

MIYAKE

ISSEY 展

EXHIBITION



三宅一生の仕事

The Work of Miyake Issey

2016 3.16 Wed. → 6.13 Mon.

Project Overview

An exhibition devoted to designer Issey Miyake will run from Wednesday, March 16 to Monday, June 13, 2016 at the National Art Center, Tokyo. The Center has considered design to be an important exhibition theme since it opened in 2007 and is devoted to presenting a wide range of artistic expressions and proposing new perspectives. This exhibition, *MIYAKE ISSEY EXHIBITION: The Work of Miyake Issey*, promises to be an unprecedented event, focusing on the entirety of Miyake's 45-year career, from 1970 to the present.

Miyake has consistently presented new methodologies and possibilities for making clothes, while always focusing on the future. It all began in 1960 when Miyake, a student at Tama Art University, sent a letter to the World Design Conference, which was being held for the first time in Japan that year. The letter took issue with the fact that clothing design was not included in the event. At that point, Miyake's notion that clothing is not merely "fashion" – i.e., something that changes with the times – but a form of design that is closely connected to our lives on a much more universal level was already apparent. Miyake has always explored the relationship between a piece of cloth and the body, and the space that is created as a result, unrestricted by any existing framework. In addition, along with his team of designers, he persistently undertakes research and development to create clothing that combines both innovation and comfort.

This exhibition will shed light on Miyake's ideas about making things and his approach to design by examining his entire career, from his earliest work to his latest projects, and his explorations of greater creative possibilities in the future. This exhibition will provide viewers with an opportunity to expand the boundaries of their thought and stimulate their creativity, allowing everyone, young and old alike, to experience the joy of creation.

Profile: Issey Miyake

Clothing designer. Born in Hiroshima Prefecture in 1938. Established the Miyake Design Studio in 1970. Began participating in the Paris Collection in 1973. By applying ideas associated with traditional techniques and cutting-edge technology to the concept of "a piece of cloth," Miyake has continually created unique clothing. Awarded the Order of Cultural Merit in 2010.

Exhibition Highlights

◎ **Displaying Miyake's Ideas about Making Clothes**

Acutely aware of temporal and social needs, Issey Miyake makes clothes that place the utmost importance on human beings. This is evident from Miyake's comment that he hopes "to make clothes like jeans and T-shirts that many people can wear freely."

◎ **Tradition and the Latest Technology**

While making the most of traditional techniques and craftsmanship in his clothing designs, Miyake has continually strived to develop new materials and methods. These attempts led to epochal designs unlike conventional approaches to making clothes, such as PLEATS PLEASE and A-POC, adding another level of brilliance to people's daily lives. For the first time ever, we present the production process Miyake uses to make his pleated products.

◎ **Display and Visual Design by Taku Satoh /**

Spatial Design by Tokujin Yoshioka using "Grid Bodies"

The graphic designer Taku Satoh's display design (Room C) will function as a place of discovery where viewers can both enjoy as well as gain a deeper understanding of Miyake's approach to making clothes. In addition, Satoh's visual design will convey the unique allure of Miyake's clothing.

In Rooms A and B whose space is designed by Tokujin Yoshioka, Miyake's clothes are exhibited on the new "Grid Bodies" especially designed for the exhibition by Yoshioka.

◎ **Exhibition Catalogue with Photographs of Every Work**

A catalogue, featuring photographs by Hiroshi Iwasaki will be published by Kyuryudo Art Publishing Co., Ltd. in a bilingual edition with texts in Japanese and English.

Outline

The work of Issey Miyake spawns over forty years of intense experimentation with a keen attention to the human factor. With both striking coherence and a constant eagerness to test new solutions, in fabric-making as well as in clothes-making - the two activities being intrinsically intertwined in his views of bold innovator - Issey Miyake has developed a unique body of work, at once formally inventive, soulful and pragmatic. He is a designer, first and foremost: he makes things. Issey Miyake creates wearable solutions to basic human needs. That's what clothes, far from being an expression of status, wealth or even sex appeal, represent for him. Over the years, Issey Miyake has staged numerous exhibitions as a way to mark the turning points in his ongoing research. *MIYAKE ISSEY EXHIBITION: The work of Miyake Issey* is, so far, the most comprehensive overview of the Issey Miyake oeuvre as a whole, and, as such, it is the first of its kind. With its vastness, depth and detail, it shows the basic principles of Issey Miyake's design drive and the ever-evolving solutions he has developed. Just like the previous exhibitions, it keeps an active outlook, marking the beginning of a new phase.

Issey Miyake's work stems from a challenging yet elementary question: how to wrap the body, which is three dimensional, with fabric, which is two dimensional, without forgetting that the body is also alive and moving. Issey Miyake's answers raise topics such as freedom, invention, cultural cross-pollination, innovation, tradition, environmental awareness. All this is intertwined in a profoundly cohesive gamut of different creations. Issey Miyake's work is, metaphorically speaking, a piece of cloth, just as much as using pieces of cloth has been his main creative challenge over the years.

The exhibition is divided into three rooms.

Room A

The body is the starting point of all the design practices related to clothing. As a tangible presence, it makes designs come alive through gestures, movement, postures. Issey Miyake has always put the body, its physicality as well as its needs, at the center of his design activities. However, right from the beginning of his career, his views on the matter have never been predictable. He trained in couture in Paris, in fact, but he was a graduate in graphic design: his take on clothes-making is singular for DNA. For Issey Miyake, the dialogue between body and clothing consists at once of presence and absence, in the sense that the shape of the clothing is created by the body itself, only when it is worn, with the space between cloth and body being of uttermost importance. A dress might appear as a formal abstraction when laid flat, only to reveal its purpose when worn, the balance of pragmatism and invention being a veritable Issey Miyake signature.



ISSEY MIYAKE, *Tattoo*,
Spring / Summer 1971, 1970
Photo: Hiroshi Iwasaki



ISSEY MIYAKE, *Linen Jumpsuits*,
Spring / Summer 1976, 1975
Photo: Hiroshi Iwasaki

Issey Miyake's early design solutions are explored in Room A, drawing, visually, a long introductory line to themes that will resurface, differently yet regularly. What is immediately clear is that every step was made possible by constant innovation in fabric-making, matched by a deep respect for traditions.

Issey Miyake founded the Miyake Design Studio in 1970, focusing on ideas of freedom - of thought and body. He created a jumpsuit with a tattoo motif that looked literally like a wearable second skin, and a multi-size handkerchief dress made of just three squares of fabric joined on the bias; a cocoon coat swept diagonally around the body and a linen jumpsuit was cut in the entire width of the fabric. The free-form shapes took different meanings on different bodies, thus making the wearer more important than the actual clothes - an adamant freedom principle for Issey Miyake. Also, those shapes were either the result of fabric research or traditional weaves seen anew.

Room B

The human body, intended as a presence to enhance, streamline and redesign, is central in the work of Issey Miyake, in the Eighties in particular. Invention never happens in a void: Issey Miyake was reacting, with his personal tools and views, to the *zeitgeist* of a lively, contradictory and eminently hedonistic decade. He actually anticipated a whole movement, proposing the first body-centered creations already in 1980. All of this is exposed in Room B, creating a counterpoint and a suspension to the rest of the Issey Miyake's oeuvre.

Issey Miyake's work in this phase carries on the uttermost technological and formal research upon which his design practice has been established. The stress on the body is in fact made possible by the application of new technologies that allow the use of materials never before applied to clothes-making, like the fiber reinforced plastics and synthetic resin infusion that translated into a series of sculptural bodices in 1980. Modeled on a real torso, these items were not intended as a work of art, but as industrially produced multiples. The silicone zippered body follows the same principle, while the rattan body pieces, halfway between clothing and undergarment, stand at the crossing of East and West. The waterfall body pieces, made of Pewlon and modeled on the torso with the aid of a silicone infusion seamlessly mix classic draping, sculpture and science, using a piece of cloth.



ISSEY MIYAKE, *Waterfall Body*,
Autumn / Winter 1984, 1984
Photo: Hiroshi Iwasaki

Room C

Issey Miyake's most radical research springs from a team mentality. Early on, in fact, he refused the status of the fashion designer as a self-obsessed divinity, developing fruitful collaborations both inside the Miyake Design Studio and with textile engineers and fabric firms.

Using a single piece of cloth to create a piece of clothing is the main creative quest for Issey Miyake, but also an ethical choice. By doing so, in fact, he can develop new shapes, while enhancing the beauty and texture of the fabric and reducing its waste to virtually zero, in respect of the environment. As a result, the almost abstract forms that derive from a single piece of cloth free the body from any constriction, while reacting differently to different body shapes, making clothing truly personal, in an unfussy, immediate way.

Room C explores the main themes of Issey Miyake's innovative drive and groups them in thematic clusters. A link unites them in a whole, however, because in the Miyake design studio cross-pollination is an essential practice.

Fabric is pivotal: a maker of things, Issey Miyake believes that any material can be turned into clothing. He used Japanese *washi* paper, horsehair and raffia; conversely, he has rediscovered traditional materials. But he has also experimented special treatments giving surfaces an alive, animal look, as well as exploring futuristic fabrics, such as a polyester that is heat-cut and molded into shape with the aid of just snap buttons. Issey Miyake has also developed treatments based on the idea of re-use, like the Starburst series which acquire a new look after the foil is pressed on the fabric surface, or the needle-punching that produces unique textures by laying layers of different materials.

Pleats is a theme that crosses a large dent of the Issey Miyake production. Working first with blends of polyester and natural fibers, then with a specially developed weave of polyester that can be heat processed, Issey Miyake turned pleats, one of the most ancient ways to wrap a three dimensional object with a two-dimensional material, into an expression of aesthetic pureness with a pragmatic aim. He developed a special process of "garment pleating", which means that a piece of clothing is pleated after it is sewn, resulting in very sharp,

defined lines. Pleats allowed Miyake the opportunity of working with shapes that laid flat have almost a purely abstract quality - a staircase, a circle, a flying saucer - playing with the space between body and clothing, but pleats and specifically the "garment pleating" process he devised, ultimately provided the solution to one of Miyake's dreams to create clothing as universal as jeans and T-shirts, and allowed the creation of a whole new species of utilitarian clothes, at once inventive, sturdy and extremely practical. Freeing the movement was the aim, and in fact these solutions were first tested for the William Forsythe's Ballet Frankfurt, and later introduced into the collection, finally culminating in the launch of PLEATS PLEASE in 1993. Room C actively shows the pleating process as well, revealing the keen engineering that is required in order to pleat a piece that is already sewn.

Making things: this is how Issey Miyake defines his activity. Wearable things, in his views, have to be

ISSEY MIYAKE, *Blade of Grass Pleats*,
Spring / Summer 1990, 1989
Photo: Hiroshi Iwasaki



made in respect of the individual as well as in respect of the environment. A-POC and 132 5. ISSEY MIYAKE are the result of such convictions, almost thirteen years apart from one another. A-POC is a revolutionary process that Miyake developed with Dai Fujiwara in 1998, that allows to shape clothes integrally through the production of a tubular piece of knit fabric, virtually erasing all waste while doing away with cutting and sewing. Starting in knit, and evolving in wovens, A-POC is the one piece of cloth quest brought to levels of groundbreaking invention.

Launched in 2010, 132 5. ISSEY MIYAKE has been developed inside Miyake's Reality Lab., a think tank cum design collective crossing boundaries and disciplines. Using recycled polyester as material and techniques inspired by the algorithms, a new breed of clothes is born: items that can be completely folded into flat, geometric shapes, and that only gain life through the body movements of those who unfold them and wear them. As such, this technology has been extended beyond clothes making: similar shapes made with the same folding technique characterize in fact the IN-EI ISSEY MIYAKE lamps made with recycled pet bottles. Room C also shows, on 1:2 scale mannequins, the 132 5. ISSEY MIYAKE key pieces, giving visitors the possibility to intersect with this playful objects and discover their useful magic.



ISSEY MIYAKE, *Colombe*, Spring / Summer 1991, 1990
Photo: Hiroshi Iwasaki



132 5. ISSEY MIYAKE, *No. 1 Dress*, 2010
Photo: Hiroshi Iwasaki



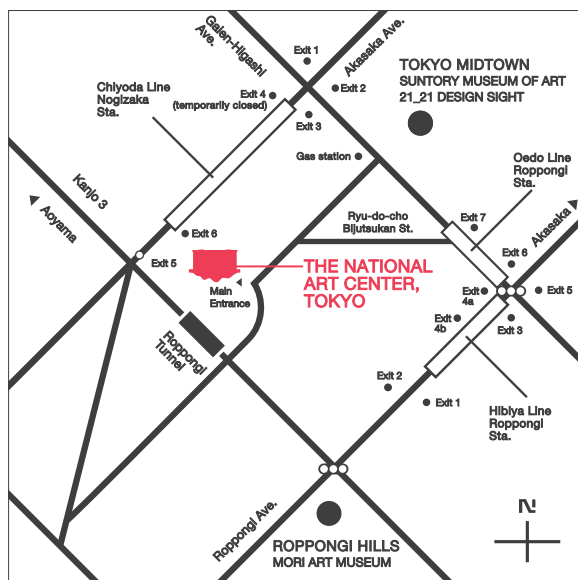
132 5. ISSEY MIYAKE, *Square Wool, Vol.4*, 2015
Photo: Hiroshi Iwasaki

General Information

MIYAKE ISSEY EXHIBITION: The Work of Miyake Issey

- Date: Wed., March 16 – Mon., June 13, 2016
Closed on Tuesdays, except Tue., May 3
- Opening hours: 10:00–18:00 *10:00–20:00 on Fridays ※Last admission 30 minutes before closing
- Venue: The National Art Center, Tokyo (Kokuritsu-Shin-Bijutsukan), Special Exhibition Gallery 2E
7-22-2 Roppongi, Minato-ku, Tokyo 106-8558
- Organized by: The National Art Center, Tokyo
- Co-organized by: The Miyake Issey Foundation, Miyake Design Studio, Issey Miyake Inc.
- Admission (tax included): General: Adults 1,300yen, College students 800yen
Advance / Group: Adults 1,100yen, College students 500yen

- ※ Visitors who are under 18, including high school students and disabled people with ID booklets (along with one assistant) will be admitted for free.
Free admission on May 18 (Wed.), 2016 for International Museum Day.
- ※ Group tickets will only be available at the venue (discounts only applicable to groups of 20 people or more).
- ※ Tickets both Advance and General are available through the National Art Center, Tokyo and major ticket agencies. Service charges may apply.
- ※ Advance tickets can be purchased through the above services and at the National Art Center, Tokyo from January 15 (Fri.), 2016 to March 15 (Tue.), 2016 (only until March 14 (Mon.) at the National Art Center, Tokyo.)
- ※ Visitors who present a ticket or ticket stub from another exhibition currently underway at the National Art Center, Tokyo, the Suntory Museum or the Mori Art Museum (the three facilities that make up the Roppongi Art Triangle) will be eligible for the group discount.
- ※ Visitors 65 and over (I.D. with proof of age required) who present a ticket stub from artist associations' exhibition held at the National Art Center, Tokyo during "MIYAKE ISSEY EXHIBITION: The Work of Miyake Issey" will be admitted to the exhibition at the college student group rate.



The National Art Center, Tokyo
7-22-2 Roppongi, Minato-ku, Tokyo 106-8558
URL: <http://www.nact.jp/english/>

Access
Nogizaka Station, Tokyo Metro Chiyoda Line, Exit 6 (direct access)
Roppongi Station, Tokyo Metro Hibiya Line, Exit 4a (about 5-minute walk)
Roppongi Station, Toei Oedo Subway Line, Exit 7 (about 4-minute walk)

General Inquiries: +81-(0)3-5405-8686 (Hello Dial)
URL: <http://2016.miyakeissey.org>



For the latest information and the details, please visit the National Art Center, Tokyo website.

For press-related inquiries, please contact:

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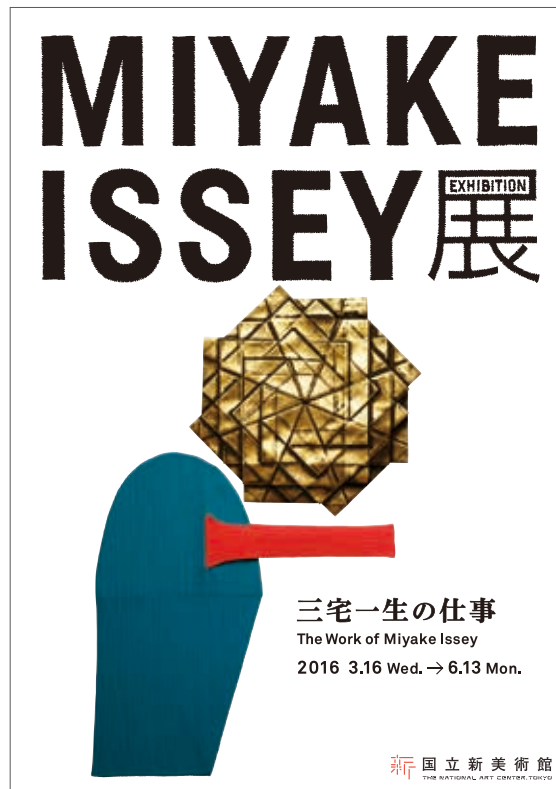
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1 MIYAKE ISSEY EXHIBITION: The Work of Miyake Issey,
Main Visual



2 L: 132 5. ISSEY MIYAKE, No. 1 Dress, No.1 Jacket, 2010
Photo: Hiroshi Iwasaki
R: 132 5. ISSEY MIYAKE, No. 1 Dress, 2010
Photo: Hiroshi Iwasaki



3 L: ISSEY MIYAKE, Flying Saucer, Spring/ Summer 1994, 1993
Photo: Koji Udo
R: 132 5. ISSEY MIYAKE, No.10 Skirt, 2010
Photo: Koji Udo

MIYAKE ISSEY EXHIBITION: *The Work of Miyake Issey*

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4 ISSEY MIYAKE, *Tattoo*, Spring/Summer 1971, 1970
Photo: Hiroshi Iwasaki



5 ISSEY MIYAKE, *Linen Jumpsuits*, Spring/Summer 1976, 1975
Photo: Hiroshi Iwasaki



6 ISSEY MIYAKE, *Waterfall Body*, Autumn/Winter 1984, 1984
Photo: Hiroshi Iwasaki



7 ISSEY MIYAKE, *Blade of Grass Pleats*, Spring/Summer 1990, 1989
Photo: Hiroshi Iwasaki

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8 ISSEY MIYAKE, *Horsehair, Autumn/ Winter 1990, 1990*
Photo: Hiroshi Iwasaki



9 ISSEY MIYAKE, *Colombe, Spring/ Summer 1991, 1990*
Photo: Hiroshi Iwasaki



10 132 5. ISSEY MIYAKE, *No. 1 Dress, 2010*
Photo: Hiroshi Iwasaki



11 132 5. ISSEY MIYAKE, *Square Wool, Vol.4, 2015*
Photo: Hiroshi Iwasaki

MIYAKE ISSEY EXHIBITION: The Work of Miyake Issey

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Ticket Giveaway for Press Use**

“MIYAKE ISSEY EXHIBITION: The Work of Miyake Issey” Press Office
Fax: 03-3405-2531 E-mail: miyakeisseypr@nact.jp

■ After receiving this application form, the Press Office will send you all the images by e-mail.

1 2 3 4 5 6 7 8 9 10 11

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Name of publication (name of feature or section):

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Date and/or time you would like to receive image data:

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Five pairs of tickets (total of 10)

Tickets will be sent out as soon as they are ready. Please provide us with the mailing address at which you would like to receive them:

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7. In addition, we ask that the editorial office of your publication oversee the issuing of giveaway tickets after you receive them in the mail.

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