

## Exhibition Highlights

### Kimono: Kyoto to Catwalk

Gallery 39 and North Court, V&A

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#KimonoToCatwalk



#### **Outer-kimono for a young woman Probably Kyoto, 1800-1830**

The long 'swinging sleeves' of this kimono reveal that it was worn by a young, unmarried woman. The beautiful design, created with a skillful combination of techniques, sweeps across the whole surface. Wrapped around the woman, it would have been animated by her movement. This garment would have been worn over other kimono as part of a layered ensemble.



#### **Kimono for a woman Probably Kyoto, 1600-80**

The sartorial self-assurance of the merchant class found expression in the striking designs of the late 17<sup>th</sup> century. Kimono from this period are characterized by large motifs, often dominating the right shoulder and hem. This example is patterned all over with a sophisticated tie-dyeing technique, an indicator of wealth as well as style.



#### **Woman outside Daimaruya Utagawa Kunisada Edo (Tokyo), 1840-45**

Prints provided powerful advertising for kimono retailers. They acted as guides and souvenirs for travellers to Edo (Tokyo), spreading information about the city, its shops and the latest clothing styles to a wide populace. In this print, a fashionably-dressed woman stands outside the Daimaruya kimono shop. Inside, assistants carry great piles of fabric for customers to view.



**Anna Elizabeth van Reede**  
**Gerard Hoet (1648-1733)**  
**Utrecht, 1678**

Anna Elizabeth van Reede, mistress of Slot Zuylen castle near Utrecht, is wearing a magnificent silk robe to proclaim her status and taste. It looks like a kimono, even down to the alluring red lining. However, the garment was made locally using Chinese silk, in imitation of the garments that the Dutch imported from Japan. Displayed in the V&A exhibition, this will be the first time this life-size portrait has left Slot Zuylen since it was painted in 1678.



**Under-kimono for a man (*juban*)**

**Fabric made in Britain or France, tailored in Japan, 1830-1860**

This under-kimono is made of printed cotton produced in Britain or France as lightweight furnishing fabric. The Dutch imported the cloth into Japan, where the naturalistic flowers and bright yellow colour would have seemed very exciting and exotic. Clothing conventions prevented men from wearing highly patterned fabrics on the exterior. Highly prized but hidden, this garment would have provided a flamboyant layer to a seemingly restrained ensemble.



**Kimono for export**

**Probably Kyoto, 1905-15**

Made in Japan specifically for export, this kimono has an additional triangular piece of fabric at the back makes it drape like a skirt and it is secured with a matching sash, rather than an *obi*. The bold embroidery features birds and flowers growing up from the hem and wisteria cascading from the shoulders. Mutual interaction between Japanese manufacturers, overseas retailers and fashion-conscious consumers created a global kimono craze that reached a peak in the early 1900s.



**Coat**

**Attributed to Emilie Flöge**  
**Vienna, 1920-30**

Kimono exerted an enormous influence on the radical transformation of European fashion in the early 20<sup>th</sup> century. Extraordinary sleeves, one longer than the other, are a feature of this remarkable kimono-style coat. The garment is believed to have been designed by Emilie Flöge who was part of the Viennese avant-garde and a life-long friend of artist Gustav Klimt.



**Vanity case**  
**Cartier Paris, special order**  
**Paris, 1930**

Cartier transformed Japanese motifs into diamonds and employed the sumptuous surfaces of lacquer on accessories. For this special commission, the French jewellers ingeniously transformed an *inrō* - a segmented lacquer box that was originally carried at the waist by a fashionable man in 18<sup>th</sup> century Japan – into a woman’s vanity case. Inside are compartments for cigarette, powder and a mirror, while the additional tassel hides a lipstick.

Cartier Collection



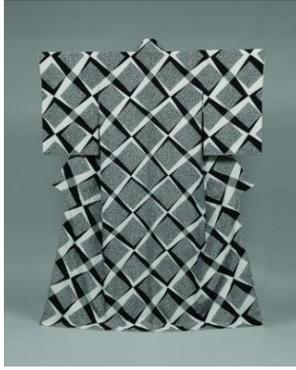
**Homogenic**  
**Nick Knight**  
**London, 1997**

For the cover to her 1997 album *Homogenic*, Björk collaborated with designer Alexander McQueen, photographer Nick Knight and stylist Katy England. The resulting image combined cultural references, with a kimono-style dress by McQueen and Masai neck rings by Shaun Leane. The hair was inspired by the styles of Native American tribes, but also recalled that of Edo-period courtesans. By drawing from non-western ideals of power and beauty, Björk refashioned herself as a futuristic warrior goddess.



**Kimono ensemble for Madonna**  
**Jean Paul Gaultier**  
**Paris, 1998**

Madonna wore this scarlet Jean Paul Gaultier cropped kimono, matching shorts, PVC *obi* and platform boots for her music video *Nothing Really Matters*. Madonna was inspired by Arthur Golden’s bestselling book *Memoirs of a Geisha* (1997), referring to the novel’s antagonist Hatsumomo as her ‘muse’.



**Kimono entitled 'Beyond'**  
**Moriguchi Kunihiko**  
**Kyoto, 2005**

Moriguchi Kunihiko is one of the most innovative artists working today. Originally trained as a graphic designer, he creates kimono patterns on paper with mathematical precision. He then expertly applies these on to the textile surface using rice paste. This is both squeezed wet from a tube and sprinkled on as dry small particles, before and between dye applications. Moriguchi was appointed a Living National Treasure in 2007.



**Staircase, December**  
**Kobayakawa Kiyoshi**  
**Tokyo, 1935**

Despite the introduction of western dress, the majority of Japanese women continued to wear kimono in the early 20<sup>th</sup> century. The cut of the garment remained unchanged, but the designs were unmistakably modern. This kimono-clad woman is the epitome of modern sophistication, with a clutch bag under her arm and a fox fur draped over her shoulders.



**Costume for Obi-Wan Kenobi, played by Alec Guinness (1914-2000) in the 1977 film *Star Wars: Episode IV - A New Hope***

**Bermans and Nathans, 1977**

Japan's long history, coupled with its futuristic technology, gives the kimono a timelessness and ambiguity that make it an ideal costume for film. Nowhere is this more powerfully realised than in the George Lucas' *Star Wars* films. For the costume of Obi-Wan Kenobi, a character that was equal parts Buddhist monk and noble samurai, John Mollo designed a light brown robe of threadbare cloth that was referred to as a 'kimono'. 2007.



**Kimono ensemble**  
**HIROCOLEDGE by Hiroko Takahashi**  
**Japan, 2009**

Hiroko Takahashi had originally planned to design western-style clothing. In kimono, however, she found the perfect vehicle for the realisation of her distinctive aesthetic which seeks to bridge fashion and art. She is one of a new generation of Japanese designers who approach the creation of kimono in fresh and sometimes subversive ways. The kimono is now valued as a unique and dynamic garment within an increasingly globalized world.



**Wrap coat**  
**Duro Olowu**  
**London, Autumn/Winter 2015**

Duro Olowu is a Nigerian-born, London-based, fashion designer with a global approach to fashion. Here he finds sartorial synergies between the kimono and the *buba*, a Yoruba garment with square or flared sleeves. As with kimono making, Olowu always begins his design process with the fabric, in this case contrasting a boldly spotted textile with black and white checks.



**La-La-San ensemble**  
**John Galliano for Christian Dior**  
**Paris, Haute Couture Spring/Summer 2007**

John Galliano has long been fascinated by East Asian dress. In his seminal 2007 collection for Christian Dior, Galliano creatively transformed the shape and style of the kimono. The long, slim line that wraps around the body, heavy hem, wide sleeves and delicate embroidery of the *La-La-San* ensemble evocatively echo the fashions of Edo period (1615-1868) Japan.



**Suit, tie and geta**  
**Thom Browne (b. 1965)**  
**Japan and New York, Spring/Summer 2016**

This suit by Thom Browne takes inspiration from kimono primarily through its imagery. The debt to Japanese historic dress is also seen in the way the design moves across the whole surface of the ensemble. For the catwalk presentation of the collection, models stood inside kimono with their arms outstretched on bamboo stands. They were then individually released, revealing suits embellished with Japanese motifs and styled with *geta* (shoes).



***Sakura Times***

**Akira Times**

**Yamagata, 2016**

'No kimono, no life' is the mantra of the irreverent Akira Times. A self-taught photographer and stylist, the prolific image-creator is dedicated to breaking down the barriers of kimono conservatism. It is through the internet that Akira is able to facilitate his numerous collaborations and where his radical and inventive work has gained a global following.