

SPRING 2024 WOMEN'S FASHION

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HER NEXT MOVE



BUY THE BOOK
CLOTH BOUND

For nearly 50 years Midori Kitamura worked alongside Issey Miyake and absorbed the Tokyo designer's approach to clothing as poetry, which she chronicles in a new book about the designer, *Issey Miyake*. An encyclopedia of Miyake's creations from 1960 until his death in 2022, it begins with his art-school days, includes the global success of his garment series Pleats Please and ends with a timeline of his exhibitions and publications. Over 300 pages of images along with the narrative of Miyake's life, written by Kazuko Koike, offer a complete immersion into his masterful blending of art and function to reimagine textiles—and solidify Miyake's legacy. \$100, *Taschen.com*. —Ava Manson



NEW ATTITUDE

A YOUNG LITHUANIAN DESIGNER PUTS THE FEELING BACK IN FURNITURE IN HER SOLO U.S. DEBUT.

LIKE ANY good design student, Barbora Žilinskaitė studied Scandinavian modern furniture while in school in her native Lithuania. The pieces, which were supple and crafted from natural materials, made less of an impression than the way she saw people responding to them—more like close friends than inanimate objects. “The interaction was interesting,” says Žilinskaitė, who observed chairs being touched, almost caressed. She realized that the power to build an emotional bridge between people and their stuff belonged to the designer—and she wanted that job. Now 27, Žilinskaitė has created a collection of surrealistic tables, chairs and shelves in figurative shapes that beguile with their supersized fingers and toes, equal parts strange and playful. By hinting at human forms, she gives the pieces an uncanny emotional presence; in a perfect universe, she says, they might lure our attention away from screens and back into the world around us. This winter, Žilinskaitė's first solo show in the U.S. opens at Friedman Benda gallery in Los Angeles. The exhibition will include 10 editioned pieces, each painstakingly shaped by the designer from a Play-Doh-like mix of sawdust and glue. Says gallery co-founder Marc Benda, “Her autonomy is noteworthy, and her voice is entirely her own.” —Sarah Medford

FROM FAR LEFT: HANDBERCHIEF DRESS, 1970 DESIGN/SPRING-SUMMER 1971 COLLECTION, KISHIN SHINOZAKI; FRIEDMAN BENDA AND BARBORA ŽILINSKAITĖ