120-6.
Why Not Hand Over a
"Shelter"
to Hermit Crabs? -Border(New York City)
2019
3D printed resin
7.2×7.8×4.8
The National Museum of Modern
Art, Kyoto

120-7.
Why Not Hand Over a
"Shelter"
to Hermit Crabs? -Border(La Ruche, Paris)
2024
3D printed resin

7.6×5.3×5.3 The National Museum of Modern Art, Kyoto (gift of Mr. Hiroyuki Maki)

Why Not Hand Over a "Shelter" to Hermit Crabs? -Border-(Jeju Island, Korea) 2023 3D printed resin 5.0×7.0×5.0

Collection of the artist

120-8.

120-9. Why Not Hand Over a "Shelter" to Hermit Crabs? -Border-(Zaanse Schans, Netherlands) 2010
3D printed resin 5.5×5.5×4.0
Collection of the artist

120-10.

Why Not Hand Over a

"Shelter"

to Hermit Crabs? -Border(Tokyo)

2015

3D printed resin

120–11.

Why Not Hand Over a "Shelter" to Hermit Crabs?

5.9×7.0×6.5

Collection of the artist

HD video (color, silent) 5'1" The National Museum of Modern Art, Kyoto

121. Ryunosukeokazaki / Ryunosuke Okazaki Dress "002-lifelike-" 2023 Cotton/polyester, plastic, polyester RYUNOSUKEOKAZAKI

122.
Junya Watanabe
Jacket and Skirt
Autumn/Winter 2000
Polyester organdy
KCI (Inv. AC10362 2000-31-9AC)

123. Junya Watanabe Dress Autumn/Winter 2000 Polyester organdy KCI(Inv. AC10363 2000-31-10A) 124.
Viktor & Rolf / Viktor
Holsting,
Rolf Snoren
Dress "Karolina"
Spring/Summer 2005
Silk satin, moiré, faille, silk faille, cloqué, wires
KCI(Inv. AC11306 2005-5-1)

125.
Threeasfour / Gabriel
Asfour,
Angela Donhauser, Adi Gil
Video "Parallel Universe"
Fall/Winter 2023 Couture
threeASFOUR

126.
Balenciaga / Demna
Gvasalia
Armor
Fall 2021
Steel, leather
BALENCIAGA

127.
Balenciaga
《Afterworld:
The Age of Tomorrow》
Fall 2021
Video
BALENCIAGA

128.
Viktor & Rolf / Viktor
Holsting,
Rolf Snoren
Sandals
Spring/Summer 2004
Leather
KCI (Inv. AC11073 2003-41AB)

129.
Loewe / Jonathan Anderson
Dress
Autumn/Winter 2022
Rayon jersey, resin-coating
KCI(Inv. AC13884 2022-11)

130. Yuki Harada Shadowing 2022-(ongoing) Collection of the artist

130-1.

Shadowing (Tomigoro)
2023
Video (WXGA, color, sound)
5'18"
Script, Edit & Direction: Yuki
Harada
Narration: Larry Higa, Yuki Harada
Pidgin English: Larry Higa
English Script Editing: James
Koetting
Cooperation: Marie Otani, Miyo
Higa,
Mari Tsukamoto
Based on Grandpa Kajita Tomigoro,
Umi Yukaba by Tsuneichi Miyamoto

130-2.

Shadowing (Rie)
2024
Video (WXGA, color, sound)
5'2"
Script, Edit & Direction: Yuk
Harada

Script, Edit & Direction: Yuki Harada Narration: Karen Prestidge, Yuki Harada Pidgin English: Karen Prestidge English Script Editing: James

English Script Editing: James
Koetting
Kumamoto Dialect: Akiko
Sakamoto
Coordinator: Mami Cheng

Coordinator: Mami Cheng Based on *Japanese Immigrant* Clothing in Hawaii 1885–1941 by Barbara F. Kawakami

130-3.

Shadowing (Isabella)
2024
Video (WXGA, color, sound)
2'45"
Script, Edit & Direction: Yuki
Harada
Narration: Lee Tonouchi, Yuki
Harada
Pidgin English: Lee Tonouchi
Japanese Translation: Ritsuko
Allen,
Asako Allen, Nikko Allen
Naha Dialect: Hiromi Kamiya
(miigle)
Coordinator: Noriko Lancaster
Based on Maui Grandma's Regret by
Lee Tonouchi

130-4.
Shadowing (Suzu)
2023
Video (WXGA, color, sound)
5'15"
Script, Edit & Direction: Yuki
Harada
Narration: Marie Otani, Yuki
Harada
Pidgin English: Marie Otani
English Script Editing: James
Koetting
Yamaguchi Dialect: Hiroko Fujii
Cooperation: Kali Alexander, Rene
Michie Kimura
Based on Japanese Immigrant
Clothing in Hawaii 1885-1941 by

Barbara F. Kawakami

A
"Dear, dear! How queer everything is to-day! And yesterday things went on just as usual. I wonder if I've been changed in the night? Let me think: was I the same when I got up this morning? I almost think I can remember feeling a little different. But if I'm not the same, the next question is, Who in the world am I? Ah, that's the great puzzle!"
And she began thinking over all the children she knew that were of the same age as herself, to see if she could have been changed for any of them.
-Lewis Carroll, Alice's Adventures in

B
"It is not the treasures," said he to himself, "that have awakened in me such unutterable longings. Far from me is all avarice; but I long to behold the blue flower. It is constantly in my mind, and I can think and compose of nothing else. I have never been in such a mood. It seems as if I had hitherto been dreaming, or slumbering into another world; for in the world, in which hitherto I have lived, who would trouble himself about a flower?

—I never have heard of such a

—I never have heard of such a strange passion for a flower here." -Novalis, Henry of Ofterdingen: A Romance.

"A hundred percent human hair is just the thing for winter! Warm, durable, and huxurious. My sweater contains some too, but it's so expensive I could only afford it mixed with wool. But human hair really does feel completely different, doesn't it?"

"Thanks. It's too special to wear every day, and normally I keep it safely stored away, but today I really wanted to dress up—it's the first time we've seen each other for ages,

and coming to a hotel, too."

Ginny Tapley Takemori.

-Sayaka Murata, "A First-Rate

Material," Life Ceremony, trans.

And now and then in the blue velvet of the bodice a hint of "slashes," in the Henri II style, in the gown of black satin a slight swelling which, if it was in the sleeves, just below the shoulders, made one think of the "leg of mutton" sleeves of 1830, or if, on the other hand, it was beneath the skirt, with its Louis XV paniers, gave the dress a just perceptible air of being "fancy dress" and at all events, by insinuating beneath the life of the present day a vague reminiscence of the past, blended with the person -Marcel Proust, In Search of Lost

Hat's why I became more and more preoccupied with dressing myself up nicely.

Having said that, it's not like I had a lot of money, nor was I good at styling my hair, so in that sense I feel that my fashion was very much a half-way attempt.

—Half-way attempt? So, you started to make more of an effort in

Time, trans. C. K. Scott Moncrieff.

since then?
No, that's not the case. I think I gradually came to accept the fact that my fashion could only ever be a half-way attempt.
-From an interview by Tomona Matsukawa for I wanted to talk with someone who knew my name, trans.
Kei Benger.

It was a change in Orlando herself that dictated her choice of a woman's dress and of a woman's sex. And perhaps in this she was only expressing rather more openly than unusual-openness indeed was the soul of her natureomething that happens to most people without being thus plainly expressed. For here again, we come to a dilemma. Different though the sexes are, they intermix. In every human being a vacillation from one sex to the other takes place. and often it is only the clothes that keep the male or female likeness, while underneath the sex is the very opposite of what it is above. -Virginia Woolf, Orlando: A Biography.

G
One morning, when Gregor Samsa woke from troubled dreams, he found himself transformed in his bed into a horrible vermin.
-Franz Kafka, *The Metamorphosis*, trans. David Wyllie.

If you were to be born again regardless of whether you wanted to or not, what would vou like to be born as? I want to be a dolphin, said one girl. Because they're cute. Another girl said, Paris Hilton. Because she's cute too[...]. I want to be reborn as a jellyfish, I said. A jellyfish? Yes, a jellyfish. Because they're cute. Soft, invertebrate creatures that look like intricate glasswork, Radiates with translucent umbrella-shaped bells: creatures that simply sway their trailing tentacles in the water. Also written in Japanese as beneath darkness, congealing moon, ocean moon, and mother of water. Deriving its name from the Latin word for beautiful, it is a sophisticated sea creature whose form has remained unchanged for the past 600 million years Mariko Asabuki, Timeless, trans

I
'Dance on, in thy red shoes, till
thou art pale and cold, and thy skin
shrinks and crumples up like a
skeleton's!'
-H. C. Andersen, *The Red Shoes*.

I wanna get skinny! I want guys to love me! I wanna be pretty! I wanna he rich and live the good life! Hey, you know what, I've got my eye on That now. That? It's so great Urr, I want That, That is so cute! That's super expensive, but.. EVERYONE OUICKLY FORGETS ABOUT EVERYTHING, ONLY DESIRE IS EVER PRESENT. IT COMES ALONG USING A NEW NAME EACH TIME. -Kvoko Okazaki, Helter Skelter

LOVE Fashion: In Search of Myself

Wednesday, 16 April–Sunday, 22 June, 2025 Tokyo Opera City Art Gallery

Organisers: Tokyo Opera City Cultural Foundation, The Kyoto Costume Institute (KCI)

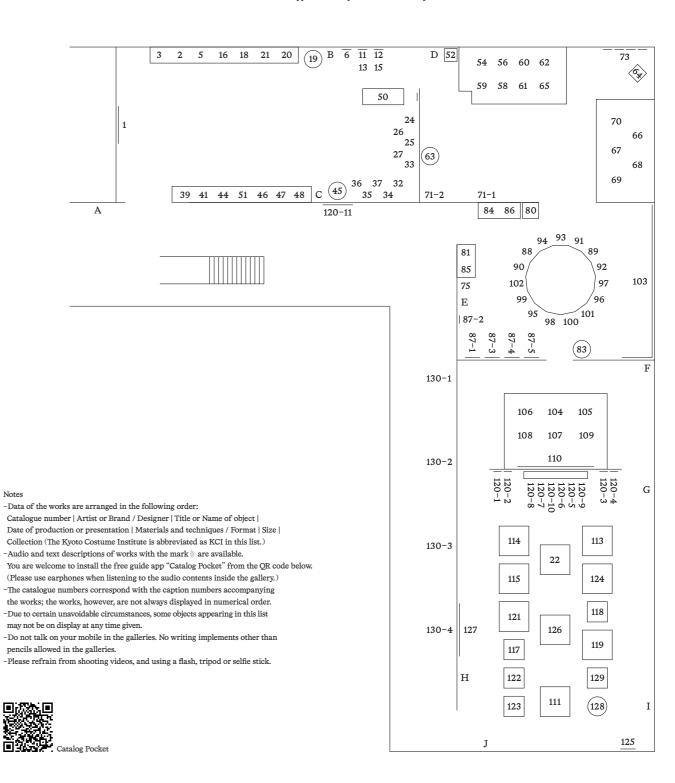
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Support: Embassy of Switzerland in Japan





Nami Yokovama LOVE: 2018 Oil on linen 182.0×227.3 Toyota Municipal Museum of Art

Dress (robe à la française) 1775 (fabric: 1760s) Silk cannel broché KCI(Inv. AC11075 2004-2AB)

Suit (habit à la française) c. 1810 Wool broadcloth, embroidery covered buttons KCI(Inv. AC12 77-5-5AC)

Evening Dress c. 1855 Silk and wool gauze, print KCI (Inv. AC9475 97-23-6AB)

Waistcoat 1740s Silk damask, brocaded with gold. silver, and colored threads. gold passementerie buttons KCI(Inv. AC4867 84-21-3)

Waistcoat c. 1780 Silk cannelé, seguins, mirror beads, colored threads, self-fabric covered buttons KCI(Inv AC5530 87-8-1C)

Waistcoat Late 18th century Silk faille, embroidery. self-fabric covered buttons KCI(Inv AC11717 2007-35-3A)

Waistcoat c. 1790 Silk satin, embroidery. self-fabric covered buttons KCI (Inv. AC12618 2011-23-4)

Waistcoat c. 1790 Silk faille, embroidery, self-fabric covered buttons KCI(Inv. AC5667 87-35-1)

Jacques Doucet / Doucet Evening Dress c. 1905 Silk damask, tulle, artificial flowers, ribbon KCI(Inv. AC10796 2003-2-4AB)

Pierre Balmain / Pierre Balmain Evening Dress Spring/Summer 1956 Chiné silk taffeta, appliqué, faille KCI(Inv. AC10365 2000-33)

Loewe / Jonathan Anderson Mules Spring/Summer 2022 Kid leather, synthetic, crêpe KCI(Inv. AC13864 2021-17AB)

Galliano Jumpsuit and Belt Spring/Summer 2019 Polvester chirimen, embroidered white and silver threads, patent KCI(Inv. AC13812 2020-16)

Maison Margiela / John

Mame Kurogouchi / Maiko Kurogouchi Dress Autumn/Winter 2018 Silk and polyester plain weave, Jacquard, embroidery, print, lace, KCI(Inv. AC13660 2018-25-2)

22 Viktor & Rolf / Viktor Holsting, Rolf Snoren Coat Spring/Summer 2003 Cotton twill, artificial flowers, satin cuffs KCI(Inv. AC11680 2007-26-2AR gift of Viktor & rolf)

24. Hat (Canotier) Straw, silk velvet ribbon, stuffed head of Bridled tern (Sterna anaethetus) and feathers of Lady Amherst's pheasant (Chrysolophus KCI(Inv. AC4667 83-26-8A)

25. Hat Straw, artificial flowers of silk, silk satin ribbon, stuffed head and wings of a pipit with feathers of an unidentified KCI(Inv. AC4666 83-26-7)

26. Hat Fur plush, stuffed Lady Amherst's pheasant, silk taffeta ribbon KCI(Inv. AC6077 88-56-153)

2.7. Hat Fur felt, silk velvet, feathers of peafowl, and others (unidentified) KCI(Inv. AC4258 82-15-4)

32. Headdresses Feathers of a Bird-of-Paradise (Paradisaea sp.), comb KCI(Inv. AC5428 86-31-11)

33. 48. Headdresses Kimhekim Feathers of Raggiana Bird-of-Paradis (Paradisaea raggiana). KCI(Inv. AC5429 86-31-12)

Le Monnier / Jeanne Le Monnier Beret c. 1946 Fur felt, a stuffed head of a bird-ofparadise with feathers of a parrot and Golden pheasant KCI (Inv. AC6021 88-56-97, gift of Mr. Dominique Sirop)

35 Suzanne Piatte Hat 1950s Fan-shaped foundation, feathers of heron KCI(Inv. AC6054 88-56-130)

Caroline Reboux Toque 1950-56 Fur felt, feathers of Reeves's pheasant (Symaticus reevesii) KCI(Inv. AC12372 2010-18-8)

36.

37. Delion Hat c. 1950 Fur felt, satin ribbon, wing feathers of unidentified birds KCI (Inv. AC10669 2001-29-13)

Worth / Jean-Philippe Worth **Evening Coat** c. 1900 Silk velvet, needlepoint lace. appliqués, ostrich feathers KCI (Inv. AC4160 81-27-21)

Georges Knies Tacket Fur of colobus KCI (Inv. AC10991 2003-26, gift of Ms. Jun Kanai)

44. Cape Late 1960s Ostrich feathers KCI (Inv. AC11392 2006-1-13. gift of Ms. Michele Venture)

45. Céline / Phoebe Philo Pumps Spring/Summer 2013 Mink fur KCI (Inv. AC12976 2013-4AB)

Stella McCartney "FUR FREE FUR" Coat Autumn/Winter 2015 Acrylic faux fur KCI (Inv. AC13498 2017-20)

Bottega Veneta / Daniel Lee Coat Fall 2021 Tamb fur KCI (Inv. AC13934 2023-12)

Kimhēkim / Kiminte Dress and Boots Autumn/Winter 2022 Synthetic hairs, polyester, calfskin KIMHĒKIM

Motohiko Odani Double Edged of Thought (Dress 2) Hair, chromogenic print dress: 172.0×67.0×3.0 photograph: 23.5×18.5 21st Century Museum of Contemporary Art. Kanazawa

J. C. de Castelbajac / Jean-Charles de Castelhaiac Coat Autumn/Winter 1988 Faux fur

52. Corset c. 1870 Cotton, fancy weave, steel busk, KCI(Inv. AC4036 81-25-150AB)

KCI(Inv. AC13489 2017-13)

Balenciaga / Cristóbal Balenciaga Evening Dress and Brooch Winter 1964 Spring/Summer 1964 (brooch) Silk gazar, imitation pearls, KCI(Inv. AC7012 91-19-1AB. AC7013 91-19-1D)

Christian Dior / Christian Day Dress "La Cigale Autumn/Winter 1952 Silk ottoman moiré, hard double KCI(Inv. AC391 77-13-8AC)

Christian Dior / Christian Dior Evening Dress Spring/Summer 1951 Silk faille, silk tulle KCI(Inv. AC11720 2007-36-2)

59. Balenciaga / Cristóbal Balenciaga **Evening Dress** Silk velvet, silk tulle KCI(Inv. AC10746 2002-8-2)

60. Christian Dior / John Galliano Suit and Choker Autumn/Winter 1997 Haute Couture Wool tweed KCI(Inv. AC9559 98-13AC)

61. Yohii Yamamoto Dress and Skirt Autumn/Winter 1996 Wool felt, wool knit KCI(Inv. AC9328 96-13-2AB)

62. Jil Sander / Raf Simons Dress Autumn/Winter 2009 Wool felt, wool flannel KCI(Inv. AC12622 2011-25-1)

Noritaka Tatehana Shoes 2010 Leather KCI (Inv. AC12907 2012-30 AB)

Emiko Kasahara Untitled Slit #1 Marble 35.0×26.0×12.7 The National Museum of Modern Art, Kyoto

Balenciaga / Demna Gvasalia Dress, Faceshield Autumn/Winter 2022 Haute Couture Neoprene, polyurethane BALENCIAGA

Comme des Garcons / Rei Kawakuho Dress and Underdress Spring/Summer 1997 Nylon/ polyurethane jersey, polyester, polyurethane georgette KCI(Inv. AC9413 96-32-9AB)

Comme des Garcons / Rei Kawakubo Dress Spring/Summer 1997 Nylon/polyurethane iersey KCI (Inv. AC9412 96-32-8A)

Comme des Garçons / Rei Kawakuho Top and Skirt Spring/Summer 1997 Nylon/polyurethane jersey KCI (Inv. AC9411 96-32-7AB)

Comme des Garçons / Rei Kawakuho Top and Skirt Spring/Summer 1997 Nylon/polyurethane jersey KCI(Inv. AC9410 96-32-6AB)

Comme des Garçons / Rei Kawakubo Top and Skirt Spring/Summer 1997 Polyester/polyurethane organdy KCI (Inv. AC9416 96-32-12AB)

71-1. Sylvie Fleury No Man's Time 2023 Dibond aluminum mirror, digital 250×250 Sprüth Magers

71-2. Svlvie Fleury Fitting Room 2023 Metalic structure, fabric 270×130×130 Sprüth Magers

73. Tomoko Sawada ID400 1998 Gelatin silver print (set of 400) print: 11.6×8.9 / frame: 121.5×96.4 (each) The National Museum of Modern Art, Kvoto

75. Chemise 1920s Silk crêpe de Chine, lace KCI (Inv. AC1526 78-39-58)

Nensi Dojaka Dress Autumn/Winter 2021 Silk georgette, polvester KCI (Inv. AC13890 2023-1)

81. Chanel / Karl Lagerfeld Bra Top Spring/Summer 1996 Synthetic fiber, embroidery KCI (Inv. AC13827 2020-22)

Salvatore Ferragamo / Salvatore Ferragamo Sandals Suede nylon

Givenchy / Alexander McOneen Blouse Bustier and Shorts Spring/Summer 2001 Cotton net, cotton gauze KCI (Inv. AC10452 2001-8-2AC gift of Givenchy Japon Co., Ltd.)

KCI (Inv. AC11714 2007-34-1AB)

Prada/ Miuccia Prada Dress, Bra. Shorts Spring/Summer 1994 Silk organdy, cotton knit KCI (Inv. AC13928 2023-8AB. AC13938 2024-2)

Gaultier Paris by sacai / Jean-Paul Gaultier, Chitose Dress, Shirt, T-shirt, and Leggings Autumn/Winter 2021 Haute Couture Wool/cashmere plain weave, silk silk organza, polyamide, print KCI (Inv. AC13856 2021-14AD)

87-1. Tomona Matsukawa Nevertheless, I am a mother 2018 Oil on linen mounted on wood 91.0×65.2 Private collection

87-2. Tomona Matsukawa I wanted to talk with someone who knew mv name 2024 Oil on canvas 145.5×97.0 The National Museum of Modern Art, Kyoto (gift of Mr. Hiroyuki

87-3. Tomona Matsukawa She will not realize now. just as I did not hack then (Wednesday) 2024 Oil on canvas 803×560 Collection of the artist

87-4. Tomona Matsukawa How can I be satisfied with myself 2024 Oil on canvas 162.0×97.0 Collection of the artist

87-5. Tomona Matsukawa But I guess it was for the best 2024 Oil on canvas 53.0×41.0 Collection of the artist

88. Helmut Lang / Helmut Lang Nech Holster Spring/Summer 2003 Synthetic knit KCI (Inv. AC12335 2010-11-122D gift of Helmut Lang)

Helmut Lang / Helmut Lang Shoulder Holster Spring/Summer 2002 Cotton twill, synthetic rubber, metal KCI (Inv. AC12263 2010-11-50B gift of Helmut Lang)

90. Helmut Lang / Helmut Lang Cutout Arm Straps Spring/Summer 2003 Cotton knit KCI (Inv. AC12327 2010-11-114DE gift of Helmut Lang)

Helmut Lang / Helmut Lang Turtle Neck Tanklet Autumn/Winter 2002 Cashmere/silk rib knit KCI (Inv. AC12281 2010-11-68A gift of Helmut Lang)

92. Helmut Lang / Helmut Lang Holster Tank Spring/Summer 2004 Cotton/synthetic fiber knit KCI (Inv. AC12289 2010-11-76B gift of Helmut Lang)

Helmut Lang / Helmut Lang Cardigan Cage Skeleton Spring/Summer 2003 Cotton knit, plastic buttons KCI(Inv. AC12336 2010-11-123 gift of Helmut Lang)

Helmut Lang / Helmut Lang V-Stran Skeleton Spring/Summer 2002 Cotton knit KCI (Inv. AC12275 2010-11-62D gift of Helmut Lang)

Helmut Lang / Helmut Lang Suspended Cutout Skirt Spring/Summer 2004 Cotton knit KCI (Inv. AC12315 2010-11-102D) gift of Helmut Lang)

Helmut Lang / Helmut Lang Body Cage Skeleton Spring/Summer 2003 Cotton/synthetic knit KCI(Inv. AC12317 2010-11-104B gift of Helmut Lang)

Helmut Lang / Helmut Lang Lace-up Cutout Chaps Autumn/Winter 2003 Cotton twill KCI(Inv. AC12277 2010-11-64F gift of Helmut Lang)

Helmut Lang / Helmut Lang Safety Cage Harness Autumn/Winter 2003 Cotton tape, plastic KCI(Inv. AC12286 2010-11-73CD gift of Helmut Lang)

Helmut Lang / Helmut Lang Cap Sleeve V-Strap Skeleton Spring/Summer 2003 Cotton knit, cotton rib-knit KCI(Inv. AC12310 2010-11-97B gift of Helmut Lang)

Helmut Lang / Helmut Lang V-Strap Tank Spring/Summer 2002 Cotton knit KCI(Inv. AC12329 2010-11-116B gift of Helmut Lang)

Helmut Lang / Helmut Lang Neck Holster Spring/Summer 2003 Synthetic knit KCI(Inv. AC12266 2010-11-53E gift of Helmut Lang)

102. Helmut Lang / Helmut Lang Low Cut Strap Dress Spring/Summer 2004 Cotton/synthetic knit KCI(Inv. AC12324 2010-11-111C gift of Helmut Lang)

103. Wolfgang Tillmans Kyoto Installation 1988–1999 Chromogenic print (1-16, 18-22), inkjet print (17) / installation 269.0×976.8(installation) The National Museum of Modern Art, Kyoto

104. Comme des Garçons / Rei Kawakubo Top and Pants Spring/Summer 2020 Polyester satin, cotton, wool/nylon plain weave with embroidery. polyester, lace, print, artificial flowers KCI(Inv. AC13797 2020-2-2AB)

105. Comme des Garcons / Rei Kawakubo Top and Skirt Spring/Summer 2020 Polyester/rayon/acrylic jacquard. polyester/wool/silk/nylon jacquard KCI (Inv. AC13796 2020-2-1AB)

106. Comme des Garçons / Rei Kawakuho Top and Skirt Spring/Summer 2020 Polyurethane resin, polyester twill. KCI(Inv. AC13798 2020-2-3AB)

107. Comme des Garcons Homme Plus / Rei Kawakubo Jacket, T-shirt, Pants, and Necklace Spring/Summer 2020 Wool felt, nylon faux fur, cotton jersey, crochet lace, wool/polyester plain weave, imitation pearl, metal Comme des Garçons Co., Ltd.

108. Comme des Garçons Homme Plus / Rei Kawakubo Jacket(a), Jacket(b), Pants. and Necklace Spring/Summer 2020 Cotton plain weave, polyester piqué, imitation pearl, metal plate Comme des Garçons Co., Ltd.

109. Comme des Garçons Homme Plus / Rei Kawakubo Jacket, Dress, and Necklace Spring/Summer 2020 Rayon/cotton faux fur, print, imitation pearl, metal plate Comme des Garçons Co., Ltd

110. Video footage of Opera ORLANDO (extracts) Vienna State Opera

111. Tomo Koizumi / Tomotaka Koizumi Jumpsuit Spring/Summer 2020 Polyester organdies, polyester grosgrain ribbons KCI (Inv. AC13869 2022-1)

113. Alexander McQueen / Alexander McQueen Dress Spring/Summer 2010 Silk organza, silk twill, digital print KCI (Inv. AC13148 2014-27-3)

114. Yoshiokubo / Yoshio Kubo Overdress, Shirts, Pants, and Leggings Spring/Summer 2023 Nylon tulle, wire, polyester twill, polyester/polyurethane fabrics groundfloor Co., Ltd.

115. Yoshiokubo / Yoshio Kubo Headpiece Spring/Summer 2023 Nylon tulle, wire, acrylic fiber groundfloor Co., Ltd.

117. Thierry Mugler Dress and Headdress Autumn/Winter 1984 Polvester lamé, metal KCI(Inv. AC5092 85-11-1, AC5095 85-11-4)

Somarta / Tamae Hirokawa Body Wear Skin Series "Protean" 2007 Nylon/polyurethane, seamless knit, crystals KCI(Inv. AC12925 2012-40)

Noir Kei Ninomiya / Kei Ninomiya. Dress, Top, and Short Pants Autumn/Winter 2023 Transparent PET, colored plastic balls, polyester mesh, synthetic knit Comme des Garçons Co., Ltd.

119.

120. **AKTINOMATA** Why Not Hand Over a "Shelter to Hermit Crabs? -Border-2009-(ongoing)

120-1. Why Not Hand Over a "Shelter to Hermit Crabs? -Border-(Temple of Heaven, Beijing) 2010/2019 Inkiet print 48.0×48.0 The National Museum of Modern Art, Kyoto

120-2. Why Not Hand Over a "Sholtor to Hermit Crahs? -Border (Aït-Ben-Haddou, Morocco) 2010/2019 Inkjet print 48.0×48.0 The National Museum of Modern

120-3. Why Not Hand Over a "Shelter" to Hermit Crahs? -Border (New York City) 2010 Inkiet prin 48.0×48.0 Private collection

120-4. Why Not Hand Over a "Shelter" to Hermit Crabs? -Border-(Bangkok) 2010/2019 Inkiet print 48.0×48.0 Collection of the artist

120-5 Why Not Hand Over a "Shelter" to Hermit Crabs? -Border-(Reichstag, Berlin) 3D printed resin 4.5×11.5×3.5 The National Museum of Modern Art, Kvoto