

FASHION RESEARCHER-S: FOUR PRACTICES IN THINKING WITH CLOTHES

October 5 (Mon) - December 25 (Fri), 2026

KCI Gallery

Organized by The Kyoto Costume Institute (KCI)

GALLERY GUIDE



TALK NONSENSE



1	UNDERWOOD & UNDERWOOD People Gathered at a Knitting Event in Central Park 1918 / digital print (reproduction) Courtesy of the U.S. National Archives (NAID: 23923649)
2	AMERICAN RED CROSS (USA) Instructions for Men's Sweater (Brooks Type) (ARC 400 3-B, Code K4) 1939 / print on paper TALK NONSENSE Collection
3	AMERICAN RED CROSS (USA) Knitting Instructions 1917 / booklet TALK NONSENSE Collection
4	WM. H. HORSTMANN COMPANY (USA) Comfort Articles for Soldiers - Columbia Yarn Knitting Manual 1917 / excerpt from booklet TALK NONSENSE Collection

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TALK NONSENSE

Pattern Swatch (Stockinette and 1 x 1 Rib)
2025 / yarn, paper, plastic hanger

6

TALK NONSENSE

Cap Scarf - Original Pattern, Adaptation, and Wearing Photograph
2026 / print on paper, photograph
Original pattern: British Red Cross Society, 1914

7

TALK NONSENSE

Knits & Review Pattern Distribution Shelf
2026 (materials: 1910s-1940s) / knitting patterns, related materials
Printed patterns are free to take home.

8

TALK NONSENSE

Design Exercise - Three Tubes
2026 / yarn

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THE NEW YORK TIMES (USA)

"Central Park Knitting Contest, 50 Prizes"
July 14, 1918, p. 19 / reproduction (print on paper)
Reproduced from materials held by the National Diet Library

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THE NEW YORK TIMES (USA)

"Central Park Knitting Contest Raises \$4,000"
August 2, 1918 / reproduction (print on paper)
Reproduced from materials held by the National Diet Library

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THE SPOOL COTTON COMPANY (USA)

Knit for Victory
1943 / booklet
TALK NONSENSE Collection

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JAMES LEES & SONS COMPANY (USA)

Minerva - Hand Knits for Men in the Armed Forces
1942 / booklet
TALK NONSENSE Collection

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FLEMING, REID & CO. LTD. (Scotland)

Hand-Knitted Comforts for Our Sailors, Soldiers and Airmen
1940s / booklet
TALK NONSENSE Collection

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MONARCH KNITTING CO. (Canada)

Hand Knits for Men and Women Serving on Active Duty
1941 / booklet
TALK NONSENSE Collection

WM. H. HORSTMANN COMPANY (USA)

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Comfort Articles for Soldiers - Columbia Yarn Knitting Manual

1917 / booklet

TALK NONSENSE Collection

TALK NONSENSE

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Helmet (Balaclava) - Reconstruction

2025 / yarn

Original pattern: Wm. H. Horstmann Company, 1917

TALK NONSENSE

17

Cap Scarf - Reconstruction

2025 / yarn

Original pattern: British Red Cross Society, 1914

PERSONAL SERVICE LEAGUE (UK)

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Knitted Garments and Convalescent Comforts for His Majesty's Forces

1940s / booklet

TALK NONSENSE Collection

Lyrics: L. V. Brophy / Music: Roy Hartzell

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Sheet Music, "Knitting"

1918 / digital print (reproduction)

Reproduced from the Library of Congress (LCCN 2014561564)

SHIROME (R-boshi + Tetsuo Imanari)

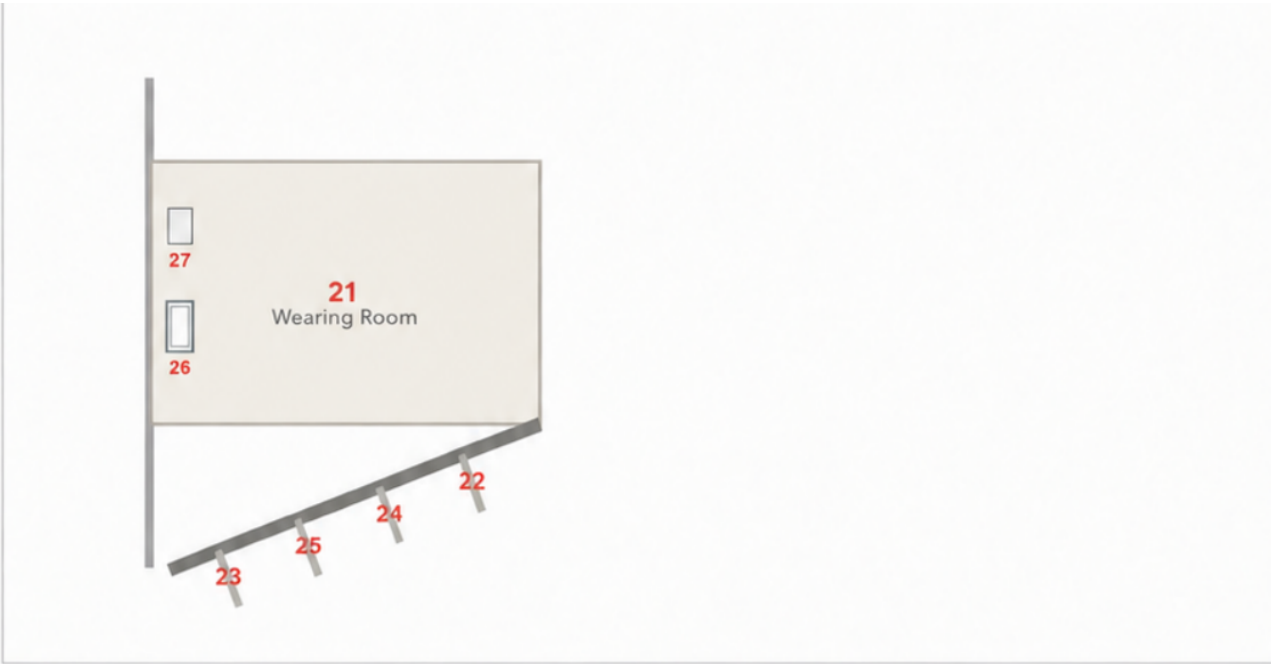
20

"Knitting" - Reperformance of the Sheet Music (translation, performance, recording)

2026 / audio

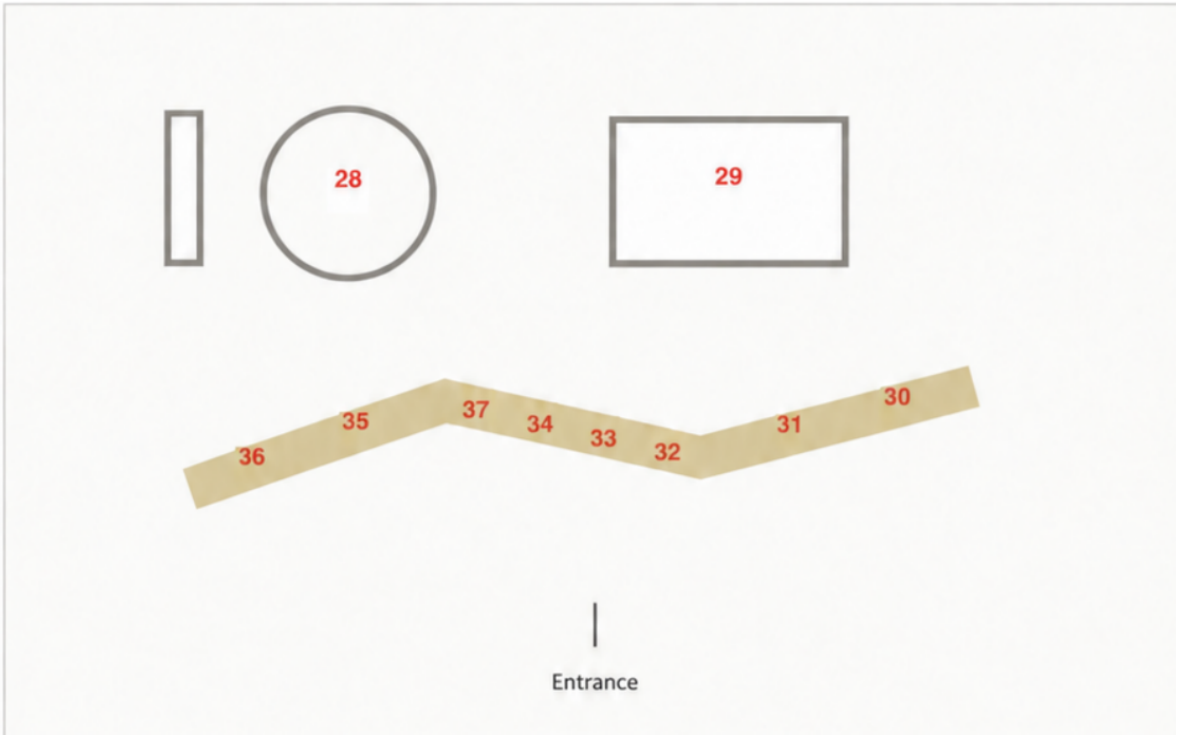
imanaritetsuo.bandcamp.com/track/knitting

Seohee Kim



21	SEOHEE KIM Wearing Room 2026 / fabric, zipper, buttons
22	SEOHEE KIM Garment 01 2026 / yarn, cotton fabric, reconstructed garment
23	SEOHEE KIM Garment 02 2026 / yarn, cotton fabric, reconstructed garment
24	SEOHEE KIM Garment 03 2026 / yarn, reconstructed garment
25	SEOHEE KIM Garment 04 2026 / yarn, cotton fabric, reconstructed garment
26	SEOHEE KIM Wearing 2026 / video, color, sound, 7 min 39 sec
27	SEOHEE KIM Wearing Room Zine 2026 / risograph print, 148 x 210 mm, 48 pages

The Goodwiller



28	THE GOODWILLER The Goodwiller Mini Edition #3 Collection Pieces No.287-No.322 Displayed on a circular hanger rack
29	THE GOODWILLER The Goodwiller Mini Edition #3 Receipts Displayed in a white display case
30	THE GOODWILLER The Goodwiller vol.1 "The ANXIETY PROVOKING LOUTINE"
31	THE GOODWILLER The Goodwiller vol.2 "The TOKYO Olympic 2020"
32	THE GOODWILLER The Goodwiller vol.3 "The TOURISM PARIS TOKYO (& KASSEL, VENICE)"
33	THE GOODWILLER The Goodwiller vol.3.1 "The TOURISM Mini Pariss Edition -PARIS ASS BOOK FAIR-"
34	THE GOODWILLER The Goodwiller vol.4 "Neighboring Country Friends"
35	THE GOODWILLER The Goodwiller vol.5 "Samsara"

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THE GOODWILLER

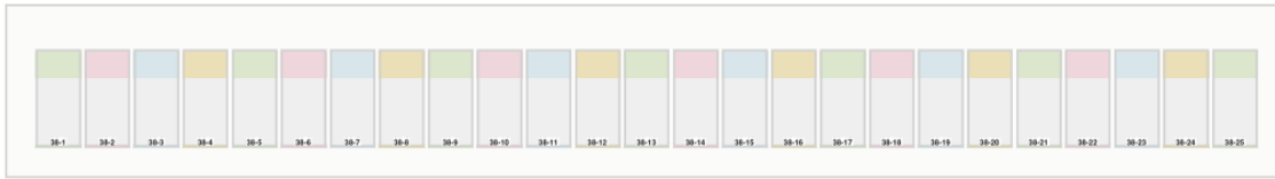
Before vol.6 "WORK HARD, DREAM BIG"

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THE GOODWILLER

vol.4 Poster

Yutaro Saito



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YUTARO SAITO
72 CLUB DIARY

38-1-38-8

38-1

Man in a Mizuno x Tokyo Walking Association Collaboration Jacket
2022

38-2

Man in a VETEMENTS MA-1
2022

38-3

Man Who Can Only Wear Crocs
2022

38-4

Edokko
2022

38-5

Man in Missoni
2022

38-6

Man in Needles (Not Actually Needles)
2022

38-7

Man from the Nakano Silver Human Resources Center
2022

38-8

Man from the Ministry of Defense
2022

38-9-38-16

38-9

Man Who Customizes
2022

38-10

Man Who Does Not Look Ordinary
2022

38-11	Fishing Enthusiast 2023
38-12	Greengrocer in Higashi-Nagasaki 2023
38-13	Man with Long White Hair 2023
38-14	Man Who Looks Like Hayao Miyazaki 2023
38-15	Man in Wide Trousers 2023
38-16	Keisuke Honda-esque Man 2023
38-17-38-24	
38-17	Man in a Red Piste Jacket (Independent) 2023
38-18	Mr. Ito 2023
38-19	"Ra-dai" Man 2023
38-20	Man Wearing a Keepsake 2024
38-21	Man on His Way Back from Walking 2024
38-22	Man in a Beloved Hand-Me-Down 2024
38-23	Man Who Loves Grapes 2024
38-24	Mendicant Monk 2024

Yutaro Saito

Yutaro Saito	
	
38-25	Former Executive 2024
38-26	Type O Man 2024
38-27	Painter 2024
38-28	YZY Man 2024
38-29	Primitive Man 2024
38-30	Physical Man 2025
38-31	Fetish Man 2025
38-32	Shoe-Shine Man 2026

TALK NONSENSE

Shingo Kokaji + Yuki Oki

TALK NONSENSE is a fashion design and research practice founded in Tokyo in 2024 by director Shingo Kokaji and knitwear designer Yuki Oki. Their work focuses on researching and collecting military knitting patterns and manuals, particularly from wartime periods. Drawing on the techniques, intended uses, and social contexts recorded in these materials, they develop new works and projects. They reinterpret historical patterns so they can be used with contemporary yarns and tools, translating them into garments and exhibitions while also sharing the techniques through workshops.

At the heart of their practice is an interest in the separation between "those who make" and "those who use" within contemporary fashion. In a system where designers conceive, producers manufacture, and consumers choose finished products, TALK NONSENSE instead creates opportunities for users to pick up a pattern, knit for themselves, or even unravel an existing garment and knit it again. In doing so, they seek to recover a space in which the roles of conceiving, making, and using can overlap.

For TALK NONSENSE, a knitting pattern is more than a set of instructions for producing a finished object. It becomes a garment only through the process of reading words and symbols, working with one's hands, examining each stitch, and sometimes communicating with others. Engaging with an old knitting pattern is therefore not simply an act of reproducing something from the past. It also offers a way to reconsider, through the body in the present, the materials, tools, and techniques of the time, as well as the role knitting once played in everyday life.

Their practice extends beyond the production of objects. Searching for materials, knitting from them, and passing the resulting knowledge on to others are all part of the work. The knitting patterns in this exhibition can be taken home so that the results of their research do not simply remain preserved, but can be used again by someone else. As knowledge moves between people and places, it is interpreted and remade each time. TALK NONSENSE approaches fashion not simply as the production of commodities, but as an ongoing practice of receiving, trying out, and passing on techniques.

Seohee Kim

Seohee Kim is a researcher and designer based in Tokyo and Seoul. She runs the fashion project SEHIKYO and is also a co-founder of Textum Club, a platform for fashion research and criticism. Moving between theory and making, her work explores how we perceive clothing and the body, and the ideas and values behind those perceptions, through acts such as making, repairing, and wearing clothes.

Her projects often examine how garments change through the involvement of others. In *Magic Loop with* (2023), participants transform clothing by adding hand sewing, knitting, and other interventions. *Ghostly Sock Odyssey* (2024) follows the possibility that a single sock attached to a garment might, through the wearer's movement, eventually encounter its missing counterpart. Through such projects, Kim unsettles familiar ways of choosing and wearing clothes and opens up other possibilities for understanding the relationship between clothing and the body.

"Open Garment" is one method that has emerged from this practice. When we hear words such as "T-shirt" or "dress," we can readily imagine not only a particular shape, but also where the arms and head should go and how the garment should be worn. Yet these associations between clothing and the body are themselves learned through culture, industry, and the many images of dress we encounter.

Kim cuts into existing garments and reconnects their parts with knitted sections, introducing subtle gaps and shifts between sleeves, bodies, and other elements. The garments retain the names and traces of their original forms, yet their appearance changes depending on where the body enters and how the wearer moves. Here, "open" refers not only to the possibility of changing a garment's form, but also to a relationship between garment and body that is not fixed in advance.

Presenting the act of wearing as a performance is another way of practicing "Open Garment." Clothing takes on different forms through the wearer's choices and movements, and through encounters with other people and the surrounding environment. Rather than presenting a garment as a single completed form, Kim explores how its form and meaning can remain open through the participation of both wearer and viewer.

The Goodwiller

Shiho Saito + Misako Taoka

The Goodwiller is an artist duo formed by Shiho Saito and Misako Taoka, who have worked together since 2019. Saito works with printmaking and silkscreen, while Taoka works in graphic design and editorial practice. Together, they develop projects around secondhand clothing.

They have worked in cities including Portland, Tokyo, Paris, Seoul, Bangkok, and Singapore, selecting clothes from local secondhand shops, wearing and photographing them, and developing the results into publications and exhibitions. Through these activities, they also explore the different ways clothing circulates from one place to another.

In each city, the two purchase garments from secondhand shops, style and photograph themselves wearing them, and attach their own tags and serial numbers. The photographs and information are then edited into The Goodwiller archive books. Finally, the garments are returned to the shops where they were originally purchased. A piece of clothing that has passed through their hands and temporarily become part of an "artwork" returns to the racks alongside other secondhand garments, where it may be bought by someone who knows nothing of its journey.

Rather than making new clothes, The Goodwiller temporarily enters existing systems of circulation. A single garment moves between different roles—as a commodity, a photographic subject, an artwork, and everyday clothing.

Secondhand clothes have already passed through different hands and moments in time. They are bought, worn, given up, priced, and put on sale again. In this process, a garment may shift from personal possession to commodity, or from something no longer wanted to part of another person's wardrobe. Its value is not permanently contained within the object itself, but changes according to where it is placed, who owns or wears it, and how it is presented. The Goodwiller sees the circulation of secondhand clothing as a space in which these shifts become visible.

Their work therefore extends beyond individual garments, photographs, or publications. Selecting, wearing, photographing, and recording a garment, returning it to circulation, and eventually losing track of where it goes are all part of their practice. In this process, boundaries between commodity and artwork, artist and owner, and everyday life and art also begin to shift. Rather than giving secondhand clothes a new value, The Goodwiller asks how garments become someone's possession, and what they become as they move between people and places.

Yutaro Saito

Yutaro Saito is a photographer who works with magazines and fashion brands while also photographing the clothing of older men he encounters on the street. Alongside their portraits, he records interviews about what they wear and why, presenting these encounters through photography, publications, and social media, including Tokyo Street Style (Label Rapace, 2025).

Saito uses the term "PLASTIC FASHION" to describe a sensibility in which logos and brands are consumed as signs of trends, and images become more important than the clothes themselves. In contrast, he calls ways of choosing clothes according to the needs of everyday life, work, hobbies, and the body "NOT PLASTIC FASHION." He sees the older men he photographs as one expression of this approach.

When photographing them, Saito asks questions such as, "Why are you wearing those clothes?" and "How long have you been wearing them?" He records the stories behind their clothing. Choices made for warmth, safety, work, or habit may appear to the viewer as unexpected combinations of color, layers, or silhouettes. Clothes worn for many years, garments chosen for work, and combinations that have become familiar to the body reveal ways of dressing shaped by a different sense of time from that of fashion trends.

Saito's interest, however, is not simply in the distinctive appearances of these older men. Through their clothing, he asks whether only things chosen according to external standards-such as trends, brands, or the opinions of others-can be called "fashion." "NOT PLASTIC FASHION" is his way of reconsidering fashion beyond the frameworks of trends and consumption.

At the same time, Saito himself selects these forms of dress, photographs and edits them, and presents them to a wider audience, thereby creating new fashion images. Clothes that were never originally chosen to be seen by others may, through his gaze, once again come to be viewed and consumed as "fashion." Aware of this contradiction, Saito continues to ask what kinds of gazes and desires produce fashion, and whether other possibilities can be found within that very system.