TEMPLON

PIERRE ET GILLES

T MAGAZINE, November 5, 2026

Paintings That 'Revolt Against the Loneliness of Caretaking'

Plus: suggestive chocolates, a restaurant with a mythical owner and more recommendations from T Magazine.

VIEW THIS

Exploring the Evolution of the Spanish Mantilla



Left: Francisco de Goya's "The Duchess of Alba" (1797). Right: Pierre et Gilles's "Les Larmes Noires (Rossy de Palma)" (2015). Left: Collection of the Hispanic Society of America, New York. Right: © Pierre et Gilles, courtesy of the artists and Templeton, Paris, Brussels, New York.

In "Mantilla: Fashion Unveiled," an upcoming exhibition at New York's Hispanic Society Museum & Library, a lace headpiece worn by the Spanish pop star Rosalía is displayed alongside a devotional image of the Virgin Mary. Both exemplify the mantilla, a traditional Spanish veil draped over the head and shoulders, often supported by an ornamental comb called a *peineta*. Spanning the 18th century to the present, the show brings together paintings, prints, historical

photographs, lacework and contemporary couture to explore how a symbol of Catholic devotion and Spanish national identity has been reinterpreted to challenge restrictive ideas of femininity and create space for queer expression and belonging. A pair of Francisco de Goya's "Los Caprichos" prints (1797-99) join a 1972 lithograph of the Virgin of La Macarena by the American artist Audrey Flack and a photograph of the Spanish artist and L.G.B.T.Q. activist José Pérez Ocaña wearing a mantilla at the 1979 San Sebastián Film Festival. Contemporary interpretations include ensembles by the Spanish designer Juana Martín and Rosalía's mantilla by the milliner Rowell Concepcion. The goal, says the show's curator, Carlos Usabiaga, was to "reclaim the mantilla's continued cultural relevance and subversive potential." *"Mantilla: Fashion Unveiled" is on view from Nov. 20, 2026, through March 28, 2027, hispanicsociety.org.*

— Ariana Marsh