Press Kit

DRESS CODE
Are You Playing Fashion?
21 May – 12 September 2021
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The exhibition playfully questions the way we deal with dress codes and traditional codes. It uses different questions to illuminate international fashion as a mirror of society and the individual. Topics such as noblesse oblige, authenticity or brand fetishism are systematised and visualised with exhibits. Whether designer dress or jeans, suit or sweatpants, knitted pullover or uniform - every culture, society and group has its own dress codes.

Thus, the exhibition negotiates fashion between two poles – the individualist and the conformist. Dressing or “dressing up” is an important motor in the self-discovery process of one’s own identity, and for personality formation, transformation is a creative act. Fashion turns out to be a suitable vehicle of individualisation tendencies – this is also a central statement of the exhibition. In the race in the social channels, the permanent striving is for one’s own style, which, however, hardly differs in the cultural and global context.

“Perhaps – rather than a sharp division between ‘fake’ and ‘real’ – the multiple identities we present every day are more about an endless dress rehearsal, where no one or person is more authentic than the next.”

Quote from: “Vestoj – The Platform for Critical Thinking on Fashion”, 2018

Fashion is not only an act of wearing clothes – it is also an act of seeing and being seen, which today is shared with preference via social networks. When dealing with occasion and effect, representative requirements or personal preferences, social communication via fashion functions on a visual and non-verbal level.

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**MEDIA INFORMATION**

Ikko Tanaka
Issey Miyake Coat, 2016
Collection of The Kyoto Costume Institute, photo by Takashi Hatakeyama
On display are important international standards of streetwear right up to today’s stylistic plurality. The exhibition presents a global overview of contemporary fashion by a total of 60 designers such as Giorgio Armani, Chanel, COMME des GARÇONS, Issey Miyake, Burberry and Louis Vuitton, which is also brought into dialogue with contemporary art by Tom Sachs, Chelfitsch, Hans Eijkelboom, Keizo Motoda, Cindy Sherman and Juergen Teller, among others.

An exhibition by the National Museum of Modern Art, Kyoto, and the Kyoto Costume Institute in cooperation with the Bundeskunsthalle. It is the exclusive European venue of the exhibition coming from Japan. It was previously shown at the National Museum of Modern Art, Kyoto, the Contemporary Art Museum, Kumamoto, and the Tokyo Opera City Art Gallery.

Tom Sachs
*Prada Valuemeal, 1998*
Cardboard paper, ink, thermal adhesive
Collection Thaddaeus Ropac, London, Paris, Salzburg
© Tom Sachs, photo by Johansen Krause
1. DRESS CODES?
The term ‘dress code’ refers to the rules and guidelines on how one should dress, both privately or as a member of certain social, professional, or ethnic groups. These are usually not written ‘laws’, but rather norms that are tacitly assumed and based on a social consensus and can vary according to national affiliation, religion, age or gender. Dress codes can emerge ‘on the street’: Unspoken codes that society produces and that can also be found in so-called subcultures. For example, the punk movement – which emerged in the 1970s – also developed its own dress code as an expression of political protest and conscious opposition to the social upper class.

The exhibition playfully scrutinises the way we deal with dress codes and traditional encodings. It uses different questions to illuminate international fashion as a mirror of both society and the individual. Topics such as authenticity, and brand fetishism are systematised and visualised with exhibits. Whether designer dress or jeans, suit or sweatpants, knitted jumper or uniform – every culture, society, or group has its own dress codes. The exhibition thus negotiates fashion between two poles – the individualist and the conformist. Dressing or ‘dressing up’ is an important motor in the self-discovery process of one’s own identity, and for personality formation, transformation is a creative act. Fashion turns out to be a suitable vehicle of individualisation tendencies – this is also a central statement of the exhibition. In the scramble that takes place in the social media, the name of the game is the permanent striving for one’s own style, which, however, hardly differs in the cultural and global context.

Fashion is not only an act of wearing clothes – it is also an act of seeing and being seen, which today is shared with preference via social networks. In the discussion of occasion and effect, representative requirements or personal preferences, social communication via fashion functions on a visual and non-verbal level. Consciously or unconsciously, every individual deals with clothes on a daily basis, and by slipping into changing roles – be it the anonymous business outfit, the casual leisure look, or the elitist Chanel coat and skirt – their clichés are automatically transferred: You are what you wear! Playing with fashion leads to a mix of styles or a formal redefinition of, for example, a status symbol, which is gladly replaced by self-confident understatement – even in official contexts. The shifting of elements between ‘high and low’ or the breaking of rules has long been common practice in haute couture as well. If punk was perhaps the last great fashion shock wave to sweep through Europe, nowadays at most genderfluid themes can attract widespread attention. Currently, the upcycling of second-hand goods is very much en vogue, with which an individual differentiation from the mainstream is flaunted. The common codes are thus subject to constant shifts in the canon of values.

Satoru Aoyama
WHO SAID SO Mask, 2020
photography by AOYAMA Ayaka © AOYAMA
Satoru, Courtesy of Mizuma Art Gallery
Christian Dior / Maria Grazia Chiuri
T-shirt, Spring/Summer 2017
Collection of The Kyoto
Costume Institute, gift of
Christian Dior Couture,
photo by
Takashi Hatakeyama

Oliver Sieber
Character Thieves, Hauro/Howl
(Straße), Leverkusen 2006
Pigment print
© Oliver Sieber
2. DOES ONE HAVE TO COMPLY WITH DRESS CODES?
You are what you wear. And through our clothes, we communicate with our environment and send signals. We use fashion as a kind of code to create identity and make group membership visible. A classic example of this are uniforms, such as those worn by the police or soldiers. School uniforms are also taken for granted in many countries and visually indicate affiliation and attachment to a particular school or college.

The classic suit can also be seen as a kind of uniform, which is considered indispensable for many professional groups. At the same time, uniformity is often equated with a lack of individuality. There are, however, various ways to subtly escape uniformity by emphasising certain details or complementary accessories to individualise the clothing. The suits shown in the exhibition also break with typical norms for uniform by, for example, Comme des Garçons’ combination of a classic jacket and waistcoat with a skirt. Other designers choose striking colours or patterns for their suits.

Helmut Lang adds sportiness and youthfulness to the classic suit by taking elements from punk fashion and incorporating cotton bands into his suit trousers. Another way to escape conformity is to wear the uniform with ironic understatement. More than many other things, the clothes of our fellow human beings determine our first impression of them. We change our own clothes depending on how we wish to be perceived: serious, daring, extravagant, well-behaved – or whatever.

Comme des Garçons Homme Plus / Rei Kawakubo Suit, Autumn/Winter 2009
Collection of The Kyoto Costume Institute, photo by Takashi Hatakeyama

Rogers Peet Company Suit, 1900s
Collection of The Kyoto Costume Institute, photo by Takashi Hatakeyama
3. THOSE WHO DO NOT WORK SHOULD HAVE NOTHING TO WEAR...?

The history of clothing begins with the history of humankind. From the very beginning, humans have used materials such as plant fibres or animal hides to protect their bodies from external influences. Very early on, archaeological evidence reveals that clothing was not worn exclusively for protection, but that ornamental accessories were also important. This not only served decorative purposes, but also provided information about a person’s wealth and social status.

With regard to business attire and workwear, protection, functionality, and comfort are still paramount to this day, despite the fact that more and more importance is being attached to design. The jeans developed by Levi Strauss and Jakob Davis in America in 1870 are considered a workwear classic, with a particular focus on a comfortable fit and durability. Strauss (1829–1902) created the first Levi’s from beige-brown canvas with rivets at neuralgic points (e.g. at the corners of the trouser pockets) for increased durability. The trousers sold like hot cakes among gold miners and other labourers. Levi Strauss soon gave his trousers a distinctive look by changing the material to white denim, which he dyed indigo blue, and adding orange decorative stitching. Until 1930, Levi’s were worn unchanged as distinctive work trousers in America. Then the youth discovered them for themselves and wore blue jeans as a sign of rebellion. Today, Levi’s® is an international corporation represented in more than 100 countries with $5.8 billion in annual sales (as of 2019).

Jeans are still with us today – but they are no longer a sign of rebellion or protest. In the meantime, they have become a fashion statement and are worn by the most diverse groups and on different occasions in a variety of styles. Jeans and other garments from the working world have become a rich source of inspiration for fashion designers, as can be seen in the haute couture dress by Azzedine Alaïa and the outfits by Comme des Garçons.

Alaïa / Azzedine Alaïa
Dress, Spring/Summer 1986
Collection of The Kyoto Costume Institute, photo by Takashi Hatakeyama, gift of Ms. Akemi So

Comme des Garçons / Junya Watanabe
Dress and Jeans, Spring/Summer 2002
Collection of The Kyoto Costume Institute, photo by Takashi Hatakeyama
4. IS IT NECESSARY TO DISGUISE ONESELF?

Many designers are fascinated by the military and by uniforms – what is the reason for this enthusiasm? The trench coat and the camouflage pattern are important and recurring design elements in the fashion carousel, and both have their models in military clothing. ‘Camouflage’ and the ‘trench’ coat were developed for fighting troops. Thomas Burberry designed the first ‘classic’ trench coat in 1909. During the First World War, English and French soldiers wore it in the trenches, which is how it got its name. The characteristics of the double-breasted coat include the strong, water-repellent gabardine fabric, the wide lapel with quilted edges, front and back yoke, the belt with metal eyelets and thorn buckle, and adjustable sleeve tabs. Today, there are trench coats made of the finest satin and all kinds of materials. The water-repellent function is often retained, but the way it is worn is innovative and unconventional.

The camouflage pattern was designed in France during the First World War by a group of artists affiliated with Cubism. They tried to develop patterns that would make soldiers (and their vehicles) ‘invisible’ by adapting their colours to different terrains in order to visually disappear and protect themselves from enemies.

In the 1960s, ’70s, and ’80s, various subcultures wore camouflage patterns – starting with military parkas bought second-hand – as a sign of protest, until from the 1990s onwards, it no longer served as a political statement but was used purely for fashion. Today, combining camouflage with other outfits and experimenting with style breaks is one of the great pleasures of fashionistas. Camouflage patterns are now worn by civilians who do not want to conceal themselves but, on the contrary, want to stand out. The martial and strict-looking pattern has been used for years by very different designers such as Givenchy and Valentino, as well as by Dries van Noten, Vetements, and Jean Paul Gaultier, mainly in women’s collections.
5. HOW IMPORTANT IS AUTHENTICITY OR A BRAND?

Humans have been marking their possessions or products with stamps, emblems, coats of arms, and signatures for thousands of years. Many of these symbols are primarily about visually communicating a connection or state of belonging. The mark with which animals are branded or the signet with which a product is ‘stamped’ serves to identify the owner or the manufacturer. It is meant to guarantee the distinctiveness and quality of a product, to prove who made it, and to testify to its authenticity. Such symbols eventually became the logo – located in or on clothing or an accessory – by which branded products can be distinguished from others. The better known and older a brand is, the greater the importance of the logo. Today, they can be found on almost all products, from shoes and accessories to clothing and cars.

Logos are ‘speaking’ symbols; and for many people, they are now often more important than the actual product or brand behind it. The use of logos has changed significantly in recent years: Whereas they used to be discreetly attached to the inside of collars or linings, they are now occasionally placed oversized on the outside of products, which has a strong influence on their use and distribution, including on social media. A few decades ago, this would have been unthinkable as an embarrassing ‘no go’ – today, it is en vogue. This trend is also due to our changing buying behaviour, as we now shop online and look at and judge clothes via small smartphone screens. If the logo is too small, the brand is not perceived. Comparably, the use of logos as all-over patterns can be seen in Yohji Yamamoto’s outfit, as well as on the Fendi dress (Karl Lagerfeld) and the Fendi bag. Here, miniature logos are strung together to form a pattern of their own. Here, the attractiveness of logos becomes very clear.

It is not only customers who look to logos and designers who use them in their collections, but artists also use them. An answer to the question of what we look for in logos and what we associate with them is given by the artist Barbara Kruger, who satirises Descartes’s axiom ‘I think, therefore I am’ into a modern ‘I shop, therefore I am’.
6. IS AN AESTHETIC EDUCATION NECESSARY FOR CULTURAL EDIFICATION?

Engaging with art and understanding it as part of a comprehensive education is considered a characteristic of an open-minded, modern society. Art galleries are places of social life and, through the works exhibited, founders of cultural values. When fashion companies increasingly use these institutions to present their collections, this is no coincidence, but rather a deliberate enhancement of their products. Louis Vuitton, for example, chose the Louvre as the stage for the launch of its Masters collection, which was created in cooperation with Jeff Koons. The bags and accessories in his Gazing Ball series feature motifs such as Leonardo’s Mona Lisa and other world-famous works by great masters of Western art. Famous paintings become something to take with you and to own. In this way, they satisfy the educated customer’s need to make ‘art’ part of his or her outfit. However, the reference here is more to the idea of the masterpiece than to the painting itself.

Noi Sawaragari calls this the ‘credibility’ of art historical values. Koons ‘borrows’ from art history by using old master motifs to design a luxury handbag. Something similar can be seen in the outfits of the Japanese designer Rei Kawakubo (Comme des Garçons). She collaborated several times with Makoto Takahashi, one of Japan’s leading manga artists, and printed several of her garments with his illustrations. An all-over print on one of Kawakubo’s voluminous dresses features an oversized manga girl with Takahashi’s typical big, sparkling eyes. Here, the art is in the foreground and takes the viewer’s breath away with the presence of the motif. The dress and motif are also highly visible due to the striking choice of colours and the floor-length, oversized silhouette.
7. HOW CONSCIOUSLY DO I CHOOSE MY WARDROBE?
In 2017, allegations against the Hollywood producer Harvey Weinstein led to the emergence of the #MeToo movement. Due to the rapid spread on social media, this initiative very soon gained international support and great popularity. At the Golden Globes awards in January 2018, the stars uniformly wore black as a sign of their solidarity with the victims, and they called for an end to sexual assault and for women to be empowered in society. The decision not to wear a glamorous outfit as a protest against the one-sided male view of women once again underlines how effective a dress code can be.

Black as a fashion colour for independent women was established by the ‘Little Black Dress’ (La petite robe noire) designed by Coco (Gabrielle) Chanel (1883–1971) in the 1920s. The simple, comfortable sheath dress in black became a symbol for the active, modern woman striving for independence. With this design, Chanel revolutionised women’s fashion and thereby fundamentally changed the image of women in society. Her fashion success finally culminated in the Chanel women’s suit, which she presented in 1954 for the reopening of her fashion house. Chanel’s creations are now a crucial chapter in the history of twentieth century women’s fashion. The iconic women’s suit continues to have a firm place – at times heavily modified, but unmistakable – even in the most current Chanel collections.

The Japanese artist Yasumara Morimura is intensely concerned with the question of identity and the associated conscious choice of an outfit. To this end, he physically slips into various female roles, portraying himself as Marilyn Monroe, Marlene Dietrich, or Audrey Hepburn and thus oscillating between female and male.

Not only in art, but also in fashion, the discussion of gender and identity can be observed for a number of years now. This is visible in the trend towards genderless or gender-fluid fashion. Such clothing is worn by men and women alike and does not require gender-specific classification. A look at the catwalks and fashion blogs shows more and more designers approaching the topic of genderless/gender-fluid fashion. They have their outfits presented by androgynous models so that the focus is on the gender-independent personality and not on gender-typical clothing.
8. HOW AM I SEEN / SCRUTINISED BY OTHERS?

The Dutch conceptual artist Hans Eijkelboom began his career around 1970. Since then, he has worked primarily with photography. For more than twenty-five years now, since 1992, he has photographed people’s clothing in the shopping streets of more than fifty cities – including Amsterdam, New York, Paris, and Shanghai – for his *Photo Notes* project, so that this can certainly be called his magnum opus. To take his pictures, he wears a 35mm camera around his neck and a remote shutter release in his pocket; when he discovers a suitable subject, he unobtrusively presses the shutter release without the people concerned noticing.

Eijkelboom photographs ten to fifteen similar items of clothing, accessories, or behaviour at a fixed location. Although the outfits of the people photographed reflect current trends, they are simple snapshots rather than fashion photos. His pictures transform simple everyday objects into indicators of contemporary history and reveal how many people wear the same clothes and use the same codes. Over time, this has resulted in a huge collection of photos that are completely different from the street fashion shots taken by professional fashion photographers. Over the years, a kind of documentation with a sociological approach developed. For the *Photo Notes*, the artist subsequently arranges his photographs according to motifs: suit, dress, jeans, camouflage, T-shirt, bags, and other everyday accessories are arranged – also according to the way they are worn – to create a ‘story’.

For the exhibition in Bonn, the artist once again went on a documentary search for traces and, in 2020, took photographs in the city. They are also presented here, as is a video work that complements his artistic practice with the aspect of movement, thus achieving an even greater narrative intensity.
9. IS IT WRONG TO LISTEN TO ADULTS?
‘I rebel, therefore we exist’, Albert Camus wrote in his essay *The Rebel* (1951), declaring all humans to be protagonists of revolt. In Western culture, we associate rebels with certain clothes and specific dress codes. Famous film stars such as Marlon Brando in *The Wild One* (1953) made the biker jacket the symbol of the rebel. Originally, it was designed as a sturdy, hard-wearing leather jacket for motorcyclists and equipped with purely functional elements. In its time of origin, it was neither considered stylish nor was it widespread outside the world of motorcyclists.

It was only through the image change that it developed into the trademark of various subcultures; in particular, it was anchored in the dress code of punks. Today, the biker jacket is not only associated with subcultures; many designers with very different signature styles integrate the jacket into their collections in a modified and altered way: Masanori Morikawa embellished it with embroidery for the label Christian Dada, designer Yuima Nakazato transformed it into a dress using laser-cut elements, and Junya Watanabe sent it down the catwalk as a red bolero with short, crimped organdy sleeves.

Vivienne Westwood played a crucial role in the early stages of the punk movement in England in terms of dress code and clothing. She was the driving force behind punk fashion and shaped it like no other with her unmistakable creations, which she first offered in her store in London’s Kings Road in 1970. It was also she who introduced the typical Scottish tartan to the punk scene and made it one of the key elements of the dress code of this subculture – as an expression of their revolt and rebellion against the authorities. Until then, the pattern was mainly worn by members of Scottish clans. The colours and weaving patterns of the tartans of the individual families were different and were passed on from generation to generation. The family tartan stood for tradition and historical roots.
10. CAN EVERYONE BE FASHIONABLE?
When is clothing fashionable? And who decides this? Looking back, we can recognise eras in which the powerful dictated fashion. There were also times in the past when uniformity determined the mainstream, and everyone wanted to wear or copy what the fashion designers presented.

This is still partly the case today, but in a different form. In the meantime, we find greater diversity in the world of fashion. The fixation on only one brand or one particular look is less pronounced – and there is no longer only one overriding trend or one particular silhouette. Brands are mixed, luxury sneakers are worn together with retro jogging suits, a brand-new leather jacket with a vintage dress. What is important is not what clothes you wear, but how you combine them. Valentino presents an ethnically inspired, sporty outfit by combining a beaded jacket and folkloric belt with sneakers and a tie. The trend of aleatoric or random fashion can be observed here. Aleatoric fashion makes use of the art of combining the unusual and unconventional and evading dress codes.

Nevertheless, this style mix, which suggests fantasy, individuality, and spontaneity, still follows ‘invisible’ rules, and labels do not play an insignificant role here. Today, the latest trends and most innovative outfits can be seen on Internet blogs and social networks, not in magazines or on TV. There are fashion designers who get ideas for their latest street fashion collection directly from the street. Among fashion-savvy consumers, there are people – so-called influencers – who set trends themselves because they experiment with clothes, accessories, and styles and favour a playful approach. Others prefer to be inspired and follow trends and role models … Fashion leaders or followers, haute couture, streetwear, and subculture – they are all on the same merry-go-round of fashion. What can yet another dress code signify? Does a dress code continue to exist at all?

Loewe / Jonathan William Anderson
Jacket, Shirt, Trousers and Sneakers
Spring/Summer 2016
Collection of the Kyoto Costume Institute,
photo by Takashi Hatakeyama
11. IS FASHION A GAME?

‘Appearance is everything!’ – People are usually judged by their outward appearance. When we see someone dressed as we imagine a certain style, we automatically assume that he or she identifies with this and wants to be perceived that way. What others wear determines the overall impression we have of them.

The photographer Kyoichi Tsuzuki captures everyday phenomena and people who deviate from societal norms. Works such as Real Fashion Nipponica from 2019 focus on genuine Japanese wardrobe from the perspective of average people, such as the ‘t-shirt that can’t be thrown away’, the ‘suit for the hostess club’, and the ‘coming of age ceremony in Kokura’.

Fashion is apparently a kind of game that we cannot escape. The photographic works of the Düsseldorf-based artist Oliver Sieber, who contributes with his still photos of cosplayers he calls Character Thieves, also stand for this. Cosplay is a fan practice native to Japan that came to the USA and Europe in the 1990s with the manga and anime boom. Cosplayers recreate a character from a manga, anime, film, or video game as faithfully as possible through their costume and behaviour. They use the costumes – in serious role-playing – to temporarily slip into another identity.

Vetements / Demna Gvasalia
Show Video, Autumn/Winter 2017
Courtesy of Vetements

Kyoichi Tsuzuki (Ed.) / Lamaski
Ishoku-hada (Different colored skin), 2017
from Kyoichi Tsuzuki (Ed.), Real Fashion Nipponica, 2019 © Lamaski

Oliver Sieber
J_Subs, Osaka, 2006
C-Type Print, printed in 2007, Ed. #2/8
© Oliver Sieber
12. GIVE, AND IT WILL BE GIVEN TO YOU...?
“Following the 3.11 earthquake, tsunami, and nuclear meltdown in 2011, I felt an almost continual level of stress in public spaces in the Tokyo area, particularly on trains. There seemed to be tension between me and the other users of the space, and it lasted until about 2012. It tired me out. In the post-disaster mood, we were forced to think about whether Japanese society was in crisis, or whether it was desirable to make changes to society. Everyone felt coerced into declaring an opinion, almost as if we were being held at knifepoint or gunpoint. Our appearance and how well we were dressed seemed to hint at what our views were, even if we didn’t state them explicitly and had no intention of hinting. Public spaces brought people with opposing views together, pushing them into unvoiced close combat, chilling and straining the atmosphere. Everyone in the arena could sense it. Failing to notice the antagonism, or even becoming a spectator, was not an option. During this period, I began wondering what I could wear to ease the tension a little – what sort of clothes would let me get by without declaring an opinion or stirring people up. Sadly, such an outfit does not exist. Whatever you wear, the situation would still become tense. And wearing nothing would produce the most stress of all.”

Toshiki Okada, Japanese author and dramatist, founder of the theatre group Chelfitsch

All texts by Nicole Süß and Susanne Kleine
The Fashion Lab delves more deeply into the themes of the exhibition and offers numerous participatory elements that will allow you to experience the many facets of fashion in a sensual way. In particular, the self-staging of visitors and the examination of one’s own body as a projection surface of identity are central design features of the Fashion Lab.

Already in the foyer, a temporarily installed Selfie Studio will invite you to take a closer look at your choice of apparel on the day of the visit to the exhibition. A photo of the outfit taken with your own smartphone can be uploaded to Instagram by using the hashtags #yourdresscode and #playingfashion. Taken together, the various uploads are intended to draw an overall picture of contemporary dress codes and bring visitors together to exchange ideas.

Here in the room, two Smart Mirrors enable you to undergo a virtual makeover without having to take off your own clothes. Digitised ready-to-wear and haute couture creations by German and Japanese fashion labels are projected onto your body with a perfect fit and can be changed in seconds using the swipe function. Or you can also try on and test an analogue form of costuming. A selection of life-sized Paper Doll Dresses (known, among other things, from the 2017 spring collection of the fashion label Moschino) invites you to dress up completely or partially and have your picture taken in a photo booth. On a free wall, the individual snapshots will ultimately converge to form a fascinating mosaic and document the different stagings over the duration of the exhibition.

As the only European venue for the exhibition coming from Japan, we are keen not to leave out the local fashion scene. Thirteen designers, including Ayzit Bostan, Dawid Tomaszewski, Dead White Mens Clothes, Hannibal, Herr von Eden, Hien Le, Julia Heuer, Kilian Kerner, Maison Common, Marina Hoermanseder, Michael Sontag, Tra My Nguyen, and William Fan will present a selection of their designs along a sinuous path through the space, allowing you to immerse yourself in the abundance and diversity of German fashion creations.

To ensure that the impressions and inspirations continue outside the exhibition itself, you can purchase T-shirts designed exclusively for the exhibition directly in the Fashion Lab. The purchase is not made in a conventional shop but is rather offered by means of a vending machine – a reference to the over five million consumer goods vending machines available in Japan. Like a conventional souvenir, the t-shirt ‘to go’ is intended to serve as a fashionable keepsake of the exhibition.
upper row
DAWID TOMASZEWSKI / Dawid Tomaszewski
Shirt, Trousers, Autumn/Winter 2021/22
Photo by Suzana Holtgrave

Dead White Mens Clothes / Jojo Gronostay
T-Shirt, Jeans, Hair Bleach Project, 2020
Photo by Jojo Gronostay

Hannibal / Simon Hannibal Fischer
Fall/Winter 2020
Photo by Heiko Dreher
Model: Steve Stymest

lower row
Hien Le
Shirt, Top and Trousers, Spring/Summer 2021
Photo by Bastian Thiery

Herr von Eden / Bent Angelo Jensen
Suit & Accessories, Spring/Summer 2021,
“Welcome to Eden”
Photo by LeVoltage

Julia Heuer
Jack Trousers and Rana Top in Ernst,
Spring/Summer 2021
Photo by Studio Julia Heuer
upper row
KXXX/KILIAN KERNER
Traumwelt / Kollektion 2021 / Kleid
Photo by Getty Images

Marina Hoermanseder
flower bomb hat, skirt and body,
Autumn/Winter 2020/21
Photo by Stefan Kraul

MAISON COMMON / Rieke Common
Leather jacket, silk top, studded belt, boho skirt
and mohawk, Fall/Winter 2020/21 “Pretty in Punk”
Photo by Florian Deventer

lower row
Tra My Nguyen
Dress, Sunglasses, Cuffs and Sanals, 2019
Photo by Melanie Glück

Michael Sontag
Draped hand-pleated and avocado-dyed silk
micado dress, ASSEMBLY 22,
Photo by Christian Schwarzenberg

William Fan
Pants, Knitwear and Blazerdress,
Autumn/Winter, 2020
Photo by Ulrike Rindermann
DESIGNERS AND ARTISTS IN THE EXHIBITION

DESIGNERS IN ALPHABETICAL ORDER:
Alaïa (Azzedine Alaïa), Anrealage (Kunihiro Morinaga), Aseedoncloud (Kentaro Tamai), Beautiful People (Hidenori Kumagiri), Burberry (Christopher Bailey), Campbell's Soup Company, Chanel (Gabrielle Chanel, Karl Lagerfeld), Christian Dada (Masanori Morikawa), Christian Dior (John Galliano, Maria Grazia Chiuri), Claude Montana, Comme des Garçons (Rei Kawakubo), Comme des Garçons Homme Plus (Rei Kawakubo), COMME des GARÇONS JUNYA WATANABE MAN, Dior Homme (Hedi Slimane), Dries Van Noten, Ganryu (Fumito Ganryu), Giorgio Armani, Gucci (Tom Ford, Alessandro Michele), Emmanuelle Khanh, Facetasm (Hiromichi Ochiai), Fendi (Karl Lagerfeld and Silvia Fendi), Hanae Mori manuscrit (Yu Amatsu), Helmut Lang (Helmut Lang), Hi Brows, Ingeborg (Isao Kaneko), Issey Miyake Men (Yusuke Takahashi), Jean-Paul Gaultier, Koché (Christelle Kocher), Levi’s, Louis Vuitton, Jeff Koons, Louis Vuitton (Nicholas Ghesquière), Louis Vuitton x Supreme (Kim Jones), Mame (Maiko Kurogouchi), Marc Jacobs, Marithé + François Girbaud (Marithé Bachellerie, François Girbaud), Martin Margiela (Martin Margiela), mintdesigns (Hokuto Katsui, Nao Yagi), Moschino (Jeremy Scott), Paul Smith (Paul Smith), Pierre Cardin, Richard James, Rogers Peet Company, sacai (Chitose Abe), Seditionaries (Vivienne Westwood), Tao Comme des Garçons (Tao Kurihara), Thom Browne, Tokio Kumagai, Undercover (Jun Takahashi), Uniqlo and JW Anderson (Jonathan William Anderson), Valentino (Pierpaolo Piccioli), Vetements (Demna Gvasalia), Viktor & Rolf (Viktor Horsting and Rolf Snoeren), Watson, Fagerstrom & Hughes, Writtenafterwards (Yoshikazu Yamagata), Yohji Yamamoto, Y's (Yohji Yamamoto), Yuima Nakazato, Yves Saint Laurent (Yves Saint Laurent)

ARTISTS IN ALPHABETICAL ORDER:
Satoru Aoyama, Chelfitsch, Hans Eijkelboom, Ishiuchi Miyako, Yasumasa Morimura, Keizo Motoda, Mum & Gypsy, Michelangelo Pistoletto, Tom Sachs, Shin'ichi Sakamoto, Cindy Sherman, Oliver Sieber, Juergen Teller, Kyoichi Tsuzuki

FASHION LAB
Ayzit Bostan, Dawid Tomaszewski, Dead White Mens Clothes, Hannibal, Herr von Eden, Hien Le, Julia Heuer, Kilian Kerner, Maison Common, Marina Hoermanseder, Michael Sontag, Tra My Nguyen, William Fan
Excerpts from an interview with Eva Kraus, published on 29 December 2020 at SPIEGEL online

STYLE / S-MAGAZINE

“Dress Codes before and after Corona”
“Fashion is an expression of longing - and the longing for glamour is growing”

By Ulrike Knöfel and Bianca Lang

SPIEGEL: To what extent will German customs and the new codes of the crisis play a role in the show?
KRAUS: We are bringing in German fashion labels with the aim of reflecting a younger spectrum [in the Fashion Lab]. [...] Fashion is also an expression of longing. And at the moment, it seems to me, the longing for variety, for inspiration beyond the digital, for a fashion that certainly doesn’t look like a home office routine, is quietly growing.

SPIEGEL: But what for?
KRAUS: I believe that - once we have left the crisis behind us - we will have a new desire for staging, for real spectacle, maybe even for a new glamour. At the moment, seeing and being seen is happening in the social media. After the crisis, I think it will also return more strongly to analogue reality, then we will all want to express an attitude to life, to live something out with the help of fashion, also on the street. But the show is about more than that: fashion as a piece of social studies, also world studies. Dress codes always say a lot about the respective present and society. Above all, one has to take into account that we in Germany are used to being allowed to show ourselves however we want. Not everywhere is the extravagant play with clothes, fashion, desired or even allowed.

SPIEGEL: The exhibition catalogue says that we are only ourselves when we are naked. So clothes distort our true selves, right?
KRAUS: The text in question was written in Japan, where the social pressure on the individual is greater, and that also extends to the question of when one wears what. There, clothing often becomes a uniform, the black trouser suit, the dark costume are an expression of this. But the influence of social media, the exhibitionist behaviour there, is also breaking this up. There are boulevards in Tokyo that are the real catwalks. But nudity is still a counter-image, the greatest possible contrast to fashion and its statements.

SPIEGEL: Every piece of clothing says something?
KRAUS: Yes, even a white T-shirt. A classic of understatement. A classic of non-understatement would be Chanel’s tweed suit. Even in the fifties, a woman wore it to express herself: I have style, class, I belong to a certain social milieu. To put it bluntly: I am somebody, treat me with respect!

SPIEGEL: The label Vetements, founded by the German-Georgian brothers Demna and Guram Gvasalia, copies these classics - and simply puts its own logo on them like a punch line. What does that say?
KRAUS: It’s a subversive strategy to conquer the world of fashion. Everything is interesting material for these designers, the supermarket bag as well as the couture costume. Whoever wears such remakes is, of course, also making a statement. He/she shows that he/she knows the codes and can play with them confidently.

SPIEGEL: Is that art or fashion then?
KRAUS: It’s a strategy that is no longer entirely new, but still works well. The relationship between art and fashion will definitely be important in the exhibition. For decades, the photographer Cindy Sherman has been slipping into ever different roles for her self-portraits, which she also emphasises with the help of clothing.

SPIEGEL: You are the first woman to head this art institution. And you are starting with an exhibition on...
fashion, of all things, which is considered a soft subject. Aren’t you afraid that people will laugh at you for that?

**KRAUS:** No, because fashion is not a soft or solely female subject. Many renowned museums around the world deal with it. They are right to do so; at last, more attention is being paid to everyday culture. In Germany, we have a lot of catching up to do in this respect. The applied arts are such an important part of our cultural identity - they are our cultural preserves, as I always like to say. And yet fashion, design, architecture are not given the same status in cultural debates as the visual arts. Fashion in particular has not been sufficiently illuminated as a social indicator in Germany. We can also see this in the museum collections: there are hardly any fashion collections, and of course it is difficult and expensive to build one up.

**SPIEGEL:** Anyone can be fashionable - even Germans?

**KRAUS:** I would go that far, yes. Seriously, we have not been a fashion nation so far, but something is developing. Young German fashion labels are attracting attention abroad, they are working experimentally in everyday fashion, handcrafted, sustainable. After this pandemic crisis, the trend towards individualisation will increase, also in Germany. Personalities also want to present themselves as such. The big developments like gender fluidity - it used to be called androgyny - i.e. the overlapping of female and male fashion, will continue. With her label Comme des Garçons, Japanese designer Rei Kawakobu started early to change the silhouette, away from typical female or male or the associated clichés. Fashion should be comfortable but still represent something. She is a role model for many here. I think the young German scene will definitely continue to stand out from the dictates of the big labels and their same old, same old.
In addition to numerous other off- and online offers, a varied supporting programme of film screenings, workshops and panel talks will take up key words such as diversity, internet hype and sustainability and is intended to stimulate public discourse. Topics such as gender fluid fashion, the emergence of trends in the (post)digital age or neo-ecology as a megatrend will be examined and critically questioned from the perspective of various fashion experts and designers.

Due to changes in the COVID-19 infection rate, there is always the risk of an exhibition or event being cancelled at short notice. Only the digital offers can be booked at any time.

For information on the current programme, please go to www.bundeskunsthalle.de/en/events.html

GUIDED TOURS/AUDIOGUIDE

Audio Guide App
In German, German Sign Language, audio description for the visually impaired
Get the free audio guide for your smartphone. Download from the App Store or via Google Play. Conceptualisation and production: tonwelt

Offer: Fashion-ArtCard
The special edition of our annual ticket allows you to visit all exhibitions and the Fashion Lab as often as you want! The annual ticket comes with a bonus Fashion cotton tote bag inspired by the exhibition.
All information: https://www.bundeskunsthalle.de/en/visiting/artcard-and-ellah.html

What is your Dress Code?
Show us your Style!
#playinfashion #yourdresscode #bundeskunsthalle
Post your most exciting outfits on Instagram using the above hashtags for a chance to win limited designer collection t-shirts, exhibition tickets or the Fashion ArtCard! Draws every two weeks.
All information: bundeskunsthalle.de/YourDressCode

Digital Offer
#Masterworks Live
Tue., 15 June, Fri., 2 July, 6:00 pm
Experts present select masterpieces in live talks.
Join the conversation! Live on facebook.com/bundeskunsthalle

Public Guided Tours
Tue. 6–7 pm, Sundays and public holidays 2–3 pm and 3:30–4:30 pm € 3 €/conc. €1.50, plus admission

Brief Lunch Break Tours
Kunstpause – Fashion-Profiles
Wed., 2 and 16 June, 14 July, 11 Aug. and 8 Sept., 12:30–1 pm. Also freely bookable for groups

Tandem Guided Tours in German Sign Language (DGS)
Fashion Talk
Sat., 15 July, and Sun., 5 Sept. 3–4:30 pm
With the deaf art educators Juliane Steinwede and Helga Hopfenrütz
Also freely bookable for groups

Detailed descriptive tour for the sightless and people with visual impairments
Sat., 3 July, 3–4:30 pm, Sun., 29 Aug., 11:30 am–1 pm
Also freely bookable for groups

Tour of the Exhibition for Intercultural Groups
Meet & Speak
People with and without refugee and migration background explore the exhibition together.
Free of charge, 90 mins., freely bookable for intercultural groups.

Guided Tours for Groups
60 minutes (max. 15 people) € 65 plus group admission € 7.50/conc. € 5
We cannot currently admit self-guided groups.

EVENTS

Double Features – Documentary & Fiction
Wed., 14 July, 7 pm
Fresh Dressed, documentary, USA 2015, 90 mins., Director: Sacha Jenkins
The Social Network, feature film, USA 2010, 121 mins., Director: David Fincher
Wed., 21 July, 7 pm
Hubert de Givenchy, un destin Haute Couture, documentary, F 2015, 52 Min.,
Director: Eric Pellerin
Breakfast at Tiffany’s, feature film, USA 1961, 110 mins.,
Director: Blake Edwards
Tue., 24 Aug., 7 pm
Westwood: Punk, Icon, Activist, documentary, GB 2018, 84 mins.,
Director: Lorna Tucker
The Danish Girl, feature film, USA/GB 2015, 120 mins., Director: Tom Hooper
Wed., 8 Sept., 7 pm
Dior et moi, documentary, F 2014, 90 mins.,
Director: Frédéric Tcheng
Der seidene Faden (Phantom Thread), feature film, USA 2017, 130 mins.,
Director: Paul Thomas Anderson

In cooperation with Bonner Kinemathek

Fashion Talk
Tue., 20 July, 7 pm
Talk 1: Trend Forecast Internet – The emergence and manipulation of trends in the (post-)digital age, chaired by Diana Weis
(writer and professor at the Business School Berlin)

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Wed, 30 June, 7 pm
Talk 2: Megatrend Neo-Ecology – Sustainability between innovation, greenwashing and ‘sinnfluencers’, chaired by Carl Tillessen
(Trend analyst and lecturer at the Academy for Fashion and Design Berlin)

Tue., 17 Aug., 7 pm
Talk 3: Diversity in the Fashion Industry – Modern gender norms, redefined criteria of beauty and contemporary ideas of diversity, chaired by Seyda Kurt (writer, journalist and presenter)

Free of charge

Digital dialogue for hearing, hearing impaired and deaf people
Sign Dating
Sat., 12 June and 14 Aug., 2–5 pm online
With the deaf art educator Juliane Steinwede
The event begins with the presentation of select fashion designers and designs. This is followed by an exchange about the exhibition between a deaf or hearing impaired person with a hearing one. Participants gesture, write, sign or use pictograms – there is no talking! In cooperation with Platz da

Open Workshop for EVERYONE
Trash-Up – Fashion_Up
Sun., 6 June, 3–6 pm
Breathe new life into your old jeans jacket or unworn T-shirt.
Artists give tips and hints. As always, EVERYBODY is welcome to join in!

DIGITAL MUSEUM NIGHT
Sat., 5 June
Complete information: www.museumsmeilebonn.de

WEDNESDAY_LATE_ART
SUMMER FESTIVAL_DRESS_CODES
Wed., 28 July, 6–9 pm
Speedy Guided Tours, DJ_Drinks

OFFERS FOR CHILDREN, YOUNG PEOPLE AND FAMILIES

Fashion workshop for children, young people and adults
Upcycling workshop
Sun. and public holidays, 11 am –5 pm (except 6 and 13 June, 11 and 18 July, and 5 Sept.)
The workshop space is equipped with everything you need to upcycle worn out or discarded clothing. We provide sewing machines, embroidery material, hooks and eyes, patches, fringing and more. Our education team is on hand with helpful tips, technical know-how, tricks and ideas.
Free of charge
Fashion photography for children, teenagers and adults 1
Set card shooting
Sat., 12 June, 3 and 24 July, 7 Aug, 3–5 pm
We experiment with outfits and stylings and take pictures of the coolest poses to create digital Sed cards – here EVERYBODY has the perfect model size!

Styling workshop for children and adults 1
Design-Kids
Sat., 19 June, 10 July, 14 Aug., 3–5 pm
Children style adults – and themselves – as they please.
Great outfits, glittering accessories and colourful makeup await.

Textile design for young people aged 12 and over 1
Customizing
Sat., 26 June, 21 Aug., 11 Sept., 3–5 pm
We take a closer look at the fashion industry and become designers ourselves, turning simple white T-shirts into stylish one-of-a-kind creations.

Young Arts – Digital Family Workshop and Digital Fashion Show
Accompanying the family event
All My Colours 2021
From Sun., 18 July
Have fun putting people and animals around you in fresh outfits using a smartphone and colour films.
Or book the digital fashion show livestream workshop with your family, class or after-school activities group and create your own fashion collection! Free on the social media channels and at www.bundeskunsthalle.de/workshops

OFFER FOR ADULTS

Drawing workshop for adults 1
Fashion figurines
Sun., 13 June, 11 July, 8 Aug., 11 am–1 pm
We design our own creations and translate them into drawings of figurines.

Fine arts! – Online art courses 1
Drawing workshop – Fashion figurines
Tue., 8 June, 10 Aug., 5–7 pm
Thu., 27 May, 24 June, 26 Aug., 10 am–noon

OFFER FOR SCHOOLS AND CHILDREN’S DAY-CARE CENTRES

Creative design for Kitas and primary schools 1
Fashion Memory
After exploring the exhibition, we create a fashion Memory game with our favourite pieces and put it to the test it by playing.

Workshops for secondary schools
Textile design 1 – Customizing
Fine arts! – online art courses 1
Smartphone workshop – Digital fashion show
A livestream workshop from the Bundeskunsthalle fashion studio directly to your classroom.
Using colour, foils and a smartphone, we create fresh outfits for each other and create a fashion collection.

OFFER FOR INTERCULTURAL GROUPS

Tour of the exhibition and hands-on creative activities for integration and language courses for refugees 1
Culture_Language_Art_Familiarisation

Intercultural Workshop 1
Diversity collage
Young, white and slim! Is there any diversity in the fashion world?
Using clippings from fashion magazines, we create a fashion model collage.
Bookable on request for mixed groups (people with and without migration background)

FULL PROGRAMME INFORMATION
www.bundeskunsthalle.de/veranstaltungen

1 All events/guided tours marked 1 require registration in writing.
Please contact vermittlung@bundeskunsthalle.de

Registration, advice and booking
T +49 228 9171–243
E vermittlung@bundeskunsthalle.de.
Advance tickets for a selection of events can be purchased through the ticket hotline on T+49 228 502010 or online at www.bonn-ticket.de and all the usual advance ticket agencies.
Print@home timed tickets can be booked at www.bonnticket.de.
Editor
Chinatsu Makiguchi (The National Museum of Modern Art), and Makoto Ishizeki, Michimasa Ogata (The Kyoto Costume Institute) for The Kyoto Costume Institute.

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Supplement in German

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12 € / reduced 8 €
Admission free up to and including 18 years

An exhibition of the National Museum of Modern Art, Kyoto, and the Kyoto Costume Institute in cooperation with the Bundeskunsthalle

GENERAL INFORMATION

Director
Eva Kraus

Opening hours
Tue., Wed., 10 am–9 pm,
Thu. - Sun. and public holidays 10 am–7 pm
Closed on Mondays

Public Transport/Parking
Underground 16, 63, 66 and Buses 610 und 611 to Heussallee / Museumsmeile
Railway stop Bonn UN Campus behind the Bundeskunsthalle: RE 5, RB 26, RB 30, and RB 48
Parking garage on Joseph-Beuys-Allee behind the Bundeskunsthalle, ample space for coaches

Press release (German / English)
www.bundeskunsthalle.de/presse

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*Hannah Arendt and the 20th Century* until 20 June 2021
*Aby Warburg: Mnemosyne Atlas – The Original* until 25 July 2021
*Beuys - Lehmbruck. Thinking is Sculpture* 25 June to 1 November 2021
*The Rainer Werner Fassbinder Method. A Retrospective* 10 September 2021 to 6 March 2022
*Hoffmann Collection* 29 October 2021 to 13 February 2022
*Federal Prize for Art Students. 25th National Competition of the Federal Ministry of Education and Research* 12 November 2021 to 30 January 2022
*The Brain* from 28 January 2022