museum of Modern Art/Licensed by SCALA/Art Resource, NY

[ANNOTATED GROUP OBJECT LABEL]

[PK-123.a-b and PK-124.a-f]



Suit

Wool and mohair with metal buttons

Ensemble

Cape: wool

Jacket: wool with plastic buttons

Skirt: wool

Hat: wool

Earring: metal

Ensembles from Fall/Winter 1989–1990

The Man in the Gray Flannel Suit group

Kelly referenced the classic film *The Man in the Gray Flannel Suit* (1956) with a group that rejected the 1980s working woman's power suit. Kelly's softer and more colorful alternative, produced in a range from staid gray to lively pink and accented with unusual buttons, became a bestseller. Mary Ann Wheaton, former CEO and president of Patrick Kelly Inc., reflected, "No one else at the time was designing suits in Patrick's style. . . . his clothes sold out quickly because they were so much less expensive than designs by his peers."

[WALL MURAL CREDIT LINE LABEL]



Patrick Kelly's Fall/Winter 1989–1990 advertising campaign. Photograph by Oliviero Toscani. Courtesy of the Estate of Patrick Kelly. Scan by Randy Dodson / Fine Arts Museums of San Francisco

[ANNOTATED OBJECT LABEL]
[PK-114.a-e]



Ensemble
Fall/Winter 1989–1990
Blackamoors group
Dress: wool and acetate
Turban by Maison Michel (est. 1936, France): synthetic lamé
Earrings: synthetic stones and rhinestones

In the Blackamoors section of the Fall/Winter 1989–1990 runway show, Kelly’s models donned turbans and black coatdresses, worn back-to-front with white satin collars. The group recalled the hand-painted photograph by Pierre et Gilles with Kelly provocatively dressed as a blackamoor. It became the collection’s signature image.

A blackamoor is a racialized depiction of an imagined enslaved African Moor figure, often depicted wearing a plumed turban and jewels. The imagery first appeared on European coats of arms in the 9th century and is found in decorative arts and jewelry. Gabrielle “Coco” Chanel, Elsa Schiaparelli, and Yves Saint Laurent, among others, collected blackamoors and incorporated the images into their designs.

[ANNOTATED OBJECT LABEL]
[PK-125]



Pierre et Gilles
Est. 1976, Paris

Portrait of Patrick Kelly, Fall/Winter 1989–1990

Chromogenic print with semigloss opaque paint (hand coloring)

Lent by Bjorn Guil Amelan and Bill T. Jones

Through this image, Kelly confronts racial and sexual stereotypes head on. Here French photographers and romantic partners Pierre Commo and Gilles Blanchard present Kelly as a blackamoor. Kelly selected the photograph as the invitation cover for his final fashion show. Pierre et Gilles are known for pushing the boundaries of photography with homoerotic images that were meant to shock. Kelly's photograph is no exception.

This imagery has a precedent, albeit a challenging one, in fashion history.

Photographer Horst P. Horst depicted Elsa Schiaparelli dressed as a Venetian blackamoor sculpture at the Bal Oriental in 1935, another reference Kelly incorporates into this season as jewelry copied from those originally designed by Schiaparelli.

[NO PHOTOGRAPHY ICON]

[REFERENCE IMAGE]



IMAGE: Horst P. Horst, *Elsa Schiaparelli Venetian Blackamoor at Bal Oriental*, 1935, private collection.

[ANNOTATED OBJECT LABEL]

[PK-115.a-b]



Bodysuit and sarong

Fall/Winter 1989–1990

Man Ray's Photograph group

Synthetic knit

Headdress and bracelets re-created for this exhibition

This segment recalls Man Ray's 1926 photographs of British writer, heiress, and political activist Nancy Cunard, dressed in a similar print with each forearm covered in African ivory bracelets. Cunard devoted much of her life to fighting racism and published *Negro: An Anthology* in 1934. The text is an exploration of Black achievement and anger, and takes the reader from life in America to the West Indies, South America, Europe, and Africa. Kelly had recently visited Thailand and brought back gold headdresses typically worn by dancers. The pairing is problematic but not unusual. Even today, fashion designers incorporate elements worn or created by marginalized peoples into their designs without being fully aware of the impact on those with whom the forms originate.

[REFERENCE IMAGE]



IMAGE: Man Ray, *Nancy Cunard*, about 1925. Médiathèque de l'Architecture et du Patrimoine/Charenton-lePont/France. © CNAC/MNAM, Dist. RMN-Grand Palais/Art Resource, NY

[ANNOTATED OBJECT LABEL]
[PK-112.a-c]



Ensemble
Fall/Winter 1989–1990
Casino de Patrick group
Jacket: synthetic with feathers
Dress: wool knit with rhinestones
Earrings: metal with rhinestones
Earring re-created for this exhibition

In March 1987, American actor Bette Davis, one of Kelly's closest friends and staunch supporters, was a guest on the talk show *Late Night with David Letterman*. Davis presented the host with one of Kelly's Black baby-doll brooches and announced the designer was looking for backers. Her comment prompted Warnaco to seek out Kelly. He signed a multimillion-dollar contract the next year. In 1989, Davis visited Letterman's show again wearing a red version of this dress.

[OBJECT LABEL]
[PK-110]



Ensemble
Fall/Winter 1989–1990
Casino de Patrick group
Dress: acetate and rayon
Gloves: polyester knit with feathers
Hat: feathers and synthetic ribbon

[OBJECT LABEL]
[PK-108.a-d]



Ensemble
Fall/Winter 1989–1990
Casino de Patrick group
Dress: acetate and rayon with feathers
Earrings re-created for this exhibition

[ANNOTATED OBJECT LABEL]
[PK-111.a-c]



Ensemble
Fall/Winter 1989–1990
Casino de Patrick group
Bodysuit: wool and spandex knit
Headdress and boa: feathers
Earring re-created for this exhibition
Modeled by L'Wren Scott (1964–2014, United States)

The rousing finale of Kelly's Fall/Winter 1989–1990 runway show featured models as showgirls from Casino de Patrick, an allusion to the Casino de Paris music hall where Josephine Baker performed during 1930–32. The last "showgirl" to come down the runway was American model Toukie Smith, sister of late designer and Kelly's friend Willi Smith, wearing a skintight, shimmering silver dress that accentuated her curvaceous figure.

[REFERENCE IMAGE]



IMAGE: Kelly with Toukie Smith at the Fall/Winter 1989–1990 collection presentation finale. © Images Press/Archive Photos via Getty Images

[SECTION 8: AIDS/DIFFA]

[SPECIAL THEME PANEL]

[155 words]

A SALUTE TO HEART STRINGS

The AIDS epidemic decimated the international fashion community in the 1980s and 1990s. Kelly, along with fashion designers Willi Smith, Perry Ellis, and Halston, are just a few of the many in the industry who succumbed to the illness.

Kelly was diagnosed with HIV in July 1987, shortly after signing his contract with Warnaco. The stigma attached to HIV at the time prevented Kelly from revealing his illness. Despite his silence about his health, he was intentional about his contributions to efforts to raise awareness about HIV/AIDS and to seek a cure. After debuting his Fall/Winter 1988–1989 show, Kelly presented it in Atlanta at the AIDS fundraiser “A Fashion Salute to Heart Strings,” organized by the Design Industries Foundation Fighting AIDS (DIFFA).

More than three decades later, DIFFA continues to raise awareness and funding for treatment, care services, education, and advocacy for a broad range of communities impacted by HIV/AIDS.

[ANNOTATED OBJECT LABEL]
[PK-130.a]



Dress and glove

Fall/Winter 1988–1989

Exclusive design for Heart Strings fashion show benefit

Dress: wool and acetate with cotton knit embroidery

Glove: wool knit with plastic buttons

Philadelphia Museum of Art, purchased with the Costume and Textiles Revolving Fund,
2012-122-1a (glove)

Kelly designed this gown specifically for the Atlanta Design Industries Foundation Fighting AIDS (DIFFA) charity event that presented his Fall/Winter 1988-89 collection. The back and front of the dress are embroidered with the Heart Strings logo originally created by graphic designer Ken Kendrick for a DIFFA advertising poster. A notable detail of the embroidery is the single long red threads released from the bottom of the hearts.

[SECTION 9: Legacy]

[THEME PANEL]

[135 words]

LEGACY

“Nothing is impossible.”

Kelly was as much a cultural provocateur as he was a designer. His legacy of joy and love coupled with his fearless determination to push boundaries and address Blackness, race, and the queer experience continue to reverberate in contemporary fashion.

In 2020, Kibwe Chase-Marshall, Jason Campbell, and Henrietta Gallina launched the Kelly Initiative in his honor. The nonprofit represents a coalition of Black fashion professionals. The organization is committed to “disallowing Black fashion talent to go ignored, obstructed, or erased by the industry’s prioritization of optics over the authentic pursuit of equity.” The brilliance of Kelly’s legacy is that at a time when Black people were strategically excluded from constructions of beauty, he believed in beauty for Black people.

[EXIT EXPERIENCE: I LOVE PATRICK KELLY]

[LOVE LETTER ACTIVITY INTERACTIVE PROMPT]



We Love

Patrick Kelly stood for universal love. He created this Love List to celebrate the people and objects he held dear. Kelly tells us the various communities to which he belonged and from which he drew inspiration. The designer shared his list with guests at his fashion shows.

Who and what is on your love list? Write or draw your response and then add it to the wall to help create our collective Love List!

This interactive was created in collaboration with the North Shore Alliance of GLBTQ Youth.

[NAGLY logo]

[LOVE LIST MURAL]

I Love:

- Families, especially Grandmothers and Mothers
- Nice People, Work Vacations
- Fried Chicken and “Foie Gras” and “Fauchon” Croissants
- Buttons and Bows
- Dolls
- Hats
- Gardenias
- Pearls and Popcorn
- Pretty Things
- Madame Grès
- Pretty Girls and Valentine Candy Boxes and Fried Catfish
- All Women (Fat, Skinny and Between....)
- Lycra Dresses and Spare-Ribs
- Non-Smokers
- Ethel Rainey, Bette Davis, Martin Luther King
- Josephine Baker and Pat Cleveland
- Connie
- Parties
- “I Love Lucy”
- Music: Gospel, Loud, Classical, Rap, Jazz, Soul, Luther Vandross
- Big Overalls
- Birthdays and Christmas
- Paris in the Springtime, in the Fall, in the Winter, BUT ESPECIALLY IN MISSISSIPPI
- Churches
- Buttons, Buttons, Buttons
- Fun

.....and You!

A handwritten signature in cursive script that reads "Patrick Kelly". The signature is fluid and expressive, with a large, decorative flourish at the end of the word "Kelly".

Courtesy of the Philadelphia Museum of Art

[GUEST BOOK VINYL]

We hope you enjoyed *Patrick Kelly: Runway of Love*.

For more, read on at pem.org and visit the PEM Shop for the exhibition catalogue.

We welcome your impressions of the experience. Share in the book below and online at [#PatrickKelly](#) and [#RunwayofLove](#).