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| Semester: FALL 2019 |
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Fashion in Japan: Art and History of the Kimono and Western Dress Culture

**Section 1**

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| Instructor/Title<br>時限 | DRUET Lucile                          |
| Office/Building        | 902 (Main Building - Nakamiya Campus) |

**【Course Outline / Description】**

From the origins of kimono to the anti-fashion design of Rei Kawakubo, this course will be exploring the parallel routes of traditional Japanese clothing (和服・*wafuku*) and western fashion (洋服・*yōfuku*) in Japan. From showing social ranking to expressing one's identity, analyzing clothing in Japan will be seen as an encompassing dynamic, coming from the need of covering one's body to an artistic and performative statement about one's identity, gender, Japanese culture, aesthetics, silhouettes and body consciousness. Employing a variety of materials (books, visual artworks, movies, magazines, illustrations etc.) this course will examine how kimono and western fashion are embedded in Japanese society, history, popular culture and visual arts and how it connects with people's sartorial habits, inside and outside Japan.

**Section 2**

**【Course Objectives/Goals/Learning Outcomes】**

Through an overview of the characteristics and history of kimono and western fashion in Japan, this course will help the students understand the aesthetic dimensions of clothing and fashion. With a particular focus on weaving, dyeing and tailoring techniques as well as artists, designers, performers, illustrators and authors' works, the students will be able to grasp how creators are using kimono and western clothes for specific effects. The students will be invited to think about clothing as an intersection between tradition and modernity that generates cultural, philosophical and poetic communication. With underlying questions such as: What is it to dress up? What is it to be fashionable?

**Section 3**

**【Class Schedule/Class Environment, Literature and Materials】**

| Class # | Contents   | Readings / preparations   |
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| 1       | Course introduction : presentation of the different topics that will be studied in class and grading system.   | Special packet<br>Start reading <i>Naomi</i> (the whole novel) in preparation for class # 7 and 8 (Kimono in literature / 2)                    |
| 2       | Kimono history / 1<br>Overview of Japanese clothing from the Kofun to the Muromachi~Momoyama period : evolution, clothing codes, color codes ( <i>iro-kasane</i> ) and motifs. | LDA 1<br>Locate and make a list of the different kimono evolutions discussed in :<br>> Liza Dalby, <i>Kimono, Fashioning Culture</i> (pp.12~40) |
| 3       | Kimono history / 2<br>Survey of Japanese clothing from the Edo period to the early Showa:  | Make a list of the different aspects of the kimono in :<br>> Liza Dalby <i>Kimono Fashioning Culture</i>  |

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|    | diversification, the birth of kimono as “fashion”. (accessories and democratization).   | (pp.40~87 / 100~118)<br>Understand how Western dress shaped and influenced the kimono uses in :<br>> Terry Satsuki Milhaupt, <i>Kimono, A Modern History</i> (pp.56~63)  |
| 4  | Kimono history / 3<br>The kimono and its contemporary design, codes and (re)use aesthetics (ceremonial kimono, reform etc...)           | Understand what the author means when saying “how are designers and consumers making the kimono <i>ride a bicycle</i> ?”:<br>> Jenny Hall, “Re-fashioning the Kimono” in <i>New Voices in Japanese Studies Vol.7</i> (pp.59-84)<br><br>Read the different kimono makers and designers’ profiles and understand how they see the kimono in our contemporary age:<br>> Sheila Cliffe, <i>The Social Life of Kimono</i> (pp.112~115 / 131~140 / 152~161)  |
| 5  | Kimono history / 4<br>Charting the evolution of the kimono in terms of tailoring, weaving and dyeing techniques (terminology)           | Read and list the different textile weaving and dyeing techniques:<br>> Annie Van Asshe, “Interweavings” in <i>Fashioning Kimono</i> (pp.7~29)   |
| 6  | Kimono in literature / 1<br>Heian texts and poetry<br>Sei Shonagon<br>Princess Shikishi<br>Lady Nijō<br>Ono no Komachi<br>Izumi Shikibu | LDA 2<br>Locate the references made to the Heian period kimono, the connection with nature (seasons) and emotions in the different poems from :<br>> <i>The Pillow Book</i> (pp.40 / 51 / 60 / 69 / 70~72 / 109~111 / 168~171 / 200~201 / 262~265)<br>> <i>String of Beads, Complete Poems of Princess Shikishi</i> (p. 36 / 39 / 56 / 62~63 / 68~69)<br>> <i>The Confessions of Lady Nijō</i> (pp.3~5 / 8 / 45~46 / 206~209 / 238~240)<br>> <i>The Ink Dark Moon</i> (pp.29 / 54 / 56 / 64 / 152 / 154) |
| 7  | Kimono in literature / 2<br><i>Naomi</i>  | Locate the different occurrences of the kimono in the novel and how it is shaping Naomi’s character:<br>>Junichiro Tanizaki, <i>Naomi</i> (whole novel)  |
| 8  | Kimono in literature / 2<br><i>Naomi</i> (end)  | Locate the different occurrences of the kimono in the novel and how it is shaping Naomi’s character:<br>>Junichiro Tanizaki, <i>Naomi</i> (whole novel)  |
| 9  | Kimono in literature / 3<br><i>My Beautiful Shadow</i>  | Note the use of the kimono and in the different passages copied from the book:<br>> Rhadika Jha, <i>My Beautiful Shadow</i> (p.13 / 116~128)   |
| 10 | Kimono in visual arts / 1<br>Ukiyo-e  | Go to the library to look at books about ukiyo-e.<br>Bring examples of interesting images to share in class.   |
| 11 | Kimono in visual arts / 2   | Examine books in the library about   |

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|    | Bijin-ga   | traditional paintings depicting women (especially <i>Bijin-ga</i> ).<br>Bring examples of images to share in class.   |
| 12 | Kimono in visual arts / 3<br>Japonisme   | Understand what Japonisme and its variations mean in :<br>> Terry Satsuki Milhaupt, <i>Kimono, A Modern History</i> (pp.139~170)<br>> Akiko Fukai “The Kimono and Parisian Mode” in <i>Fashioning Kimono</i> (pp.49~55)   |
| 13 | Kimono in media / 1<br>Illustrations and advertisement   | Explore the internet and bring examples to share in class.  |
| 14 | Kimono in media / 2<br>Western and Japanese Pop culture (music, manga, anime etc...)   | Explore the internet and bring examples to share in class.  |
| 15 | ※ Midterm exam (in class)  | Review your handouts from class # 2 to 14   |
| 16 | ※ Take home paper 1  | Choose between the different topics proposed and start drafting your paper.   |
| 17 | Kimono in movies<br>Overview<br>From <i>Jidai-geki</i> to contemporary film.   | Find movies (Japanese and Western) that are using kimono as a key element for the story.  |
| 18 | Kimono in movies<br>Comparison<br><i>The Makioka Sisters</i> (Kon Ichikawa, 1983)<br><i>Memoirs of a Geisha</i> (Rob Marshall, 2005) | Gather information about <i>The Makioka Sisters</i> (characters, plot) and read about the kimono in <i>Memoirs of a Geisha</i><br>> Peggy Mulloy, David James, <i>Memoirs of a Geisha: A portrait of a film</i> (pp.125~131)  |
| 19 | Western dress in Japan / 1<br>History and first “waves” of importation   | Look online for the different trends that were imported in the Meiji - Taishō and early Showa eras.   |
| 20 | Western dress in Japan / 2<br>Uniforms   | List the different attitudes Japanese can have towards school uniforms as described in :<br>> <i>Wearing Ideology</i> (pp.47~55 / 70~102)   |
| 21 | Western dress in Japan / 3<br>Street fashion (Kogyaru, Yamamba, Lolita, Mori Girl, etc.)<br><br>※ Take home paper 1 deadline !       | LDA 3<br>Chart the different styles and their characteristics as seen in :<br>> Sharon Kinsella, <i>Schoolgirl Money and Rebellion in Japan</i> (pp.70~74 / 107~113)<br>> Yuniya Kawamura, <i>Fashioning Japanese Subcultures</i> (pp. 51~75 / 93~97)<br>> Leonard Koren, <i>New Fashion Japan</i> (pp.8~29)<br>> Valerie Steele, <i>Japan Fashion Now</i> (pp.27~59) |
| 22 | Western dress in Japan / 4<br>Street fashion and <i>Kamikaze Girls</i> (Tetsuya Nakashima (2004))                                    | Watch the movie and take notes about the role of fashion for the two main characters, Momoko and Ichiko.<br>Prepare to discuss it by reading the  |

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|    |   | <p>passage in:<br/>         &gt; Masafumi Monden, <i>Japanese Fashion Cultures</i> (pp.116~134)</p>  |
| 23 | Western dress in Japan / 5<br>Manga, anime and novels | <p>Read passages from :</p> <ul style="list-style-type: none"> <li>● Ai Yazawa, <i>Nana</i></li> <li>● Ai Yazawa, <i>Paradise Kiss</i></li> <li>● Moyoco Anno, <i>In Clothes Called Fat</i></li> <li>● Radhika Jha, <i>My Beautiful Shadow</i> (pp.3~6 / 26~31 / 32~38 / 48~52 / 56~59 / 62~63 / 84~88)</li> <li>● Haruki Murakami, <i>Tony Takitani</i> (from the <i>Blind Willow, Sleeping Woman</i> collection, pp.225~248)</li> </ul> <p>and start listing the different categories of dress used in the different titles and the kind of ideas they generate.</p> |
| 24 | Japanese costumes / 1<br>Cosplay                      | <p>LDA 4<br/>         Understand the cosplay culture as described in:<br/>         &gt; <i>Fandom Unbound</i> (pp.225~248)</p>   |
| 25 | Japanese costumes / 2<br>Noh and Kabuki               | <p>Gather information about <u>Noh</u> costumes:<br/>         &gt; Ichida Hiromi, <i>An Illustrated Guide to Japanese Traditional Clothing and Performing Arts</i> (pp.76~99)</p> <p>Gather information about <u>Kabuki</u> roles and costumes, found in:<br/>         &gt; Kimino Rinko, <i>Photographic Kabuki</i> (pp.12~56)<br/>         &gt; Maki Isaka, <i>Onnagata: A Labyrinth of Gendering in Kabuki Theater</i> (pp.5~21)</p>  |
| 26 | ※ Take home paper 2                                   | Choose between the different topics proposed and start drafting your paper.  |
| 27 | Japanese costumes / 3<br>Maiko and Geiko              | <p>Read and understand the relationship between a geisha, her kimono and its function in :</p> <p>&gt; Komomo, <i>A Geisha's Journey</i> (pp. 18~24 / 32~38 / 78 / 96~100 / 104~113 / 122~127)<br/>         &gt; Judith Clancy, <i>The Alluring World of Maiko and Geiko</i> (p.16, 26~29, 34, 100~101)<br/>         &gt; Kelly Foreman, <i>The Gei of Geisha</i> (pp. 39~52 / 77~85)</p>  |
| 28 | Japanese costumes / 4<br>Takarazuka and Butoh         | <p>Gather information about the <u>Takarazuka</u> revue:<br/>         &gt; Makiko Yamanashi, <i>Takarazuka Revue since 1914</i>. (Introduction, xxi~xxiii)<br/>         &gt; Leonie Stickland, <i>Gender Gymnastics</i> (p.1~2)</p> <p>Gather information about <u>Butoh</u> dance:<br/>         &gt; Jean Vialat, Nourit Masson-Selkine, <i>Butoh, Shades of Darkness</i> (pp.16~17)</p>  |

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|    |  | > Jean Marc Adolphe, <i>Carlotta Ikeda, Butoh dance and beyond</i> (pp.8~22)  |
| 29 | High-fashion / 1<br>Japanese designers<br>(Hanae Mori, Kenzo, Issey Miyake,<br>Yohji Yamamoto, Rei Kawakubo)<br><br>※ Take home paper 2 deadline ! | Chart the different histories and styles developed by the designers in the text:<br>> Yuniya Kawamura, <i>The Japanese Revolution in Paris Fashion</i> (pp.113~149)               |
| 30 | High-fashion / 2<br>Brands in Japan<br>(From Louis Vuitton to Uniqlo)  | Prepare the class by looking up information about different fashion brands present in Japan by reading:<br>> Ashok Som, Christian Blanckaert, <i>The Road To Luxury</i> (pp.5~15) |

#### 【Textbooks/Reading Materials】

No textbook required. All Reading materials (articles, book chapters) will be distributed in advance as packets.

Handouts will also be provided to complement the points seen during the lecture.

#### Section 4

##### 【Learning Assessments/Grading Rubric】

Midterm exam: 30% (quiz and take home paper 1)

Final exam: 45% (quiz and take home paper 2)

Class participation: 25%

#### Section 5

##### 【Additional Information】

##### Online sources / references

- TNM - Tokyo National Museum Image search (<https://webarchives.tnm.jp/imgsearch/index>)
- JSTOR - Journal Storage (<https://www.jstor.org>)
- Sheila Cliffe, Kumiko Ishioka, Todd Fong : The Kimono Closet (<https://kimonocloset.com>)
- Kyoto Fashion Institute (<http://www.kci.or.jp/en/>)
- Fashion Institute of Technology Museum (<https://www.fitnyc.edu/museum/>)
- Victoria and Albert (<http://collections.vam.ac.uk>)
- Google Arts and Culture (<https://artsandculture.google.com>)