

117.  
**Thierry Mugler**  
**Dress and Headdress**  
 Autumn/Winter 1984  
 Polyester lamé, metal  
 KCI (Inv. AC5092 85–11–1, AC5095 85–11–4)

118.  
**Somarta / Tamae Hirokawa**  
**Body Wear Skin Series**  
**“Protean”**  
 2007  
 Nylon/polyurethane seamless knit, crystals  
 KCI (Inv. AC12925 2012–40)

119.  
**Noir Kei Ninomiya / Kei Ninomiya**  
**Dress, Top, and Short Pants**  
 Autumn/Winter 2023  
 Transparent PET, colored plastic balls, polyester mesh, synthetic knit  
 Comme des Garçons Co., Ltd.

120–1.  
**AKI INOMATA**  
*Why Not Hand Over a “Shelter” to Hermit Crabs?*  
*–Border– (Temple of Heaven, Beijing)*  
 2010/2019  
 Inkjet print  
 48.0×48.0  
 The National Museum of Modern Art, Kyoto

120–2.  
**AKI INOMATA**  
*Why Not Hand Over a “Shelter” to Hermit Crabs?*  
*–Border– (Aït-Ben-Haddou, Morocco)*  
 2010/2019  
 Inkjet print  
 48.0×48.0  
 The National Museum of Modern Art, Kyoto

120–3.  
**AKI INOMATA**  
*Why Not Hand Over a “Shelter” to Hermit Crabs?*  
*–Border– (New York City)*  
 2010  
 Inkjet print  
 48.0×48.0  
 Private collection

120–4.  
**AKI INOMATA**  
*Why Not Hand Over a “Shelter” to Hermit Crabs?*  
*–Border– (Bangkok)*  
 2010/2019  
 Inkjet print  
 48.0×48.0  
 Collection of the artist

120–5.  
**AKI INOMATA**  
*Why Not Hand Over a “Shelter” to Hermit Crabs?*  
*–Border– (Reichstag, Berlin)*  
 2016  
 3D printed resin  
 4.5×11.5×3.5  
 The National Museum of Modern Art, Kyoto

120–6.  
**AKI INOMATA**  
*Why Not Hand Over a “Shelter” to Hermit Crabs?*  
*–Border– (New York City)*  
 2019  
 3D printed resin  
 7.2×7.8×4.8  
 The National Museum of Modern Art, Kyoto

120–7.  
**AKI INOMATA**  
*Why Not Hand Over a “Shelter” to Hermit Crabs?*  
*–Border– (La Roche, Paris)*  
 2024  
 3D printed resin  
 7.6×5.3×5.3  
 Collection of the artist

120–8.  
**AKI INOMATA**  
*Why Not Hand Over a “Shelter” to Hermit Crabs?*  
*–Border– (Jeju Island, Korea)*  
 2023  
 3D printed resin  
 5.0×7.0×5.0  
 Collection of the artist

120–9.  
**AKI INOMATA**  
*Why Not Hand Over a “Shelter” to Hermit Crabs?*  
*–Border– (Zaanse Schans, Netherlands)*  
 2010  
 3D printed resin  
 5.5×5.5×4.0  
 Collection of the artist

120–10.  
**AKI INOMATA**  
*Why Not Hand Over a “Shelter” to Hermit Crabs?*  
*–Border– (Tokyo)*  
 2015  
 3D printed resin  
 5.9×7.0×6.5  
 Collection of the artist

120–11.  
**AKI INOMATA**  
*Why Not Hand Over a “Shelter” to Hermit Crabs?*  
*–Border– (New York City)*  
 2010  
 Inkjet print  
 48.0×48.0  
 The National Museum of Modern Art, Kyoto

121.  
**Ryunosukeokazaki / Ryunosuke Okazaki**  
**Dress “002–lifelike–”**  
 2023  
 Cotton/polyester, plastic, polyester  
 RYUNOSUKEOKAZAKI

122.  
**Junya Watanabe**  
**Jacket and Skirt**  
 Autumn/Winter 2000  
 Polyester organdy  
 KCI (Inv. AC10362 2000–31–9AC)

123.  
**Junya Watanabe**  
**Dress**  
 Autumn/Winter 2000  
 Polyester organdy  
 KCI (Inv. AC10363 2000–31–10A)

124.  
**Viktor & Rolf / Viktor Holsting, Rolf Snoren**  
**Dress “Karolina”**  
 Spring/Summer 2005  
 Silk satin, moiré, silk faille, cloqué, wires  
 KCI (Inv. AC11306 2005–5–1)

125.  
**Threearfour / Gabriel Asfour, Angela Donhauser, Adi Gil**  
**“Parallel Universe”**  
 Fall/Winter 2023 Couture  
 Video: 26’8”  
 Creative Direction & Fashion threeASFOUR  
 Digital Fashion: PLACEBO  
 Video: Brian Close  
 Models: Charlotte Kemp Muhl, Jack James  
 Photographer: Petros Kouiouris, Styling: Altorri  
 Hair: Cassie Cary  
 Makeup and Nails: Stephanie Hernandez

126.  
**Balenciaga / Demna Gvasalia**  
**Armor and Shoes**  
 Fall 2021  
 Steel, leather  
 BALENCIAGA

127.  
**Balenciaga**  
**《Afterworld: The Age of Tomorrow》**  
 Fall 2021  
 Video: 7’10”  
 BALENCIAGA, Music by BFRND

128.  
**Viktor & Rolf / Viktor Holsting, Rolf Snoren**  
**Sandals**  
 Spring/Summer 2004  
 Leather  
 KCI (Inv. AC11073 2003–41AB)

129.  
**Loewe / Jonathan Anderson**  
**Dress**  
 Autumn/Winter 2022  
 Rayon jersey, resin-coating  
 KCI (Inv. AC13884 2022–11)

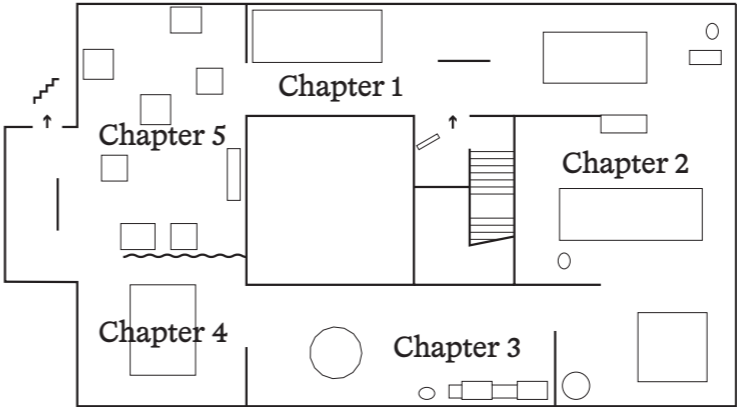
130–1.  
**Yuki Harada**  
*Shadowing (Tomigoro)*  
 2023  
 Video (WXGA, color, sound) 5’18”  
 Collection of the artist  
 Script, Edit & Direction: Yuki Harada  
 Narration: Larry Higa, Yuki Harada  
 Pidgin English: Larry Higa  
 English Script Editing: James Koetting  
 Cooperation: Marie Otani, Miyo Higa, Mari Tsukamoto  
 Based on *Grandpa Kajita Tomigoro, Umi Yukaba* by Tsuneichi Miyamoto

130–2.  
**Yuki Harada**  
*Shadowing (Rie)*  
 2024  
 Video (WXGA, color, sound) 5’2”  
 Collection of the artist  
 Script, Edit & Direction: Yuki Harada  
 Narration: Karen Prestidge, Yuki Harada  
 Pidgin English: Karen Prestidge  
 English Script Editing: James Koetting  
 Kumamoto Dialect: Akiko Sakamoto  
 Coordinator: Mami Cheng  
 Based on *Japanese Immigrant Clothing in Hawaii 1885–1941* by Barbara F. Kawakami

130–3.  
**Yuki Harada**  
*Shadowing (Isabella)*  
 2024  
 Video (WXGA, color, sound) 2’45”  
 Collection of the artist  
 Script, Edit & Direction: Yuki Harada  
 Narration: Lee Tonouchi, Yuki Harada  
 Pidgin English: Lee Tonouchi  
 Japanese Translation: Ritsuko Allen, Asako Allen, Nikko Allen  
 Naha Dialect: Hiromi Kamiya (miigle)  
 Coordinator: Noriko Lancaster  
 Based on *Mauī Grandma’s Regret* by Lee Tonouchi

Support: Agency for Cultural Affairs, Government of Japan, Kyoto Prefecture, Kyoto City, Kyoto Chamber of Commerce and Industry, Japan Apparel Fashion Industry Council, Nihon Body Fashion Association  
 Special Cooperation: Wacoal Corp.  
 Cooperation: Lecien Corporation, Nanasai Co., Ltd., Yamato Transport Co., Ltd., Yoshichu Mannequin Co., Ltd.  
 Grant: The Obayashi Foundation, The Swiss Arts Council Pro Helvetia  
 Exhibition Design: GROUP + Kenta Ishige + Yang Ikumi  
 Graphic Design: REFLECTA, Inc. (OKAZAKI Mariko + TAOKA Misako + SHAO Qi)  
 Exhibition Construction: Fushimi Kohgei  
 Lighting: Samsara  
 Transport and Installation: Yamato Transport Co., Ltd.

### 3F



### Chapter 1

1.  
**Nami Yokoyama**  
*LOVE*  
 2018  
 Oil on linen  
 182.0×227.3  
 Toyota Municipal Museum of Art

2.  
**Dress (robe à la française)**  
 1775 (fabric: 1760s)  
 Silk cannelé, broché  
 KCI (Inv. AC11075 2004–2AB)

3.  
**Suit (habit à la française)**  
 c. 1810  
 Wool broadcloth, embroidery, covered buttons  
 KCI (Inv. AC12 77–5–5AC)

4.  
**Day Dress**  
 c. 1831  
 Cotton plain weave, print  
 KCI (Inv. AC2447 79–21–57)

5.  
**Evening Dress**  
 c. 1855  
 Silk and wool gauze, print  
 KCI (Inv. AC9475 97–23–6AB)

6.  
**Waistcoat**  
 1740s  
 Silk damask, brocaded with gold, silver, and colored threads, gold passementerie buttons  
 KCI (Inv. AC4867 84–21–3)

7.  
**Waistcoat**  
 Middle 18th century  
 Figured silk, silver and silk passementerie buttons  
 KCI (Inv. AC10806 2003–3–10)

8.  
**Waistcoat**  
 c. 1765  
 Silk velvet, silver passementerie buttons  
 KCI (Inv. AC306 77–12–21B)

9.  
**Waistcoat**  
 1780–90s  
 Silk and silver brocaded faille, passementerie buttons of gold foil and silver thread, and sequins  
 KCI (Inv. AC5670 87–35–4)

10.  
**Waistcoat**  
 Late 18th century  
 Silk satin, embroidery, self-fabric covered buttons  
 KCI (Inv. AC10802 2003–3–6)

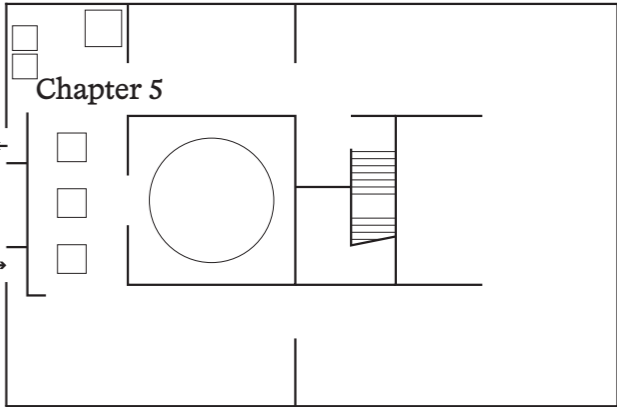
# LOVE Fashion: In Search of Myself

Fri, September 13 – Sun, November 24, 2024  
 The National Museum of Modern Art, Kyoto

Notes  
 –Data of the works are arranged in the following order:  
 Catalogue number | Artist or Brand / Designer | Title or Name of object | Date of production or presentation | Materials and techniques / Format | Size | Collection  
 (The Kyoto Costume Institute is abbreviated as KCI in this list.)  
 –Audio and text descriptions of works with the mark  are available. You are welcome to install the free guide app “Catalog Pocket” from the QR code.  
 (Please use earphones when listening to the audio contents inside the gallery.)  
 –The catalogue numbers correspond with the caption numbers accompanying the works; the works, however, are not always displayed in numerical order.  
 –Due to certain unavoidable circumstances, some objects appearing in this catalogue may not be on display at any time given.  
 –Do not talk on your mobile in the galleries. No writing implements other than pencils allowed in the galleries.



### 4F



16–a.  
**Elise Dress (Presentation Dress)**  
 c. 1890  
 Silk satin, silk tulle, artificial flowers  
 KCI (Inv. AC2389 79–21–1AB)

17.  
**Worth / Jean-Philippe Worth**  
**Evening Dress**  
 c. 1902  
 Chiné silk taffeta, appliqués of self-fabric, lace, tulle  
 KCI (Inv. AC3886 81–25–2AB)

18.  
**Pierre Balmain / Pierre Balmain**  
**Evening Dress**  
 Spring/Summer 1956  
 Chiné silk taffeta, appliqué, faille  
 KCI (Inv. AC10365 2000–33)

19.  
**Loewe / Jonathan Anderson**  
**Mules**  
 Spring/Summer 2022  
 Kid leather, synthetic crêpe  
 KCI (Inv. AC13864 2021–17AB)

23.  
**Holliday, Son & Co. Limited**  
**Hat**  
 1890s  
 Straw, silk flowers, silk ribbon, ostrich feathers  
 KCI (Inv. AC1393 78–37–107)

20.  
**Maison Margiela / John Galliano**  
**Jumpsuit and Belt**  
 Spring/Summer 2019  
 Polyester *chirimen*, embroidered with white and silver threads, patent leather  
 KCI (Inv. AC13812 2020–16)

21.  
**Mame Kurogouchi / Maiko Kurogouchi**  
**Dress**  
 Autumn/Winter 2018  
 Silk and polyester plain weave, Jacquard, embroidery, print, lace, yōryū  
 KCI (Inv. AC13660 2018–25–2)

22.  
**Viktor & Rolf / Viktor Holsting, Rolf Snoren**  
**Coat**  
 Spring/Summer 2003  
 Cotton twill, artificial flowers, satin cuffs  
 KCI (Inv. AC11680 2007–26–2AR, gift of Viktor & rolf)





# Quotations from literary works and interviews

“Dear, dear! How queer everything is to-day!  
And yesterday things went on just as usual.  
I wonder if I’ve been changed in the night?  
Let me think: was I the same when I got up this morning?  
I almost think I can remember feeling a little different.  
But if I’m not the same, the next question is, Who in the world am I?  
Ah, *that’s* the great puzzle!”  
And she began thinking over all the children  
she knew that were of the same age as herself,  
to see if she could have been changed for any of them.

Lewis Carroll, *Alice’s Adventures in Wonderland*.

“It is not the treasures,” said he to himself,  
“that have awakened in me such unutterable longings.  
Far from me is all avarice; but I long to behold the blue flower.  
It is constantly in my mind, and I can think and compose of nothing else.  
I have never been in such a mood.  
It seems as if I had hitherto been dreaming, or slumbering into  
another world; for in the world, in which hitherto I have lived,  
who would trouble himself about a flower?  
—I never have heard of such a strange passion for a flower here.”

Novalis, *Henry of Ofterdingen: A Romance*.

“A hundred percent human hair is just the thing for winter!  
Warm, durable, and luxurious.  
My sweater contains some too, but it’s so expensive  
I could only afford it mixed with wool.  
But human hair really does feel completely different,  
doesn’t it?”

“Thanks. It’s too special to wear every day,  
and normally I keep it safely stored away,  
but today I really wanted to dress up—it’s the first time  
we’ve seen each other for ages, and coming to a hotel, too.”

Sayaka Murata, “A First-Rate Material,” *Life Ceremony*,  
trans. Ginny Tapley Takemori.

And now and then in the blue velvet of the bodice a hint of “slashes,”  
in the Henri II style, in the gown of black satin a slight swelling which,  
if it was in the sleeves, just below the shoulders,  
made one think of the “leg of mutton” sleeves of 1830,  
or if, on the other hand, it was beneath the skirt, with its Louis XV paniers,  
gave the dress a just perceptible air of being “fancy dress” and at all events,  
by insinuating beneath the life of the present day  
a vague reminiscence of the past, blended with the person of Mme.

Marcel Proust, *In Search of Lost Time*, trans. C. K. Scott Moncrieff.

That’s why I became more and more preoccupied  
with dressing myself up nicely.  
Having said that, it’s not like I had a lot of money,  
nor was I good at styling my hair,  
so in that sense I feel that my fashion was very much a half-way attempt.

—Half-way attempt?  
So, you started to make more of an effort in since then?

No, that’s not the case.  
I think I gradually came to accept the fact  
that my fashion could only ever be a half-way attempt.

From an interview by Tomona Matsukawa  
for *I wanted to talk with someone who knew my name*, trans. Kei Bengier.

It was a change in Orlando herself  
that dictated her choice of a woman’s dress and of a woman’s sex.  
And perhaps in this she was only expressing rather more  
openly than unusual—openness indeed was the soul of her  
nature—something that happens to most people without being  
thus plainly expressed. For here again, we come to a dilemma.  
Different though the sexes are, they intermix. In every human  
bring a vacillation from one sex to the other takes place,  
and often it is only the clothes that keep the male or female likeness,  
while underneath the sex is the very opposite of what it is above.

Virginia Woolf, *Orlando: A Biography*.

One morning,  
when Gregor Samsa woke from troubled dreams,  
he found himself transformed in his bed into a horrible vermin.

Franz Kafka, *The Metamorphosis*, trans. David Wyllie.

‘Dance on, in thy red shoes, till thou art pale and cold,  
and thy skin shrinks and crumples up like a skeleton’s!’

H. C. Andersen, *The Red Shoes*.

If you were to be born again regardless of whether you wanted to or not,  
what would you like to be born as?  
I want to be a dolphin, said one girl. Because they’re cute.  
Another girl said, Paris Hilton. Because she’s cute too[...].

I want to be reborn as a jellyfish, I said. A jellyfish?  
Yes, a jellyfish. Because they’re cute. Soft, invertebrate creatures  
that look like intricate glasswork.  
Radiates with translucent umbrella-shaped bells; creatures that simply sway  
their trailing tentacles in the water.  
Also written in Japanese as beneath darkness, congealing moon, ocean  
moon, and mother of water.  
Deriving its name from the Latin word for beautiful,  
it is a sophisticated sea creature whose form has remained  
unchanged for the past 600 million years.

Mariko Asabuki, *Timeless*, trans. Kei Bengier.

*I wanna get skinny!*  
*I want guys to love me!*  
*I wanna be pretty!*  
*I wanna be rich and live the good life!*  
*Hey, you know what, I’ve got my eye on That now.*  
*That? It’s so great!*  
*Urr, I want That.*  
*That is so cute!*  
*That’s super expensive, but...*

EVERYONE QUICKLY FORGETS ABOUT EVERYTHING.  
ONLY DESIRE IS EVER PRESENT.  
IT COMES ALONG USING A NEW NAME EACH TIME.

Kyoko Okazaki, *Helter Skelter*.