Kimono Transformation

**Yūzen**

Nagatomo Yuki (b.1991)

**Tokyo Hinagata**

Show

MILLIGAN BEAUMONT (b.1992)

**Skate Geisha**

Dexter Daniels Modelling

KIMONO

Tokyo, 1935

Ink and colours on paper (1889–1948)

Kobayakawa Kiyoshi

**The Months**

From the series *Staircase, December*, Khalili Collection, K46

heiyo-gasuri threads (dyeing of warp and weft)

meisen pongee silk (Machine-spun plain-weave)

INFORMAL KIMONO FOR A

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For further information contact Siân Jones in Press Release Records (1969–2010) and Alexander McQueen Björk (b.1965), Katy England

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Private Collection

HOMOGENIC

geisha, is beautifully conveyed through costume.15 Sayuri wears rivalry between Sayuri and Hatsumomo, a celebrated but spiteful something innovative rather than pastiche.

2018 Eurovision winner Netta (b.1993) was also accused of cultural deal with when she takes off her costume’.19 The situation was pan pan of ‘imagination’ to a global level.6

mass media has faded, resulting in less cohesive groups, social shifting boundaries between public and private space are yet capital, the various networks established through blogs and

European and American brands have been seeking infl uencers placed upon them. This is most certainly the case in Japan, where

kimono have shifted from being a facet of subcultural style to popularize Tokyo subcultural style outside Japan, making

the already vibrant and diverse fashion ecosystem has produced

touch to what is essentially fashion marketing. While it is true that

the gap between designers and customers by providing a personal appreciation of the gender fl uidity of Japanese dress.8

in not just a revival of men’s kimono fashion, but also a new

long before the launch of Instagram (no.259). Blogs such

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The Business of Fashion

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Just as courtesans and geisha were once the leaders of style

in not just a revival of men’s kimono fashion, but also a new

to kaleidoscopic displays of colour and pattern. One of the

most influential of these displays is the fashion show, where

the kimono is the ultimate symbol of Japan, revered within the country as the embodiment of national culture and regarded internationally as an exotic fascination. The iconic garment is often viewed as traditional, unchanging and timeless, but this book counters that conception, presenting kimono as highly dynamic and fashionable items of dress. The cultural and sartorial significance of the kimono is explored in historical and contemporary contexts, both in Japan and in the West, where its impact on clothing styles has been felt since the seventeenth century. Beautifully illustrated, the book features over 250 kimono and kimono-inspired garments from the V&A and collections around the world, revealing its sartorial influence on pop stars from David Bowie to Björk and examining the ways in which fashion designers such as Issey Miyake, John Galliano and Alexander McQueen have reworked its legacy.

Anna Jackson is the Keeper of the Asian Department at the V&A.

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