"Kawakubo's clothes […] change the parameters of the wearer's body, the sense of where the edges of the body are, where it meets the space around it. [...] Indeed, without movement, the clothes are only half what they might be: the body in motion reveals their form and structure and sets off the qualities of the fabric. Movement becomes a component of her design, as light may be in architecture. [...] The body's movement releases the potential of the garment. As the wearer moves, unexpected features of the cut are revealed in odd places. In this sense the wearer is also the maker of the garment."

Evans, Caroline & Thornton, Mina, *Women & Fashion—A New Look*, Quartet Books, 1989

The 1970s proved a pivotal period in fashion with the emergence of Japanese designers in the West. In post WWII era Japan, the flat cut-and-sewn shapes of kimonos and other traditional garments gradually shifted in public dress, as Western style tailored garments became more accepted. This led to a change in fashion design education in Japan and from the late 1950s students were taught a blend of the two styles. A unique design perspective then formed by several generations of Japanese designers who fused Eastern and Western silhouettes, fabrics and construction techniques. Many now renowned Japanese designers made their entrée into the European and American scenes in the 1980s. Issey Miyake showed prêt-à-porter in Paris in 1972. Rei Kawakubo's Comme des Garçons first showed in Paris in 1981, as did Yohji Yamamoto. Hiroko Koshino presented prêt-à-porter in Paris from 1982 through 1993.

HIROKO KOSHINO

MANNEQUIN LOOK
Aubergine mohair and silk trench coat with attached waistcoat, 1980s
Sheer pewter nylon and cupro blouse with doubled placket, folded collar, 1980s
Dark greige rayon blend piqué knit pencil skirt, 1980s

Hiroko Koshino's woven label, depicting a mysterious woman behind a fan, 1980s–1990s

In 1978, Hiroko Koshino became the first Japanese designer to show at Alta Moda in Rome. Koshino's design aesthetic became individual and defined, as she sought to find a way to unite the two-dimensional form of the kimono with the three-dimensional tailoring of the West. Koshino's debut in Rome was a resounding success in Europe and garnered her 23 pages in the 1978 September issue of Harper's Bazaar Italia. Following this celebrated collection, Koshino began showing in Paris in 1982. Her label, *Hiroko Koshino prêt à porter* focused on "a sleek, avant-garde mood by combining the fabrics for ancient design history of Japan with strong modern shape." *Harper's Bazaar, February 1983*

Harper's Bazaar Italia, September 1978

ISSEY MIYAKE

MANNEQUIN LOOK
Coated polyester wind coat with puffed sleeves,
folded elongated cuffs and sailor collar, Spring/Summer 1988
Pleated cotton trousers with hand painted airbrush print, Spring/Summer 1993

Issey Miyake's woven label, known as
'Brush Label' for the bold inky stroke, 1980s

Issey Miyake's work with paper textiles began in the 1970s when Japanese factories were in decline. In response to the crisis, Miyake fostered the production of unique, natural raw materials. Miyake began constructing garments out of Kamiko paper, (a type of handmade tesuki washi paper) and Abura-gami paper (oil impregnated paper typically used for parasols)—a historical practice that has existed for over ten centuries. The textile is made of sheets of thick paper sourced from the inner bark of the mulberry plant and treated with persimmon juice and a mixture of oils from perilla seeds and tung. The sheets are carefully pasted together then dyed with indigo. After rubbing the surface to add sheen and create softness, the maker cuts and sews the cloth into a garment. Miyake presented kamiko paper garments on the runway, and created synthetic fabrics, mirroring the look, for the ready to wear market.

Abura-Gami garments, Spring/Summer 1984

HANATSUBAKI MAGAZINE

Cosmetic company Shiseido commenced publication of the Shiseido Monthly Journal in 1924 with the aim of conveying information on Western life and culture to the women of Japan. Featured in this new magazine were informative articles on beauty care and the use of cosmetics, useful information for daily lives, short novels by popular writers, and information on overseas trends in fashion. The publication was renamed as Hanatsubaki Magazine in 1937 with the goal to become "a medium that conveys cutting-edge information for the times" by covering literature, culture, fashion and overseas trends with a heightened degree of sensitivity, while continuing to offer hair, makeup and beauty tips.