

New Acquisitions



Object Name: Day Dress

Designer: Jean Patou

Date: c. 1925

Label: JEAN PATOU SPORT ET VOYAGE

Materials and Techniques: Beige silk plain weave dress with two pockets at waist; decoration at neck and pockets.

Inventory Number(s): AC12355 2010-16-2

This is a light day dress. In the period when this dress was created, comfortable, functional and simple fashions became popular among women who were active or who wanted to look active. Jean Patou [1880-1936] was one of the first designers to create sportswear in response to women's growing interest in sports, and he incorporated sporty tastes into town fashions. Patou totally renovated the first floor of his shop at 7, rue Saint Florentin, Paris, into a sales floor "coin de sports (sports section)" in January 1925. Through this shop he offered customers sportswear, hats, accessories and sporty town clothes suitable for various outdoor activities including fishing, sea bathing, horse riding, golf and tennis, in order to satisfy customers' new requirements in those days.



Object Name: Day Dress

Designer: Claire McCardell

Date: 1955

Label: claire mccardell clothes by townley

Materials and Techniques: White cotton plain weave dress; printed in multicolor.

Inventory Number(s): P2010-21-2

This dress has a typical 1950s silhouette with a large skirt spreading from a slender waist. The pattern printed on the textile was created by the French artist Fernand Léger [1881-1995]. In the American fashion scene, which did not have any specific orientation at that time, Claire McCardell [1005-58] laid the foundations of casual dressmaking and established an original simple style by utilizing the mass production system. Owing to her achievements, American sportswear gradually achieved worldwide renown. The print pattern on this work is the fruit of one of her collaborations with famous artists. In addition to Léger, the works of Pablo Picasso, Joan Miró, Marc Chagall, and Raoul Dufy were used for patterns on textiles. We can say that this combination of simple materials and printed patterns drawn by famous artists predicted the future advent of Pop culture. 1920s as beachwear and hostess dresses for women at casual scenes such as resorts.



Object Name: Dress

Designer: yohji Yamamoto

Date: Autumn/Winter 1990

Label: Yohji Yamamoto

Materials and Techniques: Black wool flannel dress with bone at skirt.

Inventory Number(s): AC12363 2010-17-7

In Yohji Yamamoto's autumn and winter collection in 1990, the main theme was "What is haute couture? What is prêt-a-porter?" (from the interview in the article of the Mainichi News Papers, May 30, 1990). "A prêt-a-porter is completed when an ordinary citizen wears it. So, practical values are important," said Yohji Yamamoto. "Because over eighty percent of an haute couture is already completed without being worn, and it is not necessary for it to be worn by an ordinary person. Then I thought I should pose a paradoxical question: Is it O.K. to say that triangles or squares worn by a person are clothes?" In that season, when he expressed disagreement with the fashion trend towards increasingly high-class orientation, the last half of his collection consisted of works made of layered or folded parts cut into circles or other shapes as seen in this dress. This is one of Yohji Yamamoto's typical modern dresses, showing a sense of irony, which only he can incorporate into the works because he especially feels profound respect and admiration for haute couture as the summit of dressmaking.