

PRINTEMPS-ÉTÉ: AKIRA ISOGAWA

PRINTEMPS-ÉTÉ
Akira Isogawa





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Brochure text and exhibition prepared by:
Katie Somerville, Curator, Australian Fashion
and Textiles, National Gallery of Victoria and
additional text by Marion Hume,
freelance journalist

Curators: Katie Somerville, Anonda Bell,
Conservators: Bronwyn Cosgrove, Kate Douglas
and Ruth Shervington

Exhibition Designer: Diana Dzelajija

Graphic Designer: Jackie Robinson

Editor: Margaret Trudgeon

Publications Officer: Judy Shelverton

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2005 spring-summer

Inside front cover, back cover, pages 28, 30:
Akira ISOGAWA, designer, Christiane LEHMANN,
artist, *Paper doll* (detail), 2004, paper; collage,
Printemps-Été Collection 2005.

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*I have so many ideas that it is almost frightening.
If I started to write down ideas there would be hundreds or even thousands –
so it is a matter of finding something relevant to what I am doing.
Ideas are always there in abundance ...*

AKIRA ISOGAWA

PRINTEMPS-ÉTÉ

Akira Isogawa

3 December 2004 - 28 March 2005



Introduction

At the age of twenty-one, Akira Isogawa left Japan for a whole new world. Hailing from that nation's ancient capital, Kyoto, he grew up in a culture of mannered politeness, of things implied but not said, and among the stunning beauty of seventeenth-century Buddhist temples. In Kyoto, solitude is sought in imperial gardens designed to encourage Zen thoughts of infinity. He travelled to Australia, finding himself in Sydney, alone and not able to speak a word of English, on the edge of a continent of near-infinite space.

As to why he left Japan, Akira says it was 'because I am a curious person. Kyoto is such a traditional city and my family were traditional. I felt I needed to seek freedom rather than feel suppressed.' These days, he maintains a close relationship with his elderly father and visits the city of his birth whenever he can.

A brief picture of Kyoto needs to be drawn before one can fully appreciate Akira's work. I have been fortunate to see it through his eyes. He was once a tour guide there and still knows every centimetre of a fascinating city far removed from the thrusting modernity of Tokyo – although the two are connected by high-speed bullet trains. Akira provided me with an insider's map to Kyoto's grand Tokugawa Shogunate shrines and the narrow, dark alleyways of the Gion quarter, with their tantalizing glimpses of the mysteries of the Geisha.

It is fitting that a designer who loves textiles and colour with such passion hails from a place that owes its very existence to the beauty of fabric. Kyoto was born out of the ancient silk trade. It is also the home of the kimono – that ingenious and beautiful one-size-fits-all garment that has been so influential in Akira's work. Even today, it is still common to see women wearing the kimono in Kyoto.

To survive in Australia Akira became a tour guide once more – this time pointing out the Sydney Opera House and the thundering waves under the Gap at Sydney's South Head, which he found every bit as awesome as those who were paying to see these sights. In his early years here he backpacked around the Northern Territory and Tasmania, and was moved to discover the 'new' country of his expectations was, in fact, far more ancient than the one he had left. It was this contrast of old and new, as well as the chance to break free of the bonds he had felt in Japan, that encouraged him to stay.

Akira always had an instinct for fashion. When he arrived in Australia he was delighted by op-shops and their contrast to the shiny new materialism of much Japanese consumerism. He started by altering finds he picked up for a few cents. Realizing how much he enjoyed this, he enrolled himself at East Sydney TAFE, where he studied fashion

AKIRA, Sydney est. 1999
Akira ISOGAWA, designer
Metamorphosis outfit 2000–01
[with details] spring/summer
silk, organza, glass beads
116.30 cm Gerstl Bequest,
2001. National Gallery of
Victoria, Melbourne
© Courtesy of the artist



design, paying his way by working as a waiter. His talent was spotted by Leanne Whitehouse, who, on founding her own fashion school, offered Akira a scholarship. 'Coming to Australia allowed me to grow creatively. It released me, made me free' he says.

As for his work, when he started out with his little shop in Sydney's leafy suburb of Woollahra, it was his fusion of East and West that drew curious customers through his door. One of these was my husband, Peter Hunt, in the days when I was editing *Vogue Australia*. That was 1997. But it turned out I had seen Akira's work before. At the first Mercedes Australian Fashion week a year earlier, he had taken part in a group show. While I hadn't remembered his name, I had not forgotten his ethereal designs or his clever solution to the fledgling designer's problem of how to afford shoes for models – he didn't – they wore bright red socks.

Then, a year later, I went to his studio. I was fascinated. My first issue of *Vogue* featured an Akira dress in an imperial red kimono print, modelled by Naomi Campbell and photographed in Paris by Peter Lindbergh.

Since then, Akira's work has grown and changed. While once one could clearly trace the essence of both Sydney and Kyoto in his style, now his vision is more diverse. He shows in Paris as well as Sydney. He has learned from his buyers around the world what women want to wear and he has studied the female silhouette. His clothes have become more sophisticated. He has also added capsule collections of menswear and much-prized designs for interiors.

Akira takes in the things that surround him. He is someone who never stops watching, looking, absorbing – whether it is the garb of surfers on Bondi or the chi-chi styles of French office girls, standing in line for their sandwich lunches on the Avenue de l'Opera. While he used to go home to search for scraps of (now rare and expensive) kimonos to incorporate in his work, now he works with craftspeople in Bali and India to create his own unique fabrics.





As to why Akira has become one of Australia's most successful designers, there are several answers:

- The first is his eye, the way he sees disparate elements and fuses them together into a ravishingly dainty dress.
- The second is his originality, in a business where, around the world, designers cherry-pick from one another. Akira, in contrast, is not a 'trendy' designer. Instead, he does what he thinks is right and ploughs his own furrow, irrespective of whether the global trend is for peasant styles, military detailing or hard-edged glamour.
- Then there is his steel. While Akira is a wonderful dinner companion and has a well-hidden but extremely cheeky sense of humour, he is very far from the Zen monk he may appear to be. It would be a mistake to consider him gentle, although he is unquestionably charming and gracious. He is extremely determined. Had he not been, he would not have survived in what is, beneath the chiffon and the flutters of lace, one of the most cut-throat and tough businesses of them all.
- Lastly, there is hard work. Fashion designing has become a 'hot' profession, what with the glory of the end-of-show adulation and the attentions of the media. But for Akira, while he might be seen at the opening night of a ballet for which he has designed the costumes, he is far more likely to be found back at his studio, even at midnight, refining the set of a sleeve or the position of a seam. Akira has often been known to work right through his own birthday. Although born into the Buddhist faith, he now admits he is as much Western as Eastern, and that perhaps this Capricorn, born thirty-nine years ago on 25 December, should relax his habit of working on Christmas day.

What you will see in this exhibition is the result of dedicated hard work, talent and a unique perspective. Most of all what you will see – for it is this that is Akira's crowning achievement – are beautiful clothes.

Marion Hume



AKIRA, Sydney est. 1993
Akira ISOGAWA, designer
Etheric zest outfit 2000
(with details) autumn/winter
wool, cashmere, silk, glass,
plastic. Kaiser Bequest, 2000



Akira Isogawa 2004
Photograph by Fred Kroh

Exhibition design meeting
with artist, curator and
exhibition designer 2004
Photograph by Fred Kroh

Akira ISOGAWA, designer
*Diamond: Idea for the dots
print to indicate stitching points
[detail] 2004 designed,
2005 spring-summer*

The Exhibition

Akira Isogawa: Printemps-Été charts the creative journey behind the production of Isogawa's *Printemps-Été Collection 2005*, which he presented during Paris Fashion Week in October 2004. The exhibition reveals the process by which Isogawa has transformed his sources of inspiration into garment form. Rather than looking at a straightforward display of finished garments within the gallery space, we encounter the complex and multi-layered story behind the creative process, embarked upon by Isogawa five months ahead of Paris Fashion Week.

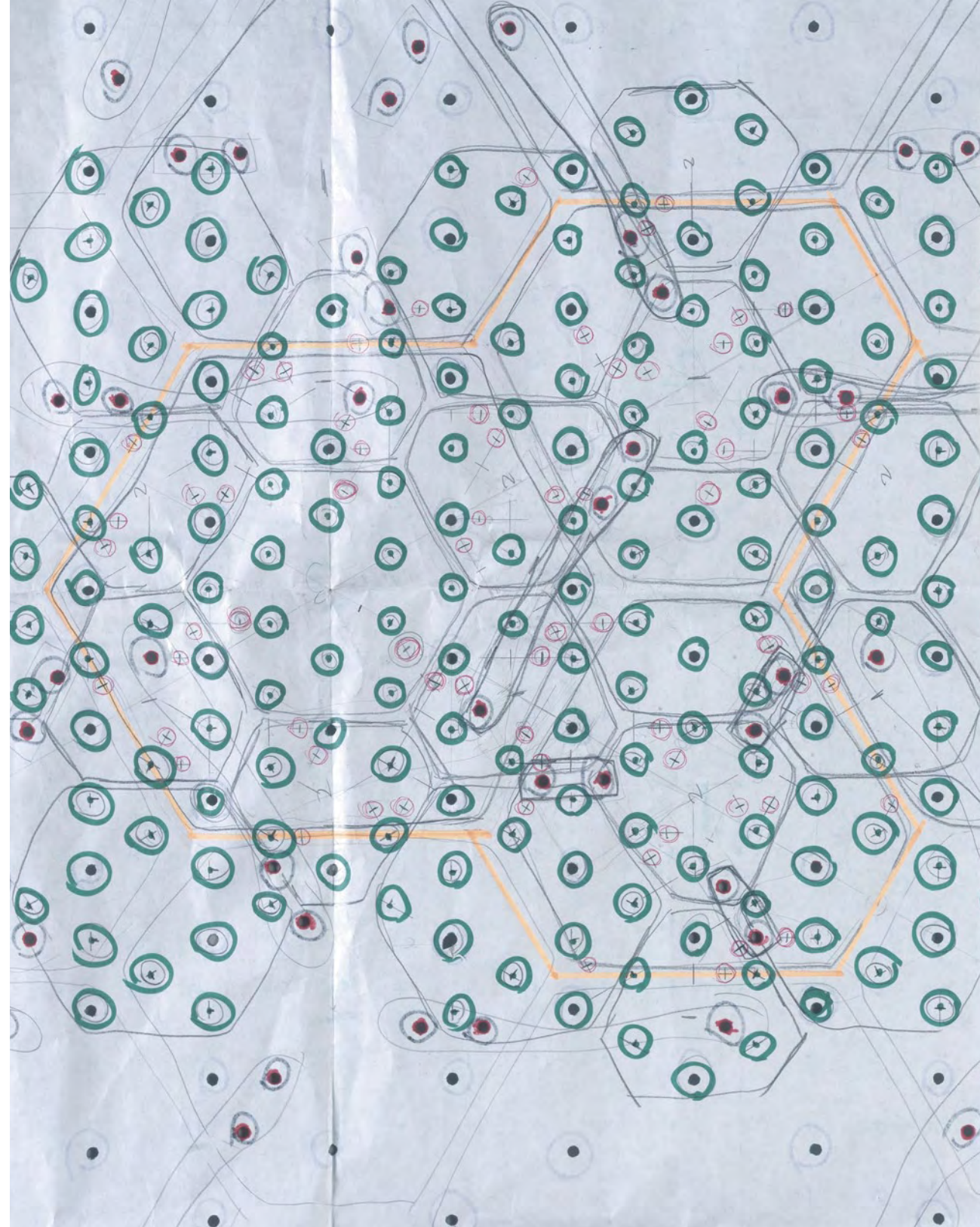
There is something magical about creating a fashion collection. For many of us, the mysteries of the process behind the scenes excite our curiosity. How does it happen? How do designers generate a new collection season after season? How are abstract ideas and inspiration transformed into wearable garments?

The crucial starting point to the story of this collection, as with all others, is the inspiration and initial concept:

There is always the concept, which I follow through. I treat the concept as if it was home – a point to return to. When I feel a bit lost I always refer back to the concept which is home to me. Akira Isogawa

Within *Akira Isogawa: Printemps-Été*, the stages of Isogawa's creative journey are carefully documented. Beginning with his abstract ideas and inspiration, we move step by step through a series of collaborations, culminating in the fabrication and presentation of a core group of garments. The stages of this journey encompass the following developmental incarnations – inspiration, collaboration, proportion, construction, execution and presentation. This elusive process, which is not usually accessible to the public, is revealed through a range of sculptural objects, paper and fabric working models, sounds, images and completed garments.

Akira's inspiration for this collection stems from two key sources. The first centres on a series of paper dolls discovered by Isogawa and long-time collaborator Christiane Lehmann at a Sydney antique market. These dolls were A4-size cut-out figures, traditionally dressed in paper clothes held in place with side tabs. They have





become the muse, the inspiration and the literal template for the development of the key works which sit at the heart of the *Printemps-Été Collection 2005*.

Isogawa and collage artist Lehmann created a series of twenty exquisitely dressed paper dolls. Each doll is dressed with found materials from personal collections of the two, in a range of treasures including beads, paper, fabric petals, fragile leaf skeletons, embroidered fragments and woven braid. They articulate the form and decorative motifs of the collection as it is translated to human scale. Within the exhibition space, the dolls appear as giant, larger-than-life versions of themselves. They display a playful 'Alice in Wonderland' manipulation of scale: a device that the artist has frequently returned to in the development of many of his collections. The final garments also reflect Isogawa's signature approach to silhouette, where form is derived from the creative wrapping and layering of the body, so that they become a sculptural extension of the human form.

The second inspiration for this collection was Isogawa's collaboration with master origami maker Takahiro Shirai. Here, the Japanese art of paper folding becomes the basis for a series of ingenious garments and accessories in fabric. The origami technique suits Isogawa's mode of garment design and development.

I use paper to make patterns, I don't rely on computers – I'm old-fashioned – I like creating shapes with scissors and paper. With the paper, I fold it onto mannequins to create the folds and shapes. Akira Isogawa

The first objects encountered in the exhibition are a series of small origami works in newsprint. These works represent an evolutionary starting point, and Isogawa makes a selection of them for re-sizing and translation into annotated paper patterns and calico toiles. The final stage of the origami-inspired journey sees these ideas articulated in the form of a bag and two shawls in linen, organza and printed cotton.

By using origami as the basis for creating a series of garments, Isogawa avoids any reliance on cutting the cloth or applying embellishment. Instead he embraces the manipulation and careful folding of cloth to create the intricate layered and geometric criss-crossing forms that provide the three-dimensional quality and sculptural nature of their surface patterning.



Akira Isogawa:
Printemps-Été
exhibition installation
2004, National Gallery
of Victoria

Paper doll
Collection of the artist

Akira ISOGAWA, designer,
Christiane LEHMANN,
artist, *Paper doll* (detail),
2004, *Printemps-Été*
Collection 2005.





Akira emphasizes the wearability of these clothes. Their origins in origami and paper doll collage do not preclude them from being accessible and wearable.

If you cannot wear it then I'm defeating the purpose – and that is a mistake. This is the trick – to find the balance between what is wearable and what is art.

This is what I aim for. Akira Isogawa

The origami and collage-inspired works form the basis of Isogawa's 'Black Label' collection. This is his primary ready-to-wear collection from which his 'Red Label' diffusion range is derived. Related to these labels, but with a different emphasis, is the accessories collection of items such as bags and purses. In this particular collection the starting point was Isogawa's fascination with a number of small toy animals and the sculptural forms that they offer up. The link to the Red and Black Label collections is subtle and based on his ongoing interest in harnessing playful manipulations of scale. The final works include a giant rat backpack, inspired by a tiny toy mouse, and a chick and bear that function as zip-up purses.

How are each of these designs executed in Isogawa's studio? The next step is one which involves further collaboration and creative teamwork. Behind the scenes, a dedicated few work with Isogawa on translating the design into the finished work. They include specialists in textile print and embroidery. There is also the critical collaboration with the skilled patternmaker and seamstress at the studio in the final intense period of pattern development, cutting, construction and finishing almost 100 individual garments that together constitute the *Printemps-Été Collection 2005*. As the collaboration is brought to life, there is continual refinement and subtle deviations are considered a positive part of the process. The collection is not a fixed idea, but is influenced by others along the way.

Akira ISOGAWA, designer
Origami: Diamond (detail)
2004 designed, 2005
spring-summer

Akira ISOGAWA, designer
Diamond: Initial stage toile
– *Small diamond* (detail)
2004 designed, 2005
spring-summer

Akira ISOGAWA, designer
Diamond: Initial stage toile
– *Enlarged diamond* (detail)
2004 designed, 2005
spring-summer

Akira ISOGAWA, designer
Diamond: Fabric toile
– *Dots ivory jacket* (detail)
2004 designed, 2005
spring-summer





Concept comes first, but each time it will evolve differently – after all, I evolve – the people I work with evolve too. Akira Isogawa

For Akira Isogawa: *Printemps-Été*, Isogawa has also collaborated on a site-specific sound piece created by Michael Askill and Timothy Constable from Synergy. The work draws upon a range of sounds including percussion, electronics and night sounds, along with selected excerpts from interviews with the artist.

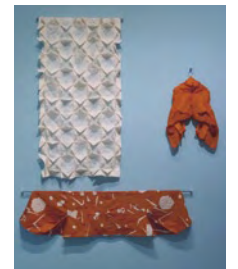
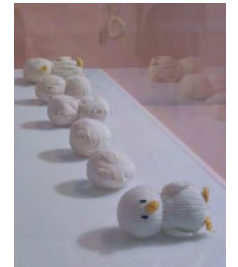
The significance of collaboration comes to the fore in each phase of Isogawa's creative journey towards the *Printemps-Été Collection 2005*. Translating the vagaries of inspiration into wearable reality, Isogawa engages with artists from within and beyond his studio environment. Central to Isogawa's philosophy is a willingness to work with others. This paradoxically engenders a spirit in his collections which sets him apart from many other designers.

Katie Somerville

Printemps-Été Spring-Summer (French)

Toile a garment produced by a designer in muslin/calico or other inexpensive material for fitting or as a pattern for making multiples. (The Concise Oxford Dictionary)

Origami the Japanese art of folding paper into decorative shapes and figures. [Jap. F. ori fold + kami paper] (The Concise Oxford Dictionary).



Akira Isogawa:
Printemps-Été exhibition
installation 2004.
National Gallery of Victoria

Akira ISOGAWA, designer
Flower embroidery
2004 designed,
2005 spring-summer

Akira ISOGAWA, designer
*Chick wallet: Inspiration
and prototypes*
2004 designed, 2005
spring-summer

Akira ISOGAWA, designer
Shawl 2004 designed,
2005 spring-summer
Red cherry blossom bag
2004 designed, 2005
spring-summer
Shawl 2004 designed,
2005 spring-summer

Akira Isogawa: *Printemps-Été* exhibition installation 2004. National Gallery of Victoria





Akira Isogawa: Printemps-Été exhibition installation 2004. National Gallery of Victoria

Akira Isogawa
Portrait, 2004
Photograph by
Fred Kroh

Biography

Akira Isogawa was born in Japan, 1964. He immigrated to Australia in 1986, studying fashion design at the East Sydney College of the Sydney Institute of Technology. After completing his studies, Isogawa sold his first designs in East Sydney boutiques, and in 1993 opened his first boutique in Queen St, Woollahra, Sydney.

In 1996 Isogawa's work received major attention and he became one of the pivotal forces in Australian fashion after his spring–summer 1996–97 range was shown at the inaugural Mercedes Australian Fashion Week.

Isogawa's spring–summer 1997–98 collection *Satori*, presented in Sydney in 1997, drew favourable reviews from leading media outlets, including *The New York Times*. The collection was purchased by the prestigious fashion boutique Browns. The following year, his spring–summer 1998–99 collection *Botanica* was purchased by Barney's, New York, assuring Akira's international profile. This in turn led to Isogawa presenting the first of many collections in Paris.

Working away from standard Western tailoring techniques, Isogawa's garments are loosely structured and inventive. His work acknowledges the influence of Japanese material culture by way of a subtle, layered aesthetic and the use of contrasting fabrics and colours. Many of his early works incorporate vintage fabric sections of old garments, reinterpreted within a contemporary context.

Isogawa's work has been regularly presented within a visual and performing arts context. In 1998 he was invited to exhibit in the Museum of Contemporary Art's inaugural Seppelt Contemporary Art Award and he has been featured twice in the Powerhouse Museum's *Fashion of the Year* exhibitions. Akira has also undertaken a series of collaborations with the Sydney Dance Company to design the costumes for *Salome* (1998), *Air and other invisible forces* (1999) and *Ellipse* (2002), and with the Australian Chamber Orchestra to design performance outfits.

Isogawa has received numerous awards from the Australian fashion industry including *Womenswear Designer of the Year* and *Designer of the Year* in 1999. His work has since been featured in numerous exhibitions, including *Akira Isogawa*, Object Gallery, 2001; *Sourcing The Muse*, Powerhouse Museum, 2002; and *Un wrapped: Australian Fashion and Textiles Design*, Bendigo Art Gallery, 2003



Exhibition Checklist

ORIGAMI

1st Evolution

Akira ISOGAWA, designer
born Japan 1964, arrived Australia 1986
Takahiro SHIRAI
born Japan 1976, arrived Australia 1999

Origami: Triangle 2004 designed,
2005 spring–summer
pencil on newspaper
47.0 x 32.0 cm

Origami: Triangle 2004 designed,
2005 spring–summer
pencil on newspaper
33.5 x 31.5 cm

Origami: Square 2004 designed,
2005 spring–summer
newspaper
44.0 x 28.0 cm

Origami: Square 2004 designed,
2005 spring–summer
newspaper
36.5 x 23.0 cm

Origami: Hexagon 2004 designed,
2005 spring–summer
newspaper
43.5 x 26.5 cm

Origami: Diamond 2004 designed,
2005 spring–summer
fibre-tipped pen on newspaper
39.0 x 32.5 cm

Origami: Square 2004 designed,
2005 spring–summer
newspaper
49.0 x 29.0 cm

Origami: Square 2004 designed,
2005 spring–summer
newspaper
37.3 x 22.0 cm
Collection of the artist

ORIGAMI

2nd Evolution

AKIRA, fashion house
est. 1993
Akira ISOGAWA, designer
born Japan 1964, arrived Australia 1986

Triangle: Initial stage toile 2004 designed,
2005 spring–summer
pencil, fibre-tipped pen and tape on paper
83.0 x 82.0 cm

Triangle: Fabric toile for Red cherry blossom bag
2004 designed, 2005 spring–summer
thread, fibre-tipped pen, pins and tape on calico
223.5 x 60.0 cm

Diamond: Initial stage toile – Small diamond
2004 designed, 2005 spring–summer
pencil on paper
41.5 x 40.0 cm

Diamond: Initial stage toile – Enlarged diamond
2004 designed, 2005 spring–summer
pencil and fibre-tipped pen on paper
40.0 x 43.0 cm

Diamond: Fabric toile – Enlarged diamond
2004 designed, 2005 spring–summer
fibre-tipped pen and thread on calico
89.0 x 63.0 cm

Diamond: Fabric toile – Dots ivory jacket
2004 designed, 2005 spring–summer
fibre-tipped pen and thread on calico
222.0 x 102.5 cm

Diamond: Idea for the dots print to indicate stitching points 2004 designed, 2005 spring–summer
pencil and fibre-tipped pen on paper
94.0 x 95.5 cm

Diamond: Fabric toile – Small diamond
2004 designed, 2005 spring–summer
fibre-tipped pen and thread on calico
222.0 x 102.5 cm

Square: Initial stage toile – Enlarged square
2004 designed, 2005 spring–summer
pencil, fibre-tipped pen and tape on paper
103.0 x 72.0 cm

Square: Study of square in paper
2004 designed, 2005 spring–summer
pencil and fibre-tipped pen on paper
37.5 x 31.0 cm

Square: Study of square in fabric 2004 designed,
2005 spring–summer
fibre-tipped pen and thread on calico
45.0 x 31.0 cm

Square: Study of square in paper 2004 designed,
2005 spring–summer
pencil and fibre-tipped pen on paper
40.5 x 33.0 cm

Square: Study of square in fabric 2004 designed,
2005 spring–summer
fibre-tipped pen, pencil and thread on calico
49.0 x 32.5 cm

Square: Study of square in paper 2004 designed,
2005 spring–summer
pencil and fibre-tipped pen on paper
39.0 x 31.0 cm

Square: Study of square in fabric 2004 designed,
2005 spring–summer
fibre-tipped pen, pencil and thread on calico
35.0 x 33.0 cm

Square: Fabric toile – Enlarged square
2004 designed, 2005 spring–summer
thread, fibre-tipped pen and pins on calico
52.0 x 49.0 cm
Collection of the artist

ORIGAMI

3rd Evolution

AKIRA, fashion house
est. 1993
Akira ISOGAWA, designer
born Japan 1964, arrived Australia 1986

Paper pattern: Red cherry blossom bag
2004 designed, 2005 spring–summer
pencil, fibre-tipped pen, ink and tape on paper
154.0 x 62.5 cm
Collection of the artist

Paper pattern: Bolero 2004 designed,
2005 spring–summer
pencil, fibre-tipped pen and ink on paper
109.0 x 226.6 cm
Collection of the artist

Paper pattern: Organza shawl 2004 designed,
2005 spring–summer
pencil, fibre-tipped pen, ink and tape on paper
129.0 x 94.0 cm
Collection of the artist

ORIGAMI

4th Evolution

AKIRA, fashion house
est. 1993
Akira ISOGAWA, designer
born Japan 1964, arrived Australia 1986

Shawl 2004 designed,
2005 spring–summer
linen, silk, thread
181.0 x 94.0 cm
Collection of the artist

Red cherry blossom bag 2004 designed,
2005 spring–summer
cotton, metal, nylon zips
51.5 x 225.0 cm
Collection of the artist

Shawl 2004 designed, 2005 spring–summer
linen, cotton
56.0 x 141.0 cm
Collection of the artist

ORIGAMI

5th Evolution

AKIRA, fashion house
est. 1993
Akira ISOGAWA, designer
born Japan 1964, arrived Australia 1986

Origami jacket and dress 2004 designed,
2005 spring–summer, *Black Label* collection
cotton
85.0 x 116.0 cm (jacket)
cotton, silk
126.0 x 75.0 cm (dress)
Collection of the artist

French vintage dress 2004 designed, 2005 spring–
summer, *Black Label* collection
linen, silk, cotton
145.0 x 90.0 cm
Collection of the artist

ACCESSORIES

AKIRA, fashion house
est. 1993
Akira ISOGAWA, designer
born Japan 1964, arrived Australia 1986

Rat bag inspiration 2004 designed,
2005 spring–summer
cotton, polyester
25.0 x 10.0 x 18.0 cm

Rat bag: Small toile 2004 designed,
2005 spring–summer
calico, pins
26.0 x 9.0 x 17.0 cm

Rat bag: Large toile (Head) 2004 designed,
2005 spring–summer
fibre-tipped pen on calico, pins
24.0 x 75.0 x 47.0 cm

Rat bag: Large toile (Body) 2004 designed,
2005 spring–summer
fibre-tipped pen on calico, pins
90.0 x 45.0 x 18.0 cm

Rat bag 2004 designed,
2005 spring–summer
cotton, nylon zips
105.0 x 45.0 x 12.0 cm
Collection of the artist

Chick wallet inspiration 2004 designed,
2005 spring–summer
transparent synthetic polymer resin, polyester
15.0 x 9.0 x 11.0 cm

Chick wallet: Toile (Head) 1 2004 designed,
2005 spring–summer
calico, polyester wadding
8.5 x 7.5 x 9.0 cm

Chick wallet: Toile (Head) 2 2004 designed,
2005 spring–summer
calico, polyester wadding
8.5 x 7.5 x 9.0 cm

Chick wallet: Toile 1 2004 designed,
2005 spring–summer
fibre-tipped pen on calico, polyester wadding, pins
14.5 x 6.5 x 8.5 cm

Chick wallet: Toile 2 2004 designed, 2005 spring–
summer
calico, polyester wadding, pins
15.0 x 7.0 x 10.0 cm

Chick wallet 2004 designed,
2005 spring–summer
cotton, metal zip
20.0 x 7.0 x 11.0 cm
Collection of the artist

RED LABEL

AKIRA, fashion house
est. 1993
Akira ISOGAWA, designer
born Japan 1964, arrived Australia 1986

Series of nine Bonds tops 2004 designed,
2005 spring–summer,
Red Label collection

Dots
ink on cotton
65.0 x 53.0 cm

Cathedral
cotton, silk, glass, plastic
75.0 x 48.0 cm

Laser-cut flower
cotton, silk
71.5 x 29.0 cm

Elephant
cotton, silk, sequins
61.5 x 35.0 cm

Rabbit
cotton, silk, sequins
61.0 x 31.0 cm

Bug
cotton, silk, leather, glass beads
59.5 x 34.0 cm

Butterfly
cotton, silk, metallic thread
66.0 x 44.0 cm

Flower embroidery
cotton, silk
61.5 x 39.0 cm

Drunken man
ink on cotton
61.0 x 51.0 cm
Collection of the artist

BLACK LABEL

AKIRA, fashion house
est. 1993
Akira ISOGAWA, designer
born Japan 1964, arrived Australia 1986

Hand-painted dragonfly top and feather petal skirt
2004 designed,
2005 spring–summer, *Black Label* collection
silk, cotton
70.0 x 48.0 cm (top)
silk, cotton, nylon zip
65.0 x 38.0 cm (skirt)
Collection of the artist

Indian drop dress 2004 designed,
2005 spring–summer, *Black Label* collection
silk, leather, cotton
11.8 x 40.0 cm
Collection of the artist

Leaf dress 2004 designed,
2005 spring–summer, *Black Label* collection
silk
90.0 x 38.0 cm
Collection of the artist

Bib top with sequins, circle layered skirt and belt with bear wallet 2004 designed,
2005 spring–summer, *Black Label* collection
silk, cotton, metallic thread, sequins
63.0 x 61.0 cm (top)
cotton, linen, silk, nylon zip
71.0 x 35.0 cm (skirt)
leather, metal
98.0 x 1.2 cm (belt with wallet)
Collection of the artist

Wash dress and Chinese opera destroyed belt 2004
designed,
2005 spring–summer, *Black Label* collection
ink on silk, nylon zip
12.2 x 40.0 cm (dress)
leather, cotton, linen, silk, metallic thread
10.5 x 19.5 x cm (belt)
Collection of the artist

Feather bolero and Japanese song book crop pants
2004 designed,
2005 spring–summer, *Black Label* collection
silk, linen
50.0 x 70.0 cm (bolero)
linen, silk
73.0 x 38.0 x cm (pants)
Collection of the artist

Earring singlet and sarong 2004 designed,
2005 spring–summer, *Black Label* collection
cotton, silk, plastic, glass, wood, metal
76.0 x 40.0 cm (singlet)
silk, cotton, metal hooks
86.0 x 38.0 x cm (sarong)
Collection of the artist

Flower garden dress and muffler 2004 designed,
2005 spring–summer, *Black Label* collection
silk, linen, cotton,
120.0 x 51.0 cm (dress)
silk
140.0 x 35.0 x cm (muffler)
Collection of the artist

Any dry cleaning today? jacket, oriental fan top and Any dry cleaning today? pants 2004 designed,
2005 spring–summer, *Black Label* collection
cotton, silk
68.0 x 38.0 cm (jacket)
cotton, silk, leather, glass beads
54.0 x 45.0 x cm (top)
cotton, metal press-studs
111.0 x 38.0 x cm (pants)
Collection of the artist

Top with pink straps and round petal skirt
2004 designed,
2005 spring–summer, *Black Label* collection
linen, silk, cotton
69.0 x 40.0 x cm (top)
cotton, silk
69.0 x 38.0 cm (skirt)
Collection of the artist



I'm part of an industry – part of a society – I don't aspire to lead or to have a particular impact. But what I'm really interested in is collaborating – to be able to work with other creators. So I'm not ambitious to lead the industry, but to work within. That is what I do. I'm very privileged to be able to work with other creators.

AKIRA ISOGAWA