

# Fashion in Japan

## Fashion in Japan: Art and History of the Kimono and Western Dress Culture (online class)

### Section 1

Instructor/Title 時限	DRUET Lucile
Office/Building	902 (Main Building)
Office Hours	to be determined after the semester starts
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### 【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 status, 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 the country.

### 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 ?

This course encourages the development of abilities in analytical reading, critical thinking, research, writing proficiency and effective communication. Students will be asked to prepare each class by reading the material beforehand, prepare for discussion when instructed to as well as writing papers.

For the midterm and final paper, the students will have to focus on in depth analysis, research and make sure they edit their essay using *The Chicago Manual of Style* (citations).

### Section 3

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

Date	Class #	Contents	Readings / preparations	Class mode
TBA	0	<b>Course introduction</b>	Join me for our first online meeting. I will present you the topics and the different online platforms I will use this semester to give you the materials and deliver the lectures.	Z
08/31 (月)	1	<b>Kimono history / 1</b> Overview of Japanese clothing from the Kofun to the Muromachi~Momoyama period : evolution, clothing codes, color codes ( <i>iro-kasane</i> ) and motifs.	Packet LDA 1 Locate and make a list of the different kimono evolutions discussed in : > Liza Dalby, <i>Kimono, Fashioning Culture</i> (pp.12~40)	RV
09/02 (水)	2	<b>Kimono history / 2</b> Survey of Japanese clothing from the Edo period to the early Showa period: diversification, the birth of kimono as	Packet LDA 1 Make a list of the different aspects of the kimono in : > Liza Dalby, <i>Kimono, Fashioning Culture</i> (pp.40~87 / 100~118)	RV

		“fashion”. (accessories and democratization).	Understand how Western dress shaped and influenced the kimono uses in : > Terry Satsuki Milhaupt, <i>Kimono, A Modern History</i> (pp.56~63)	
09/07 (月)	3	<b>Kimono history / 3</b> The kimono and its contemporary design, codes and (re)use aesthetics (ceremonial kimono, reform etc...)	Packet LDA 1 Understand what the author means when saying “how are designers and consumers making the kimono <i>ride a bicycle</i> ?”: > Jenny Hall, “Re-fashioning the Kimono” in <i>New Voices in Japanese Studies Vol.7</i> (pp.59-84)  Read the different kimono makers and designers’ profiles and understand how they see the kimono in our contemporary age: > Sheila Cliffe, <i>The Social Life of Kimono</i> (pp.112~115 / 131~140 / 152~161)	RV
09/09 (水)	4	<b>Kimono history / 4</b> Class discussion	Prepare for class discussion, which will be on the following topics: - when the kimono started to be “fashion” ? - contemporary kimono: slow or fast fashion ? - what do you think of the different kimono rules and codes ?	Z
09/14 (月)	5	<b>Kimono in literature / 1</b> Heian texts and poetry Sei Shonagon Princess Shikishi Lady Nijō Ono no Komachi Izumi Shikibu	Packet LDA 2 Locate the references made to the Heian period kimono, the connection with nature (seasons) and emotions in the different poems from : > <i>The Pillow Book</i> (pp.40 / 51 / 60 / 69 / 70~72 / 109~111 / 168~171 / 200~201 / 262~265) > <i>String of Beads, Complete Poems of Princess Shikishi</i> (pp. 36 / 39 / 56 / 62~63 / 68~69) > <i>The Confessions of Lady Nijō</i> (pp.3~5 / 8 / 45~46 / 206~209 / 238~240) > <i>The Ink Dark Moon</i> (pp.29 / 54 / 56 / 64 / 152 / 154)	RV
09/16 (水)	6	<b>Kimono in literature / 2</b> <i>Naomi</i>	Packet “Naomi” Locate the different occurrences of the kimono in the novel and how it is shaping Naomi’s character: >Junichiro Tanizaki, <i>Naomi</i> (whole novel)	RV
09/21 (月)	7	<b>Kimono in literature / 2</b> <i>Naomi</i> (end)	Packet “Naomi” Locate the different occurrences of the kimono in the novel and how it is shaping Naomi’s character: >Junichiro Tanizaki, <i>Naomi</i> (whole novel)	RV
09/23 (水)	8	<b>Kimono in literature / 3</b> <i>My Beautiful Shadow</i> + <i>Naomi</i>  Class discussion	Packet LDA2 Note the use of the kimono in the different passages from the book by: > Rhadika Jha, <i>My Beautiful Shadow</i> (p.13 / 116~128)  Prepare for class discussion by compiling similarities / differences between <i>Naomi</i> and <i>My Beautiful Shadow</i> . (Use of kimono, Naomi vs. Kayo: their character, their life situation)	Z
09/28 (月)	9	<b>Kimono in visual arts / 1</b> Ukiyo-e	Look at the corresponding section in the course website for material.	RV
09/30 (水)	10	<b>Kimono in visual arts / 2</b> Bijinga	Look at the corresponding section in the course website for material.	RV
10/05 (月)	11	<b>Kimono in visual arts / 3</b> Japonisme	Packet LDA2 Understand what Japonisme and its variations mean in : > Terry Satsuki Milhaupt, <i>Kimono, A Modern History</i> (pp.139~170) > Akiko Fukai “The Kimono and Parisian Mode” in <i>Fashioning Kimono</i> (pp.49~55)	RV
10/07 (水)	12	<b>Kimono in media / 1</b> Illustrations and advertisement	Look at the corresponding section in the course website for material.	RV
10/12 (月)	13	<b>Kimono in media / 2</b> Western and Japanese Pop culture	Look at the corresponding section in the course website for material.	RV
10/14 (水)	14	<b>Midterm exam (paper 1)</b>	Choose between the different topics proposed and start drafting your paper.	Z

			(See corresponding PDF documents for details) (Due date: 10/28 (水))	
10/19 (月)	15	<b>Kimono in movies / 1</b> Overview From <i>Jidai-geki</i> to contemporary film.	Packet LDA2 Read about the kimono design for this movie: > Peggy Mulloy, David James, <i>Memoirs of a Geisha: A portrait of a film</i> (pp.125~131)  Watch <i>Memoirs of a Geisha</i> (Rob Marshall, 2005)	RV
10/21 (水)	16	<b>Kimono in movies / 2</b> Class discussion	Prepare for class discussion, which will be on the following topics: - what kind of connections can you see between the kimono used in visual arts and the kimono used in medias? - how is the kimono used in <i>Memoirs of a Geisha</i> ?	Z
10/26 (月)	17	<b>Kimono in movies / 3</b> Comparing <i>The Makioka Sisters</i> (Kon Ichikawa, 1983) and <i>Memoirs of a Geisha</i> (Rob Marshall, 2005)	Look at the corresponding section in the course website for material.	RV
10/28 (水)	18	<b>Western dress in Japan / 1</b> History and first “waves” of importation  ※ Paper 1 deadline !	Look at the corresponding section in the course website for material.	RV
11/02 (月)		<b>FALL BREAK = NO CLASSES</b>		
11/04 (水)	19	<b>Western dress in Japan / 2</b> Uniforms	Packet LDA2 List the different attitudes Japanese can have towards school uniforms as described in : > <i>Wearing Ideology</i> (pp.47~55 / 70~102)	RV
11/09 (月)	20	<b>Western dress in Japan / 3</b> Street fashion (Kogyaru, Yamamba, Lolita, Mori Girl, etc.)	Packet LDA 3 Chart the different styles and their characteristics as seen in : > Sharon Kinsella, <i>Schoolgirl Money and Rebellion in Japan</i> (pp.70~74 / 107~113) > Yuniya Kawamura, <i>Fashioning Japanese Subcultures</i> (pp. 51~75 / 93~97) > Leonard Koren, <i>New Fashion Japan</i> (pp.8~29) > Valerie Steele, <i>Japan Fashion Now</i> (pp.27~59)  If you can, watch the movie <i>Kamikaze Girls</i> (Tetsuya Nakashima (2004)) and take notes about the role of fashion for the two main characters, Momoko and Ichiko.	RV
11/11 (水)	21	<b>Western dress in Japan / 4</b> Class discussion	Prepare for class discussion, which will be on the following topics: - what makes a uniform what it is ? - what are the pros and cons of a uniform ? - what kind of ideas / concepts are behind street fashion trends ? - what makes Lolita and Bosozoku fashion so different ?	Z
11/16 (月)	22	<b>Western dress in Japan / 5</b> Manga, anime and novels	Packet LDA3 Read the passages from : - Radhika Jha, <i>My Beautiful Shadow</i> (pp.3~6 / 26~31 / 32~38 / 48~52 / 56~59 / 62~63 / 84~88)  and read the short story: - Haruki Murakami, <i>Tony Takitani</i> (from the <i>Blind Willow, Sleeping Woman</i> collection, pp.225~248)  List the different categories of dress used in the two stories and the kind of ideas they generate.	RV
11/18 (水)	23	<b>Final exam (paper 2)</b>	Choose between the different topics proposed and start drafting your paper. (See corresponding PDF documents for details) (Due date: 12/02 (水))	Z
11/23	24	<b>Japanese costumes / 1</b>	Packet LDA 4	RV

(月)		Cosplay	Understand the cosplay culture as described in: > <i>Fandom Unbound</i> (pp.225~248)	
11/25 (水)	25	<b>Japanese costumes / 2</b> Noh and Kabuki	Packet LDA 4 Gather information about <u>Noh</u> costumes: > Ichida Hiromi, <i>An Illustrated Guide to Japanese Traditional Clothing and Performing Arts</i> (pp.76~99)  Gather information about <u>Kabuki</u> roles and costumes, found in: > Kimino Rinko, <i>Photographic Kabuki</i> (pp.12~56)	RV
11/30 (月)	26	<b>Japanese costumes / 3</b> Maiko and Geiko	Packet LDA 4 Read and understand the relationship between a geisha, her kimono and its function in : > Komomo, <i>A Geisha's Journey</i> (pp. 18~24 / 32~38 / 78 / 96~100 / 104~113 / 122~127) > Judith Clancy, <i>The Alluring World of Maiko and Geiko</i> (p.16, 26~29, 34, 100~101) > Kelly Foreman, <i>The Gei of Geisha</i> (pp. 39~52 / 77~85)	RV
12/02 (水)	27	<b>Japanese costumes / 4</b> Takarazuka and Butoh  ※ Paper 2 deadline !	Packet LDA 4 Gather information about the <u>Takarazuka</u> revue: > Makiko Yamanashi, <i>Takarazuka Revue since 1914</i> . (Introduction, xxi~xxiii) > Leonie Stickland, <i>Gender Gymnastics</i> (p.1~2)  Gather information about <u>Butoh</u> dance: > Jean Vialat, Nourit Masson-Sekine, <i>Butoh, Shades of Darkness</i> (pp.16~17) > Jean Marc Adolphe, <i>Carlotta Ikeda, Butoh dance and beyond</i> (pp.8~22)	RV
12/07 (月)	28	<b>High-fashion / 1</b> Japanese designers (Hanae Mori, Kenzo, Issey Miyake, Yohji Yamamoto, Rei Kawakubo)	Packet LDA 4 Chart the different histories and styles developed by the designers in the text: > Yuniya Kawamura, <i>The Japanese Revolution in Paris Fashion</i> (pp.113~149)	RV
12/09 (水)	29	<b>High-fashion / 2</b> Brands in Japan (From Louis Vuitton to Uniqlo)	Look at the corresponding section in the course website for material.	RV
12/14 (月)	30	<b>Conclusion</b> Class discussion	Prepare for class discussion, which will be on the following topics: - what connections are there between stage costumes and fashion ? - how does the kimono influence global fashion and fashion designers ?	Z

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**Class mode:**

RV = asynchronous lectures (recorded lectures that will be sent to you via WeTransfer).

Z = synchronous lectures (live lectures that will be conducted directly on Zoom).

**【Textbooks/Reading Materials】**

No textbook required. All reading materials (packets, handouts etc.) as well as recorded video lectures (RV) will be sent to you via WeTransfer (download link sent directly to your email address).

Extra material and activities will be made available on the dedicated course website:

<https://aspfashioninjapan.wordpress.com>

**Section 4****【Learning Assessments/Grading Rubric】**

Midterm exam (paper 1): 35%

Final exam (paper 2): 35%

Class participation (discussions on Zoom and activities on the course website): 30%

## Section 5

### 【Additional Information】

Technical note:

the reading packets, videos etc. that I will send you tend to be rather large. Make sure you have enough storage space on your computer to download and store them properly.

Yoroshiku >^\_^<