

Flash Art



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NO.332 VOL.53 ● Fall 2020 ● ISSN 0394-1493

EU €15,00€ UK £13,95 USA \$19,95

POSTE ITALIANE SPA SPEDIZIONE A.P. - D.L. 353/2003 (CONVERTITO IN LEGGE 27/02/2004 N° 46) ART. 1, COMMA 1 LO/MI

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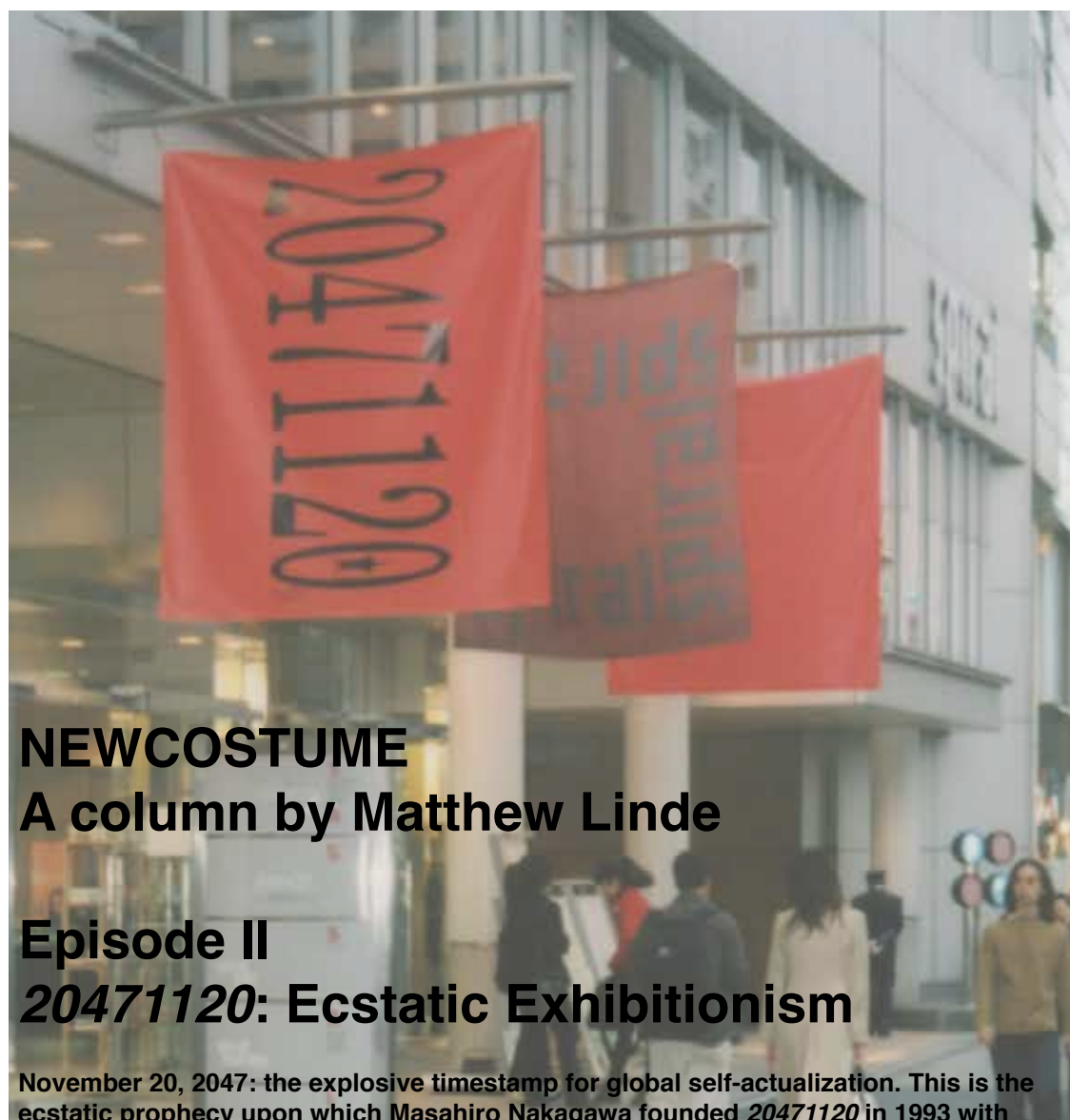
1 Liliane Lijn, *Paradise Lost*, 2000-2019. Patinated bronze, fused tiles, sand, Perspex lens, video, Perspex case, MDF base and media player, looped SD digital file. 2'51". 36 × 52.5 × 52.5 cm. Photography by Lewis Ronald. Courtesy of the artist and Rodeo, London / Piraëus.

2 Toyin Ojih Odutola, *A Forbidden Impulse from A Countervailing Theory*, 2019. Courtesy of the artist and Jack Shainman Gallery, New York. © Toyin Ojih Odutola.

3 Senga Nengudi, *R.S.V.P. Winter 1976*, 1976-2003. Courtesy of the artist; Thomas Erben Gallery, New York; ESSEX STREET, New York. Pinault Collection. © Senga Nengudi.



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Three perspectives on
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NEWCOSTUME
A column by Matthew Linde

Episode II
20471120: Ecstatic Exhibitionism

November 20, 2047: the explosive timestamp for global self-actualization. This is the ecstatic prophecy upon which Masahiro Nakagawa founded 20471120 in 1993 with co-designer Azechi Lica. Based in Tokyo, the label emerged from the scene of *hara-juku* eccentricity and '90s tech futurism. Their designs ranged from lizard helmets, toy mascots, and recycled ball gowns. The independent label also experimented with display strategies: performances, exhibitions, and the boutique.

For their Autumn/Winter 1998 collection, "LINK," the work manifested as both runway and exhibition at Tokyo's Spiral Hall gallery. Rooms featured large-scale drawings, disjointed mannequins wearing toiles, and large-scale fabric experimentations. The exhibition drew attention to the porous nature of "making clothes."

The Spring/Summer 1998 runway, "YIKES," held at the Toyosu Heliport and sea-side park in Tokyo, opened with cinematic searchlights piercing the sky. The show commenced with a helicopter flying across the bay, descending to jettison a pack of rollerbladers turning tricks on half-pipes down the airport runway. The presentation-turned-bacchanal included parading monsters, corporate suits, astronauts, fire breathers, unicyclists, models riding pocket bikes, and finally concluded with a giant *dekotora* (a kitchy, neon-pimped truck) exploding on stage blasting the B-52s. A sensory overload that dwarfed the petty "spectacles" of Lagerfeld's Grand Palais shows.

The Spring/Summer 1999 collection, "Secret Flower," was first shown on Paris runways, then restaged as an exhibition in Tokyo. Here, the collection was displayed across an armada of custom-made mannequins, donning outrageous smiles and animated poses, lined in terrifying euphoria.

Drawing from industrial music, manga, and the (post-)deconstructionist designers of the time, 20471120 speculated how technology might proliferate subcultural identities. Throughout their practice, they extended beyond mere collections to pursue the limits of fashion's own exhibitionism.



All images courtesy Masahiro Nakagawa and SO-EN magazine.



LINK (Autumn/Winter 1998). Exhibition. Spiral Hall, Tokyo.



Secret Flower (Spring/Summer 1999). Exhibition. Tokyo.



YIKES (Spring/Summer 1998). Performance. Toyosu Heliport, Tokyo.



YIKES (Spring/Summer 1998). Performance. Toyosu Heliport, Tokyo.

NEWCOSTUME is a column by Matthew Linde exploring contemporary fashion practice
 Matthew Linde is fashion researcher, exhibition-maker and writer. He is a PhD candidate at the School of Fashion & Textiles, RMIT University