

2014

Anna Radke, Fashion Merchandising Management, is a fashion attorney. She was drawn to the profession as a research assistant for Guillermo Jimenez, an associate professor of International Trade and Marketing at FIT, who teaches fashion law. Her clients are emerging brands that need to incorporate and register trademarks; often, she helps with immigration, corporate agreements, terms of use, and privacy policies. She also writes about fashion law for *Harper's Bazaar Poland*.

2015

Joy Davis, Fashion and Textile Studies: History, Theory, Museum Practice, opened Waller Gallery, a 700-square-foot space in Baltimore devoted to the work of artists of color, who are under-represented in the art world. She selects artists who “want to tell a story with their work and go beyond what we’re seeing to give more context.” She also runs *Unravel*, a popular fashion-history podcast, with her former classmates Dana Goodin ’16 and Jasmine Helm ’15.



Davis and Helm gave a keynote address at LIM College in October.

2017

Alexander Andronesco, Fashion Design/Florence, creates a Middle East-inspired line of tailored outerwear called Alex of Arabia. He says the colorful, embroidered jackets represent a non-religious side of the region that many Americans don’t see. Andronesco, of Romanian descent,



Alex of Arabia’s Omani shirt and Arabesque pants.

began his journey into Middle Eastern culture after watching news footage of the Iraq war and realizing that the region was more complicated and interesting than it appeared on the news.

2018

Angely Martinez, Jewelry Design, won the Future of the Industry award from MJSA, an industry association of jewelry designers, for *La Inspiración de una Mariposa*, a string of sterling silver butterfly wings dotted with tiny synthetic rubies. The student project was inspired by the glasswing butterfly, which blends into the environment with its transparent wings. “I’m interested in how animals survive—how nature survives,” Martinez says. She also won second prize in the Accessories Council’s Next Generation Award competition for her capstone collection, which incorporated a range of materials: vinyl, silver, rubber, and glass.



La Inspiración de una Mariposa.

Michelle Porrazzo, Fashion Design, helped fit Bruce Springsteen and his family for the 2018 Tony Awards in June. Springsteen’s wife, Patti, was wearing a custom gown by FIT alumna Christy Rilling, for whom Porrazzo was interning (she was hired shortly after), and Porrazzo tagged along to their apartment to tailor Bruce’s suit and his daughter Jessica’s dress. This fall, she began the master’s program in Fashion and Textile Studies: History, Theory, Museum Practice.



The Springsteen family at the 2018 Tony Awards.

PARTY CITY

Kae Burke, Fashion Design ’08, and Anya Sapozhnikova, Fashion Design



Photos courtesy of House of Yes

Burke and Sapozhnikova swing on trapezes at the House of Yes.

“I run slow in the pizza costume, so you will have to come to me,” Anya Sapozhnikova shouts to a fellow performer before the start of the Dirty Circus: Variety Show at her venue, the House of Yes, in Bushwick, Brooklyn. Bedazzled and feathered, Sapozhnikova looks like the love child of a Vegas showgirl and a New York slice.

Backstage, co-founder/business partner/best friend Kae Burke prepares for her role as “Carl,” the night’s mustachioed emcee. His mop-top hair, tinted aviators, and wide-lapel brown leather jacket recall the ’70s. These are typical costumes for Dirty Circus, a monthly three-act showcase that Burke and



Burke and Sapozhnikova.

Sapozhnikova curate, host, and perform in. It’s a 21st-century vaudeville of the brilliant and absurd.

When Sapozhnikova took over the lease on a 2,500-square-foot loft space at the border of Brooklyn and Queens in 2007, she had no idea the House of Yes would become a globally recognized destination for the weird. Burke quickly joined her in creating a live/work space to practice and teach circus arts (aerial and trapeze), offer both performance space and lodging for touring artists, and throw the occasional dance party. Ten years, one house fire, one lost lease, and one \$90,000 Kickstarter campaign later, the House, now in its third iteration, has transformed into a full-fledged performance space and nightclub with a seating capacity of 165 and standing (well, dancing) capacity of 550.

Burke and Sapozhnikova employ upwards of 50 full-time staff and a rotating cast of performers, dancers, designers, installation artists, and DJs. The House has expanded beyond its four walls, with performances and immersive experiences at festivals like Bonnaroo, Envision, and Art Basel Miami. But it still celebrates the unexpected, revels in the random and—though the founders no longer live on the premises—welcomes everyone home.

Between 10 and 100 performers submit proposals each month, and Sapozhnikova notes that they still “absolutely seek out artists in order to have a diverse roster.” Burke stresses that “It’s so important to us to make sure that all styles, bodies, and colors are showcased on our stages. We want all of our attendees to look at our performers and see themselves.”

At the Dirty Circus that evening, a contortionist shoots a bow and arrow with her feet while in a headstand. A sword swallower and a human pincushion perform to a haunting rendition of “Send in the Clowns.” A drag queen lip-synchs Rep. Maxine Waters’s oft-quoted “reclaiming my time” interjection, set to a techno beat. There is also a raffle, and the winner gets the best seat in the house: a bubble bath in a vintage clawfoot tub, plus unlimited free drinks. And the dance party hasn’t even started yet. —JULIANNA ROSE DOW