

Large-Print Labels

Textile Alchemy: The Art of Reiko Sudō & NUNO

Artworks are organized by section.

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Textile Alchemy: The Art of Reiko Sudō & NUNO

Like the alchemists of the past who sought to transform base materials into something precious, Reiko Sudō turns humble materials into unexpected works of beauty and cutting-edge design. For more than forty years, she has artfully engineered a variety of weave structures using a wide range of natural and synthetic fibers and imaginatively experimented with both hands-on and mechanical finishing processes in the creation of innovative textiles.

Born in 1953, Sudō came of age in a country reshaping itself after World War II through rapid economic growth, new technologies, and changing roles for

women. Raised in a rural town in Ibaraki Prefecture, she was drawn to the beauty of kimono fabrics and traditional craft as a child, leading her to study Japanese painting (*nihonga*) and to receive a degree in industrial and craft design at Musashino Art University.

In 1983, Jun'ichi Arai—the inventive textile planner who designed textiles for fashion designers such as Rei Kawakubo and Issey Miyake—asked Sudō to join his new venture, a Tokyo shop named NUNO, the Japanese word for cloth (布). Conceived as a gathering place for lovers of textiles and design, NUNO emerged during a pivotal moment in Japan, when computerized looms were becoming widespread and traditional craft techniques were increasingly at risk.

Sudō became the cornerstone of NUNO following Arai's departure in 1987, transforming the small shop into an internationally renowned design company. Recognized as one of the most imaginative textile designers in the world, she has built her career on bringing together centuries-old traditions, contemporary technology, and a deep commitment to sustainability.

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Unless otherwise noted, all sketches, drawings, and related materials are by Reiko Sudō and are courtesy of the NUNO Corporation.



The exhibition catalogue is available for purchase at the LACMA Store and online at thelacmastore.org.



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lacma-free-wifi

Jun'ichi Arai (Japan, 1932–2017)
For NUNO in collaboration with
Nagai Orimono

Hakua sō (“Chalk Bed,” aka “Basket
Weave,” “Big Pocket”), 1984,
first issued 1982
From the *Multimachine* series

Cotton and cotton-knit cord jacquard weave
LACMA, Bernard Kester Costume and
Textiles Acquisition Fund
M.2021.62.5

Jun'ichi Arai (Japan, 1932–2017)
For NUNO in collaboration with
Hyōdō Orimono

George kasuri (“George Ikat”), 1985
From the *Quotation* series

Cotton jacquard double weave (crepe)
LACMA, Bernard Kester Costume and
Textiles Acquisition Fund
M.2021.62.11

George kasuri (“George Ikat”) owes its name to Boy George, the lead singer of the 1980s British band Culture Club, who was photographed wearing an Indonesian ikat—cloth patterned by tie-dyeing its threads before weaving. Inspired by the image, Jun'ichi Arai digitally scanned a classic ikat pattern and translated it into black-and-

white binary code. The use of jacquard double weave yields a reversible textile, with one side predominantly black, the other predominantly white.

Reiko Sudō (Japan, born 1953)
For NUNO in collaboration with
Hyōdō Orimono

Kihada gara (“Amur Cork Tree Bark
Pattern,” aka “Cortex”), 1992
From the *Loom Shift* series

Cotton jacquard double weave (crepe)
LACMA, purchased with funds provided by
Sue Tsao
M.2020.288.2

Hanging beside Arai’s *George kasuri*,
Sudō’s *Kihada gara* (“Amur Cork Tree Bark
Pattern”) displays some similarities in the
designers’ visual language of the time—
same palette, same jacquard double weave
crepe of highly twisted cotton thread. But
unlike Arai, whose work largely emulated

historical textiles, Sudō's painterly approach is especially evident. As a teenager, she studied brush painting with *nihonga* artist Kōgaku Kobayashi, and even today she uses drawing and painting to work through ideas for her textiles.

Reiko Sudō (Japan, born 1953)
For NUNO in collaboration with
Hyōdō Orimono

Pockets, 2005
From the *Pocket* series

Cotton and cotton/polyurethane jacquard
double weave (crepe), water-wash finish
LACMA, purchased with funds provided by
Sue Tsao
M.2020.288.4

In case:

Reiko Sudō (Japan, born 1953)
For NUNO in collaboration with
Marquand Editions

The Nuno Box: Textiles of Reiko Sudō,
2017

Mixed media

Closed: edition 9 of 50, courtesy of
Sue Tsao

Open: edition 6 of 50, LACMA, Costume
Council Fund, M.2018.60.1-.29

Conceived by Sudō with Marquand Editions to celebrate NUNO's first thirty years, this limited-edition publication is based on a Japanese bento box. Each of its four layers reveals a different facet of the studio's practice: "A Woman of the Cloth" and "Guide to the Boxes" booklets together with three different scarves; collages composed of NUNO fragments, each built around a weaving or finishing technique; a compendium of fabric samples with descriptions and seven short stories, written by Alfred Birnbaum and narrated as if by the textiles themselves; and the tools, raw materials, and technique samples behind it all. The result is a tactile archive—equal parts design, craft, research, and creative writing.

Box One: Booklets and Scarves

Box Two: Collages by Reiko Sudō

Box Three: Nuno Compendium

Box Four: Tools and Materials

Designer: Riko Arai (Japan, born 1933)
Engineer: Jun'ichi Arai (Japan, 1932–2017)
For NUNO in collaboration with
Mishima Orimono

Kumo no sui (“Spider Web” aka “Raschel Spider”), 1984 From the *Raschel* series

Silk raschel-machine warp knit
LACMA, Bernard Kester Costume and
Textiles Acquisition Fund
M.2021.62.10

Designer: Yōko Andō (Japan, born 1968)
Engineer: Reiko Sudō (Japan, born 1953)
For NUNO in collaboration with
Mishima Orimono

Ink Painting, 2000
From the *Raschel* series

Silk raschel-machine warp knit
Private collection

Jacquard Weaving

The punchcards hanging here are the “software” of a jacquard loom. Like the punched cards that fed early computers, each card stores one row of a pattern: its holes determine which vertical warp threads rise for each pass of the horizontal weft (see video). Invented in France in 1804 by Joseph Marie Jacquard, the mechanism made it possible to weave designs of nearly unlimited complexity and is considered an early precursor to computer programming.

NUNO has expanded this historical technology through digital design. Jun’ichi Arai originally scanned traditional textiles and translated their patterns into binary code for computer-assisted looms. He also engineered Sudō’s early imaginative textile

designs, such as *Bashō 80 shima* (“Bashō 80 Stripes”), with eighty different jacquard weave structures, and *Magic Marker*, a computer-assisted jacquard quadruple weave.

Reiko Sudō (Japan, born 1953)
For NUNO in collaboration with
Hyōdō Orimono

Color Plate, 1997
From the *Loom Shift* series

Wool jacquard double weave (crepe)
LACMA, Bernard Kester Costume and
Textiles Acquisition Fund
M.2022.229.2

Color Plate production on a jacquard loom
at Hyōdo Orimono
Film: Muryo Honma (Abstract Engine Co.,
Ltd.)

In case:

Reiko Sudō (Japan, born 1953)
For NUNO in collaboration with
Hyōdō Orimono

Color Plate, 1997
From the *Loom Shift* series

Wool jacquard double weave (crepe)
LACMA, Bernard Kester Costume and
Textiles Acquisition Fund
M.2022.229.2

Sketchbook for *Color Plate*, 1996
Felt marker on paper

Color study sketches for *Color Plate*,
1996

Felt marker on paper

Drawing for *Color Plate*, 1996

Watercolor on paper

Designer: Reiko Sudō

Drawing: Kazuo Morita (Japan,
born 1940)

Punchcard drawing for *Color Plate*,
1996

Felt marker on paper

Warp cones for *Color Plate*

Weft bobbins for *Color Plate*

Kazuo Morita (Japan, born 1940)
For NUNO in collaboration with
Morita Monkirijo

Jacquard punchcards for *Circle Bricks*,
2003

Cardboard and cotton cord
Courtesy of the NUNO Corporation

Kazuo Morita (Japan, born 1940)
For NUNO in collaboration with
Morita Monkirijo

Jacquard punchcards, 2003

Cardboard and cotton cord
Courtesy of the NUNO Corporation

In case:

Reiko Sudō (Japan, born 1953)
For NUNO in collaboration with
Hyōdō Orimono

Circle Bricks (aka “Round Bricks”), 2024
From the *Loom Shift* series

Wool jacquard double weave (crepe)
LACMA, purchased with funds provided
by Sue Tsao
M.2020.288.3

Reiko Sudō (Japan, born 1953)

For NUNO in collaboration with
Hyōdō Orimono

Circle Bricks (aka “Round Bricks”), 2024
From the *Loom Shift* series

Wool jacquard double weave (crepe)
LACMA, gift of B. Rich
M.2012.188.162a

Circle Bricks leaves the jacquard loom as a double-weave fabric patterned with multicolored ovals—the state of the unwashed length displayed here. The finishing comes in a bath of hot water. The textile's merino wool threads were overspun in opposite directions (S- and Z-twists, named for the slant of their spirals), so that each holds its tension like a spring. Warm water causes the threads to contract and kink, shrinking the cloth into a springy crepe and transforming the oval pattern into circles.

In case:

Weaving pattern sketch (top layer) for
Circle Bricks, 2003
Tempera on paper

Weaving pattern sketch (bottom layer)
for *Circle Bricks*, 2003
Tempera on paper

Designer: Reiko Sudō
Drawing: Kazuo Morita (Japan, born
1940)

Weaving draft for *Circle Bricks*, 2003
Watercolor on paper

Prewashed *Circle Bricks* (aka “Round Bricks”) textile

Wool jacquard double weave,
pre-water-wash finish

In case:

Designer: Reiko Sudō (Japan,
born 1953)

Engineer: Jun'ichi Arai (Japan,
1932–2017)

For NUNO in collaboration with Ōnishi
Orimono Co.

Magic Marker, 1984

From the *Multilayered Weaving* series

Cotton computer-assisted jacquard
plain-weave quadruple weave

LACMA, gift of the Estate of Betty Asher
AC1995.226.26

Drawings for *Magic Marker*, 1984

Ink on paper

Reiko Sudō (Japan, born 1953)
For NUNO in collaboration with
Marunaka Co., Ltd.

Shima no maru (“Striped Rounds”),
2004
From the *Multilayered Weaving* series

Cotton computer-assisted jacquard triple
weave (twill, plain weave, and satin),
hand-cut warps, water-wash finish
LACMA, purchased with funds provided
by Irene and Eytan Ribner
M.2021.62.12

Reiko Sudō (Japan, born 1953)
For NUNO in collaboration with
Marunaka Co., Ltd.

Shima no maru (“Striped Rounds”), 2004
From the *Multilayered Weaving* series

Cotton computer-assisted jacquard triple
weave (twill, plain weave, and satin),
hand-cut warps, water-wash finish
LACMA, purchased with funds provided by
Irene and Eytan Ribner
M.2021.62.12

In case:

Drawings for *Shima no maru*, 2004
Gouache and beeswax on paper

Reiko Sudō (Japan, born 1953)
For NUNO in collaboration with
SD Fabric Co., Ltd.

San (“Lath Screen”), 2004
From the *Two for One* series

Lambswool and nylon computer-assisted
jacquard double weave, warm water-wash
finish

Textile: LACMA, gift of Susana Mercedes
Scroggins, M.2006.150.7
Jacket: Private collection

Reiko Sudō (Japan, born 1953)
For NUNO in collaboration with
Fuji Chigira Co., Ltd.

Peony Snow, 2017
From the *Metal* series

Polyester and aluminum-coated polyester
jacquard double weave
LACMA, Bernard Kester Costume and
Textiles Acquisition Fund
M.2026.21.13

Reiko Sudō (Japan, born 1953)
For NUNO in collaboration with Saitō
Sangyō Co., Ltd.

Nami osa (“Wavy Reed,” aka “Reed
Ripple”), 1997
From the *Special Reed* series

Silk and nylon-monofilament dobby plain-
weave wavy cloth
LACMA, purchased with funds provided by
Sue Tsao
M.2020.288.8

In case:

Reed (*osa*) for *Nami osa*, made for
NUNO by Kyoto Kanaosa Workshop

Stainless steel

LACMA, Bernard Kester Costume and
Textiles Acquisition Fund

M.2026.21.1

On a loom, a comb-like frame called a reed spaces the vertical warp threads evenly, keeping the woven grid straight. To make *Nami osa* (“Wavy Reed”), Sudō used instead a custom-made stainless-steel reed with its teeth staggered in waves. The threads compress and spread as they pass through the reed, rippling the cloth between dense and open passages. The effect echoes *yore*, a loosely woven fabric with hand-displaced wefts that is often used for Noh theater robes.



Noh Theater Robe (*yore mizugoromo*)
(detail), Japan, early 19th century, silk
plain weave with displaced weft
patterning (*yore*), LACMA, purchased
with funds provided by Jacqueline Avant
and Janet Francine Cobert
(M.2002.71.2) , photo © Museum
Associates/LACMA

Designer: Reiko Sudō (Japan, born 1953)
Engineer: Jun'ichi Arai (Japan, 1932–2017)
For NUNO in collaboration with
Ōnishi Orimono Co.

Bashō 80 shima (“*Bashō 80 Stripes*”), 1987,
reissued 2009
From the *Re-Text* series

Bashō (Japanese banana plant) fiber gel-
coated cotton jacquard weave
LACMA, Bernard Kester Costume and
Textiles Acquisition Fund
M.2022.229.1

For *Bashō 80 shima* (“*Bashō 80 Stripes*”),
Sudō integrated eighty different weave
structures repeating four times across the
width of the fabric. The cotton threads were
coated with a gel of recycled banana-plant

(*bashō*) fiber, made from storm-damaged plants from Okinawa. That supply later dried up when a master *bashō* weaver was named a Living National Treasure; the government began protecting her banana fields from typhoons, which limited the commercial availability of the damaged plants. Years later, after discovering wild *bashō* shrubs on the island of Amami Ōshima, NUNO was able to reissue the textile.

In case:

Weaving draft sketch for *Bashō 80 shima*, 1984
Ink on paper

Weave structure sample for *Bashō 80 shima*, 2008
Bashō (Japanese banana plant) fiber
gel-coated cotton jacquard weave and
pencil on paper

Enlarged weaving draft for *Bashō 80 shima*, 2023
Digital print on paper

Tango

The Tango region stretches north from the ancient capital of Kyoto over rugged mountains to the Sea of Japan. As early as the seventeenth century, it was a source of white silk thread and fabric for paste-resist (*yūzen*) dyers in Kyoto, and in the eighteenth century it became an important source of fashionable silk crepe (*chirimen*). At the turn of the twentieth century, workshops introduced jacquard looms and modern machinery, embracing innovation and allowing them to thrive.

Tango's ateliers and their "contemporary traditional" silks have helped Sudō realize some of her most inventive textiles, including the figured gauze weave of *Tsubo* ("Pots"), thin slices of abalone shell affixed

to washi paper and cut into millimeter-wide threads in *Tenkizu* (“Weather Chart”), and the highly twisted silk threads of *Papillon* (“Butterfly”).

Reiko Sudō (Japan, born 1953)
For NUNO in collaboration with
Yasuda Textile Co., Ltd.

Tsubo (“Pot”), 2023
From the *Tango* series

Silk jacquard figured gauze weave
(*mon sha*)
LACMA, Bernard Kester Costume and
Textiles Acquisition Fund
M.2026.21.3

In case:

Sketches, drawing, and mockup for *Tsubo*,
2023

Sketches: pencil on paper, ink on paper

Drawing: ink on paper

Mockup: paper collage

Designer: Kazuhiro Ueno (Japan,
born 1970)

Engineer: Reiko Sudo (Japan, born 1953)
For NUNO in collaboration with
Tamiya Raden Ltd.

Tenkizu (“Weather Chart”), 2023
From the *Tango* series

Silk satin with hand-inserted micro-slit
handmade mulberry paper (Mino *kōzo*
washi) wefts with lacquer and abalone shell
(*raden haku*)
Courtesy of the NUNO Corporation

In case:

Abalone shells (*raden*)

Abalone shell on paper

Abalone shell on handmade mulberry
paper

(Mino *kōzo washi*), micro-slit threads

Courtesy of Tamiya Raden Ltd.

Process samples used to make *Tenkizu*

Courtesy of Tamiya Raden Ltd.

Reiko Sudō (Japan, born 1953)
For NUNO in collaboration with
Tamiya Raden, Ltd.

Silver Leaf, 2021, first issued 2016
From the *Tango* series

Silk plain weave with hand-inserted micro-
slit handmade mulberry paper (Mino *kōzo*
washi) with lacquer and torn silver leaf (*gin*
haku), partial heat finish
LACMA, Costume Council Fund
M.2022.229.5

In case:

Reiko Sudō (Japan, born 1953)
For NUNO in collaboration with
Tamiya Raden Ltd.

Pre-cut paper with foil for *Yakihaku*
("Baked Foil"), 2022 From the *Tango*
series

Handmade mulberry paper (Mino *kōzo*
washi), lacquered with torn silver leaf
(*gin haku*), partial heat finish
LACMA, gift of Tamiya Raden Ltd.
M.2026.22

Silver Leaf production at Tamiya Raden
Ltd.

Papillon production at Tayu Kigyō Co., Ltd.
Film: Muryo Honma (Abstract Engine Co.,
Ltd.)

left:

Process sample for *Papillon* (“Butterfly”)

Silk tightly-twisted warp satin with overly twisted supplementary weft floats, uncut and hand-cut weft floats

LACMA, Bernard Kester Costume and Textiles Acquisition Fund

M.2022.229.3

right:

Reiko Sudō (Japan, born 1953)

For NUNO in collaboration with Tayuh Textile Industry Co., Ltd.

Papillon (“Butterfly”), 2021, first issued 2018
From the *Tango* series

Silk tightly-twisted warp satin with overly-twisted supplementary weft floats, hand-cut weft floats, hot water-wash and steam finish
LACMA, Bernard Kester Costume and
Textiles Acquisition Fund
M.2022.229.4

Sudō began working with Tango artisans in 2001, drawn to their “wet-twisting” machines, which spin thread up to four thousand twists per meter; washed in boiling water after weaving, the over-twisted threads contract and untwist into rich relief, as in *Papillon* (“Butterfly”).

Experimentation

When Sudō took the helm at NUNO in 1987, many colleagues insisted that a woman could not succeed in the textile industry. But Sudō, who invested her own life savings into the business, refused to fail. She began collaborating with weavers, dyers, artisans, and chemical engineers across Japan, drawing on both traditional and unconventional materials and techniques—in the process transforming NUNO into a hub of textile experimentation.

Her openness to other fields was shaped in part by her early work at Kanebo, at the time one of Japan's largest fiber, cosmetic, and pharmaceutical companies, where she encountered research and development of new natural and chemical products.

Inspiration also came from automotive manufacturing, electronics, and industrial design, whose technologies NUNO adapted to its textile production.

Many of NUNO's most celebrated textiles emerged this way. In the *Metal* series, Sudō transformed industrial coatings used on automobile parts into shimmering fabrics that look like metal but remain soft and flexible. In the *Free Fall* series, paper threads, rayon fibers, and even feathers appear to float within transparent woven structures. Elsewhere, salt (sodium chloride), heat, and pressure have been used to shrink, pucker, and sculpt fabric into richly textured surfaces. Through these and countless other experiments, NUNO turns everyday materials and processes into textiles that spark wonder and joy.

Metals

Japanese textile artisans have incorporated metallics into fabric for centuries, such as slivers of gilded handmade paper woven into the brocades of Noh theater robes.

Sudō carried that practice into the industrial age. Her breakthrough, in 1990, came via an automotive manufacturing technique for sputtering molecules of iron, nickel, and chrome onto plastic car parts. She wondered whether the plating could survive on pliable cloth; the resulting *Stainless Steel Gloss* is ultralight, semitransparent, and genuinely metallic—one client's shirt set off an airport metal detector, to Sudō's delight.

Other metals followed: aluminum-leaf heat-transferred onto silk organza in patterns

simulating drops of liquid mercury; woven stainless-steel fibers hand-torched with gas flames to produce an iridescent patina, like a pot left too long on the burner; even metal hardware laid on wet cloth to transfer rust-dyed patterns. Today, Sudō's sputter-plating technique lives on in *LACMA × NUNO Sputtered Chrome* curtains in the museum's David Geffen Galleries.

Reiko Sudō (Japan, born 1953) and
Hiroko Kobayashi (Japan, born 1960)
For NUNO in collaboration with Hikari
Shōji Co., Ltd.

Sabi-zome (“Rust Dye,” aka “Scrapyard
Iron Plates”), 2006, first issued 1994
From the *By Hand* series

Rayon plain weave, iron oxide (rust)
transfer dye
LACMA, gift of Grace Tsao
M.2006.151.6

Inspired by rust stains leaching through
white plaster walls, Sudō and her NUNO
teammates set out to rust-dye cloth with
iron oxide itself—*sabi-zome* (*sabi*, “rust”;
zome, “dye”). Their first attempts failed
when commercially available hardware,

coated against corrosion, refused to rust. But once acetic acid was used to strip away the coatings, a protocol was set: rusted iron plates, barbed wire, or nails were sandwiched between layers of wet rayon fabric and covered with blankets for two days, then uncovered to reveal a textile with rust transfer-dyed one-of-a-kind patterns. NUNO patented the *sabi-zome* process in 1995.



Tea room featuring *Sabi-zome* in the exhibition *NUNO: Sense and Skill*, Kyoto Art Center, May 3–27, 2001, © NUNO Corporation, photo: Takao Inoue

Reiko Sudō (Japan, born 1953) and
Hiroko Kobayashi (Japan, born 1960)
For NUNO in collaboration with Hikari
Shōji Co., Ltd.

Sabi-zome (“Rust Dye,” aka “Scrapyard
Barbed Wire”), 1994
From the *By Hand* series

Rayon plain weave, iron oxide (rust)
transfer dye Saint Louis Art Museum, gift of
the NUNO Corporation

Reiko Sudō (Japan, born 1953) and
Hiroko Kobayashi (Japan, born 1960)
For NUNO in collaboration with Hikari
Shōji Co., Ltd.

Sabi-zome (“Rust Dye,” aka “Scrapyard
Nails”), 2021 From the *By Hand* series

Bemberg cuprammonium rayon plain
weave, iron oxide (rust) transfer dye
LACMA, purchased with funds provided by
Victoria Steele
M.2022.229.7

Reiko Sudō (Japan, born 1953)

For NUNO in collaboration with Tsuguo

Dō Relief (“Copper Relief,” aka
“Switchboard”), 1996 From the *Metal* series

Cotton warp and polyurethane-coated
copper telephone-wire weft plain weave
with polyurethane-coated copper
telephone-wire supplementary weft floats
LACMA, purchased with funds provided by
Irene and Eytan Ribner

M.2020.288.28

Reiko Sudō (Japan, born 1953)
For NUNO in collaboration with Kimura
Senkō Co., Ltd.

Suigin (“Mercury”), 1997
From the *Metal* series

Silk plain weave (organza), two layers,
hand screen-printed polyurethane
adhesive, aluminum-leaf vacuum-pressure
coated paper heat-transfer print
LACMA, gift of Susana Mercedes
Scroggins
M.2006.150.8

left:

Jun'ichi Arai (Japan, 1932–2017)

For NUNO in collaboration with KayTay Co., Ltd., and Takekura Co.

Aoi michi (“Blue Way”), 1984

From the *Micro-Slit* series

Aluminum vacuum-coated nylon micro-slit film and nylon vacuum-coated polyester micro-slit film plain weave, hand-tie resist (*shibori*), hot dyed in soda-ash solution (aluminum melt-off), water-wash finish
LACMA, Bernard Kester Costume and Textiles Acquisition Fund
M.2021.62.7

right:

Jun'ichi Arai (Japan, 1932–2017)

For NUNO in collaboration with KayTay Co., Ltd., and Takekura Co., Ltd.

Lunar Stream, 1999, first issued 1992
From the *Micro-slit* series

Nylon monofilament warp and aluminum vacuum-coated polyester micro-slit film (laminated with nylon on both sides) weft plain weave, hand-tie resist (*shibori*), hot soda-ash wash (aluminum melt-off), water-wash finish

LACMA, gift of Carnegie Museum of Art, Pittsburgh

M.2022.208.2

Reiko Sudō (Japan, born 1953)

For NUNO in collaboration with Tsuguo and
Maruya Senkō Co., Ltd.

Karadaki (“Burnt Pot,” aka “Burner Dye”),
2000

From the *Metal* series

Stainless-steel (iron, nickel, and chrome)
microfiber plain weave bonded to cotton
twill with acrylic adhesive, hand-torched
with gas flames (burner dye)

LACMA, gift of Susana Mercedes

Scroggins

M.2006.150.1



Hand-torching the patina pattern by hand
for *Karadaki*,
© NUNO Corporation, photo: Shirō
Yamamoto of Maruya Senkō Co., Ltd

Reiko Sudō (Japan, born 1953)
For NUNO in collaboration with
Suzutora Co., Ltd.

Stainless Steel Gloss (aka “Sputter Gloss”
and “Sputtering Gloss”), 1994, first issued
1990

From the *Metal* series

Polyester plain weave, calendered, sputter-
plated with iron, nickel, and chrome
particles

LACMA, gift of the Cathy and Shel
Bachrach Family
M.2006.149

Reiko Sudō (Japan, born 1953)

For NUNO in collaboration with Suncorona
Oda Co., Ltd., and Sekisui Nano Coat
Technology Co., Ltd.

LACMA × NUNO Sputtered Chrome Matte,
2025

From the *Metal* series

Polyester plain weave (organza), sputter-
plated with chrome particles

LACMA, Bernard Kester Costume and
Textiles Acquisition Fund

M.2026.21.10

NUNO's *Stainless Steel Gloss*, first issued in 1990, was selected as the top candidate for floor-to-ceiling window treatments in LACMA's new David Geffen Galleries, designed by Swiss architect Peter Zumthor. After initially failing California's strict fire-retardant tests, Sudō deduced that of the three metals composing the stainless steel alloy—iron, nickel, chrome—only the latter is nonflammable. Sudō shifted to producing a textile sputtered entirely with chrome, which ultimately passed the test. *LACMA × NUNO Sputtered Chrome* debuted in the David Geffen Galleries in April 2026, meeting visible light transmission (VLT) requirements to protect the art on display.

Reiko Sudō (Japan, born 1953)
For NUNO in collaboration with Marunaka
Co., Ltd.,
Urase Co., Ltd., and Sekisui Nano Coat
Technology Co., Ltd.

LACMA × NUNO Sputtered Chrome Gloss,
2026
From the *Metal* series

Polyester plain weave (organza),
calendered, sputter-plated with chrome
particles
LACMA, Bernard Kester Costume and
Textiles Acquisition Fund
M.2026.21.11

Reiko Sudō (Japan, born 1953)
For NUNO in collaboration with Yasuda
Textile Co., Ltd.

Kūchū rōkaku (“Castles in the Air”), 2026,
first issued 2025
From the *Metal* series

Stainless steel and flame-retardant
polyester satin weave
LACMA, Bernard Kester Costume and
Textiles Acquisition Fund
M.2026.21.12

In front:

Reiko Sudō (Japan, born 1953)

For NUNO in collaboration with Daitō Pleats Co., Ltd.

Unmo (“Mica”), 2020, first issued 1996

From the *Pleated* series

Aluminum vacuum-coated polyester micro-slit film warp and polyester multi-filament weft dobby plain weave (organza), hot soda-ash wash (aluminum melt-off), hot water-wash finish, hand- and machine-twist pleated, packed into a cotton bag and hand-bound with polyethylene ribbon, oven dry heat, vacuum-pressure and heat-set finish

LACMA, purchased with funds provided by Irene and Eytan Ribner

M.2020.288.14

The shimmering textile in front began as the one behind it. A length of *Sekiei Cloth* (“Smokey Quartz”)—a polyester organza whose aluminum coating had been dissolved away in a hot soda-ash bath—was twist-pleated, stuffed into a small cotton bag, and bound tightly into a ball (as seen on the shelf). After a heat and vacuum-pressure finish, the ball was unbound and the cloth unpacked, emerging permanently crinkled, its surface glittering like the mineral that gives *Unmo* (“Mica”) its name.

Behind:

Reiko Sudō (Japan, born 1953)

For NUNO in collaboration with Saitō

Sangyō LLC and Ace Senkō LLC

Sekiei Cloth (“Smokey Quartz”), 2007, first issued 1994

From the *Melt-Off* series

Aluminum vacuum-coated polyester micro-slit film warp and polyester multi-filament weft dobby plain weave (organza), hot soda-ash wash (aluminum melt-off), hot water-wash finish

LACMA, purchased with funds provided by Irene and Eytan Ribner

M.2020.288.12

Shelf:

Unmo process sample

Sekiei Cloth hand- and machine-twist
pleated, packed into a cotton bag and
handbound with polyethylene ribbon
LACMA, purchased with funds provided by
Irene and Eytan Ribner
M.2020.288.13

Origami

Origami—the Japanese art of paper folding—asks a flat sheet to become a three-dimensional form. In the *Origami* series, developed with Mizue Okada and Hiroko Kobayashi of NUNO, Sudō asked the same of cloth. Here, sheets of dye-infused paper were hand-folded, interlayered with polyester organza, and oven-heated, pressing crisp pleats and transferring color into the fabric in a single step.

Polyester is the key to the textile's stability: when heated, its fibers permanently reset, holding their creases through years of use, hand-washing, and wear. Repeated layers—red and blue on green ground—built subtle tonal shifts, and the finished

textile collapses flat, just like its paper templates. Later works fold themselves: in *Origami ori* (“Origami Weave”), heat-shrinkable threads strategically woven into the cloth contract and melt in a hot-water bath, drawing the flat textile into faceted, origami-like relief straight from the loom—no hands required. NUNO patented this method in 1998.

In case:

Reiko Sudō (Japan, born 1953),
Hiroko Kobayashi (Japan, born 1960),
and Mizue Okada (Japan, born 1974)
For NUNO in collaboration with
Takekura Co., Ltd.

Origami Pleats, 1997
From the *Origami* series

Polyester plain weave (organza), hand
folded, vacuum-pressure, and heat-set
pleats, heat-set transfer print
LACMA, gift of Grace Tsao
M.2006.151.8

Process samples for *Origami Pleats*,
1997

Polyester plain weave (organza), hand
folded, vacuum-pressure, and heat-set
pleats, heat-set transfer print

LACMA, Costume Council Fund

M.2021.62.14a-e

Reiko Sudō (Japan, born 1953) and
Hiroko Kobayashi (Japan, born 1960)

Tanabata (“Festival of the Weaver”),
2021, first issued 2004

For NUNO in collaboration with
Takekura Co., Ltd.

From the *Origami* series

Polyester plain weave (organza), hand
folded, vacuum-pressure and heat-set
pleats, vacuum-pressure and heat-set
transfer print, hand heat-cut finish

LACMA, purchased with funds provided
by Sue Tsao

M.2021.62.15a-c

Tanabata (“Festival of the Weaver”) is named for the midsummer festival celebrating the mythical lovers Orihime, the Weaving Princess, and Hikoboshi, the Cowherd—represented by the stars Vega and Altair, which reunite in the sky once a year. The textile’s heat-cut diagonal slits mimic *tanzaku*, the paper strips on which festivalgoers write their wishes.

Reiko Sudō (Japan, born 1953) and
Hiroko Kobayashi (Japan, born 1960)
For NUNO in collaboration with Tsuguo

Origami ori (“Origami Weave,” aka
“Polygami”), 2019, first issued 2010
From the *Origami* series

Polyester computer-assisted jacquard
weave with biodegradable shrinkable
polyvinyl-alcohol water-soluble
monofilament supplementary wefts, hot
water-wash finish

LACMA, purchased with funds provided
by Irene and Eytan Ribner

M.2021.62.16

Undyed textile length for *Origami ori*,
2019

Polyester computer-assisted jacquard
weave with biodegradable, shrinkable
polyvinyl-alcohol water-soluble
monofilament supplementary wefts, hot
water-wash finish

Sample for *Origami ori*, not dated
Polyester computer-assisted jacquard
weave with biodegradable shrinkable
polyvinyl-alcohol water-soluble
monofilament supplementary wefts, hot
water-wash finish

Weave draft sketches for *Origami ori*,
2010
Pencil on paper

Weave draft for *Origami ori*, 2010
Digital print on paper

Test textile for *Origami ori*, 1992
Silk, paper, cotton, and polyurethane

Test textile for *Origami ori*, 1999
Rayon and cotton

Reiko Sudō (Japan, born 1953),
Hiroko Kobayashi (Japan, born 1960), and
Hiroaki Takekura (Japan, born 1964)
For NUNO in collaboration with
Takekura Co., Ltd.

Peaks tsumami shibori (“Peaks Pinch-
Shape Resist”), 2026, first issued 1997
From the *Tsumami shibori* (“Pinch-Shape
Resist”) series

Polyester plain weave, pinch-shape resist,
vacuum-pressure and heat-set pleats,
vacuum-pressure and heat-set transfer print
LACMA, purchased with funds provided by
Sue Tsao
M.2026.21.6

Reiko Sudō (Japan, born 1953),
Hiroko Kobayashi (Japan, born 1960), and
Hiroaki Takekura (Japan, born 1964)
For NUNO in collaboration with
Takekura Co., Ltd.

Mountain tsumami shibori (“Mountain
Pinch-Shape Resist”), 2026, first issued
1997

From the *Tsumami shibori* (“Pinch-Shape
Resist”) series

Polyester plain weave, pinch-shape resist,
vacuum-pressure and heat-set pleats,
vacuum-pressure and heat-set transfer print
LACMA, purchased with funds provided by
Victoria Steele
M.2026.21.8

In case:

Paper mold for *Peaks tsumami shibori*,
2026, first issued 1997

LACMA, purchased with funds provided
by Sue Tsao

M.2026.21.7

Paper mold for *Mountain tsumami
shibori*, 2026, first issued 1997

LACMA, purchased with funds provided
by Victoria Steele

M.2026.21.9

Drawing on traditional tie-resist-dyed (*shibori*) techniques historically used to embellish silk, cotton, and bast fibers, NUNO reimagined these handcraft processes through experimental industrial methods. Rather than tying fabric by hand, the studio used paper templates with crosscuts, through which polyester fabric was pushed using wooden chopsticks. Dye-infused paper was layered over the surface, then subjected to heat and vacuum pressure, thereby transferring color and creating irregular pleating that resembles hand-shaped *shibori* forms.

Reiko Sudō (Japan, born 1953)
For NUNO in collaboration with Maruya
Senkō Co., Ltd.

Sōun (“Stratus”), 1992
From the *Salt Shrink* series

Silk dobby plain weave (organza), hand-
brushed rice-paste resist, immersed in
calcium chloride or calcium nitrate solution
(salt shrink), water-wash finish
LACMA, gift of Grace Tsao
M.2006.151.4

These textiles reinvent a traditional
technique from the Tango region, where silk
woven with tightly twisted threads was
shrunk in cold seawater to create a crepe
(*chirimen*) finish. NUNO applies a resist
paste to silk organza in a pattern; when the

cloth is bathed in a mineral salt solution, only the unprotected areas shrink. Because the silk's natural gum (sericin) is preserved, the cloth keeps an elegant transparency. For *Sōun* ("Stratus"), hand-brushed rice paste leaves geometric motifs floating in a cloud-like sheerness. For *Bubble Pack*, a screen-printed dot pattern puckers into a surface resembling bubble wrap.

Reiko Sudō (Japan, born 1953)
For NUNO in collaboration with Some
Komori LLC and Maruya Senkō Co., Ltd.

Bubble Pack, 1994
From the *Salt Shrink* series

Silk dobby plain weave (organza), hand
screen-printed alginic-acid gel resist,
immersed in calcium chloride (salt shrink),
water-wash, and steam finish
LACMA, gift of Grace Tsao
M.2006.151.2

Jellyfish production at Nakanishi Senkō
Film: Muryo Honma (Abstract Engine Co.,
Ltd.)

In case:

Reiko Sudō (Japan, born 1953)
For NUNO in collaboration with
Nakanishi Senkō

Jellyfish, 2020, first issued 1993
From the *Heat Shrink* series

Polyester plain weave (organza) bonded
to biodegradable industrial polyvinyl-
alcohol water-soluble substrate with
hand screen-printed rice paste, oven
dry-heat shrink set, water-wash finish
LACMA, purchased with funds provided
by Sue Tsao
M.2021.62.13

One of NUNO's most technically ambitious shrinking processes emerged in *Jellyfish*. Its rippling texture was created by bonding polyester organza to a temporary backing using a hand-printed paste pattern; in the oven, the unbonded areas shrink and the backing pulls away, leaving raised, jellyfish-inspired textures. The first version (1993) relied on a PVC substrate. Troubled by the plastic's environmental costs, NUNO reengineered the process in 2009 around a biodegradable, industrial polyvinyl-alcohol water-soluble backing and hand screen-printed rice paste; the textile here descends from that greener formula.

Mockups for *Jellyfish*, 1993

Washi paper, tracing paper collage,
paper

Sketch for *Jellyfish*, 1993

Pencil on paper

Test pattern print (*ezuri*) for *Jellyfish*,
1993

Hand screen-printed pigment on paper

Mock-up for *Jellyfish* on heat-shrinking
substrate, 1993 Polyester plain weave
(organza) bonded to biodegradable
industrial polyvinyl-alcohol water-soluble
substrate with hand screen-printed rice
paste, oven dry-heat shrink set

Mockups for *Jellyfish*, 1993
Paper

Mockup for *Jellyfish*, 1993
Washi paper; tracing paper collage

Multilayer Constructions

Reminiscent of an Akita Prefecture tradition of weaving swan feathers into kimono fabrics, Sudō developed *Hane Organza* (“Feather Organza”), a lightweight silk organza woven with rows of double-weave pockets on a computer-assisted jacquard loom. During weaving, the loom was stopped every few seconds in order to insert individual feathers by hand before weaving resumed—an operation that strained the machinery. Floating within the transparent, moiré pockets, the loose feathers evoke birds in flight.

Other works furthered this approach. *Fuhyō gun* (“Ice Floes”) suspended rayon weft floats within silk double weave, while *Ryūsui* (“Stream”) incorporated micro-slit

handmade mulberry paper between layers of silk organza. To achieve this effect, a custom turntable device was engineered to keep the paper strips flat as they were mechanically fed into the loom during weaving.

right:

Reiko Sudō (Japan, born 1953)

For NUNO in collaboration with Tsuguo

Hane Organza (“Feather Organza,” aka
“Feather Flurries”), 1993

From the *Free Fall* series

Silk computer-assisted jacquard double
weave (organza) with hand-inserted guinea
fowl feathers

Textile: LACMA, gift of Susana Mercedes
Scroggins, M.2006.150.5

Jacket: LACMA, gift of Sue Tsao,
M.2019.359.1

left:

Reiko Sudō (Japan, born 1953)

For NUNO in collaboration with Tsuguo

Hane Organza (“Feather Organza,” aka
“Feather Flurries”), 1993
From the *Free Fall* series

Silk computer-assisted jacquard double
weave (organza) with hand-inserted
peacock feathers
LACMA, purchased with funds provided by
Sue Tsao
M.2020.288.5

Reiko Sudō (Japan, born 1953)

For NUNO in collaboration with Tsuguo

Ryūsui (“Stream,” aka “Slipstream”), 1994

From the *Free Fall* series

Silk computer-assisted jacquard double
weave (organza) with micro-slit handmade
mulberry paper (Mino *kōzo washi*)

supplementary weft floats

LACMA, gift of Grace Tsao

M.2006.151.7

In case:

Drawing for *Ryūsui*, 1994

Ink and bleach on paper, hand-drawn with
brush and bamboo pen

Reiko Sudō (Japan, born 1953)

For NUNO in collaboration with Tsuguo

Fuhyō gun (“Ice Floes,” aka “Pack Ice”),

2016, first issued 1995

From the *Free Fall* series

Silk computer-assisted jacquard-rapier

(organza) double weave with rayon

supplementary weft floats

LACMA, purchased with funds provided by

Sue Tsao

M.2020.288.6

In case:

Drawing for *Fuhyō gun*, 1992

Ink and diluted bleach on paper, hand

drawn with brush and bamboo pen

Reiko Sudō (Japan, born 1953)

For NUNO in collaboration with Tsuguo

Tiggy, 2003

From the *Konnyaku* (“Konjac”) series

Cotton jacquard plain weave with *konnyaku*
(konjac) gel-coated cotton supplementary
wefts, hand-cut weft floats, water wash
finish

LACMA, gift of Susana Mercedes

Scroggins

M.2006.150.4

Reimagining Textile Traditions

In the 1990s, NUNO's works began to enter museum collections around the world.

Working with curators from the Museum of Modern Art's *Structure and Surface:*

Contemporary Japanese Textiles exhibition (1998), Sudō traveled extensively

throughout Japan's traditional textile-

producing regions. The journeys deepened her understanding of the country's rich

textile heritage and connected her with

artisans whose skills risked disappearing as kimono-wearing declined and aging

workshops were left without successors. In

2001, the Kyoto Art Center presented

Sudō's first solo exhibition, *NUNO: Sense and Skill*, for which she created new works

with silk weavers in the Tango region

stretching north from Kyoto.

At NUNO, tradition is not something to preserve under glass but to celebrate as a living resource. The company reimagines centuries-old materials and methods—such as handmade paper (*washi*), embroidery, and stencil-printed ikat (*meisen*) —through NUNO’s design ingenuity. Partnering over the years with more than 140 makers, many of them small family-run businesses, the exchange runs in both directions, bringing new work and new questions to small ateliers. As one workshop coordinator told Sudō, “Difficult projects like yours stimulate us.”

Paper

Paper has long been both a source of inspiration and an important material for Sudō. In particular, the handmade mulberry paper called *washi* plays numerous roles in NUNO textiles. In some textiles, it becomes thread: *washi* is sliced into slender ribbons and woven in as a supplementary weft. In others, it becomes surface, bonded to cloth with a screen-printed adhesive pattern.

For *Amate*, adhesive was applied to rayon velvet in a design inspired by Mexican bark cloth (*amate*), then sheets of *washi*—the kind used for traditional paper sliding doors (*fusuma*)—were pressed on. A water wash removed the unglued areas, revealing velvet “holes” in the paper. This same method is found in *Hoshi-gaki* (“Dried

Persimmons”) and *Cookie*, the former referencing the familiar autumnal sight in rural Japan of hanging strings of drying persimmons, and the latter an homage to Kyoto’s famed flower-shaped buckwheat treats.

Reiko Sudō (Japan, born 1953)
For NUNO in collaboration with Kimura
Senkō Co., Ltd.

Hakuraku fu (“Peel-off Cloth,” aka
“Agitfab”), 2019, first issued 1992
From the *Paper* series

Polyester plain weave (organza) with heat-
bonded acrylic/silicone resin-coated
newsprint

Purchased with funds provided by
Sue Tsao
M.2020.288.17

Three events of 1989—the demonstrations
in Beijing’s Tiananmen Square, the fall of
the Berlin Wall, and the renaming of Burma
as Myanmar—moved Sudō to
commemorate a moment of sweeping

global change. She produced three textiles, each with torn fragments of either China, Russia, or Myanmar newspapers bonded to sheer organza. Revisiting the work decades later for an exhibition, she asked the Myanmar embassy in Tokyo for a current newspaper; the staff, excited by the project, requested a length to send home. Later, however, they had to refuse the gift, with apologies: in tearing the newsprint, NUNO had unknowingly defaced an image of a high-ranking military official.

Reiko Sudō (Japan, born 1953)
For NUNO in collaboration with
Daifuku Paper
Manufacturing Co., Ltd., Tsuguo, and
Hiruma Shearing LLC

Yabure-gami (“Torn Paper,” aka “Patched Paper”), 1997 From the *Paper* series

Polyester jacquard weave (organza) with
handmade mulberry paper (Mino *kōzo*
washi) micro-slit supplementary weft floats,
hand-cut weft floats
LACMA, gift of Grace Tsao
M.2006.151.5

Reiko Sudō (Japan, born 1953)

For NUNO in collaboration with Taki Seishi Co., Ltd., and Nakanishi Senkō

Cookie (aka “Paper Cookie”), 2003,
reissued 2009 From the *Paper* series

Cotton plain weave, hand screen-printed
urethane paste adhesive, handmade
mulberry paper (Echizen *kōzo washi*), slow
water-wash finish

LACMA, gift of Grace Tsao

M.2006.151.3

Reiko Sudō (Japan, born 1953)
For NUNO in collaboration with Yamazaki
Velvet Co., Ltd.,
Taki Seishi Co., Ltd., and Nakanishi Senkō

Amate (“Mexican Bark Paper”), 2000
From the *Paper* series

Rayon velvet on polyester plain-weave
ground, hand screen-printed polyurethane/
silicone/acrylic paste adhesive, handmade
mulberry paper (Echizen *kōzo washi*), slow
water-wash finish

Textile: LACMA, gift of Susana Mercedes
Scroggins, M.2006.150.6

Jacket: LACMA, gift of Robert T. Coffland in
memory of Mary Hunt Kahlenberg,
M.2012.151.1

In case:

Mexican barkcloth (*amate*)

Drawing for *Amate*, 2000
Ink and bleach on paper

Brush for pasting *washi* paper

Process samples for *Amate*, 2000

Inner bark of mulberry tree (*kōzu*)

Brush for paper making
Sika deer hair and cypress (hinoki)
wood

Four samples of handmade mulberry
paper (*kōzo washi*)

Papermaking at Taki Seishi Co. Ltd.
Amate production at Nakanishi Senkō
Film: Muryo Honma (Abstract Engine Co.,
Ltd.)

Reiko Sudō (Japan, born 1953) and
Ryōko Sugiura (Japan, born 1971)
For NUNO in collaboration with Taki Seishi
Co., Ltd., and Nakanishi Senkō

Hoshigaki (“Dried Persimmons”), 2018, first
issued 1998

From the *Paper* series

Cotton/linen plain weave, hand screen-
printed polyurethane/silicone/acrylic paste
adhesive, handmade mulberry paper
(Echizen *kōzo washi*), slow cold water-
wash finish

LACMA, purchased with funds provided by
Irene and Eytan Ribner

M.2020.288.18

In case:

Sketchbook for *Hoshigaki*, 1998

Ink on paper

Sketch for *Hoshigaki*, 1998

Ink on paper

Pattern test (*ezuri*) for *Hoshigaki*, 1998

Hand-screenprinted

polyurethane/silicone/acrylic adhesive

paste on paper

Collage for *Hoshigaki*, 1998

Colored paper on tracing paper

Sketch for *Hoshigaki*, 1998

Ink on paper

Pattern mockup for *Hoshigaki*, 1998

Hand-torn paper (*washi*) on paper

Handmade mulberry paper (*kōzo washi*), hand-twisted thread

Kurotani Washi Cooperative Association

Reiko Sudō (Japan, born 1953) and
Tomoko Iida (Japan, born 1980)
For NUNO in collaboration with Creation
Atelier Ito-asobi

Ito to Ito (“Thread and Thread”), 2023
From the *Paper* series
In collaboration with Creation Atelier
Ito-asobi

Silk plain weave with silk and handmade
mulberry paper (*kōzo washi*)
supplementary weft patterning
Courtesy of the Kurotani Washi
Cooperative Association

Slit handmade mulberry paper (*kōzo washi*)

Courtesy of Kurotani Washi Cooperative Association

Spool of mulberry paper (*kōzo washi*)
micro-slit thread (Oji Paper Co., Ltd.)

Spool of silk thread (twisted at Miyashin Co., Ltd.)

Spool of highly S-twisted silk (twisted at Miyashin Co., Ltd.)

Slit handmade mulberry paper (*kōzo washi*)

Courtesy of Kurotani Washi Cooperative
Association

In case:

Hanging:

Handmade mulberry paper (Kurotani
kōzo washi), slit

Courtesy of Kurotani Washi Cooperative
Association

Handmade mulberry paper (Kurotani *kōzo washi*), slit

Courtesy of Kurotani Washi Cooperative Association

Reiko Sudō (Japan, born 1953) and
Tomoko Iida (Japan, born 1980)
For NUNO in collaboration with Miyashin
Co., Ltd.

NUNO Paper and Silk Cloth Dot Dot, 2021
From the *Tango* series

Paper and silk jacquard weave, hand
screen-printed alkaline, water-wash finish
(melt-off)

LACMA, Bernard Kester Costume and
Textiles Acquisition Fund
M.2026.21.4

Designer: Keiji Ōtani (Japan, born 1967)
Engineer: Reiko Sudō (Japan, born 1953)
For NUNO in collaboration with Fukuma
Lace LLC

Tobi ito (“Skip Stitch”), 1999
From the *Perfectly Imperfect* series

Cotton plain weave, with polyester schiffli-
machine embroidery, hand cut
LACMA, gift of Robert T. Coffland in
memory of Mary Hunt Kahlenberg
M.2012.151.12

Machine embroidery usually hides its imperfections, with loose connecting threads trimmed away, leaving only the finished motifs. For *Skip Stitch*, made at a specialized machine-embroidery house, Sudō did the opposite: she kept the long threads that normally travel unseen between embroidered dots, cut them loose, and left them to dangle as part of the overall surface pattern. The other textiles hanging above this platform show the range of her embroidered work, from abstract forms of fried fish cakes to stylized pampas grass using elastic embroidery threads.

Reiko Sudō (Japan, born 1953)
For NUNO in collaboration with Fukuma
Lace LLC

Satsuma-age (“Fried Fish Cakes,” aka
“Fritters”), 2020, first issued 2005
From the *Kitchen* series

Cotton plain weave, two layers, with cotton
schiffli-machine embroidery
LACMA, Costume Council Fund
M.2020.288.34

Designer: Sayuri Shimoda (Japan, born 1963)

Engineer: Reiko Sudō (Japan, born 1953)
For NUNO in collaboration with Fukuma
Lace LLC

Stem (aka “Phylum”), 2002
From the *Botanical* series

Cotton twill weave with cotton schiffli-
machine embroidery
LACMA, Bernard Kester Costume and
Textiles Acquisition Fund
M.2026.21.5

Reiko Sudō (Japan, born 1953)
For NUNO in collaboration with Fukuma
Lace LLC

Granada, 2017
From the *Bohler Needle* series

Cotton plain weave with cotton schiffli-
machine embroidery
LACMA, purchased with funds provided by
Victoria Steele
M.2021.62.22

Reiko Sudō (Japan, born 1953) and
Gaku Masui (Japan, born 1986)
For NUNO in collaboration with Enlarge Inc.

Susuki (“Pampas Grass”), 2016
From the *Elastic Stitch* series

Cotton/linen plain weave with cotton-
covered Lycra thread schiffli-machine
embroidery

LACMA, purchased with funds provided by
Victoria Steele

M.2020.288.35

Burnout Printing

Burnout printing (or *devoré*, French for “devoured”) relies on a simple fact of chemistry: an acid that dissolves plant-based fibers like cotton and rayon will leave synthetic fibers like polyester untouched. NUNO weaves a cloth utilizing the two types of fiber, screen-prints a pattern onto its surface using a paste of acetic acid, then bakes and washes it. The printed areas vanish while the rest remains, opening sheer windows or exposing contrasting layers beneath.

Sudō turns this erasure to remarkably varied ends. Burnout lets her to etch the look of cracked, mended *boro*—the patched, worn-out cloth of old Japan—into a single fabric; to carve burnt-line

“drawings” into denim; or to burn through a black surface to release grids of brilliant color hidden in the weave beneath.

Reiko Sudō (Japan, born 1953)

For NUNO in collaboration with Nakanishi
Senkō

Cracked Denim wanage (“Cracked Denim
Hoop Toss”), 2012, first issued 2002
From the *Cracked Denim* series

Cotton twill weave (denim) bonded to
polyester/elastane knit tulle with dry heat,
hand screen-printed acid paste (burnout
printing), oven dry heat, water-wash finish
LACMA, purchased with funds provided by
Irene and Eytan Ribner
M.2021.62.19

Reiko Sudō (Japan, born 1953)

For NUNO in collaboration with Nakanishi
Senkō

Ishizumi ni yuki (“Snowy Cobblestones”),
2018

From the *Cracked Denim* series

Cotton twill weave (denim) bonded to
polyester/elastane knit tulle with dry heat,
hand screen-printed acetic-acid paste
(burnout printing), oven dry heat,
water-wash finish

LACMA, purchased with funds provided by
Sue Tsao

M.2020.288.26

Reiko Sudō (Japan, born 1953)

For NUNO in collaboration with Yamazaki Velvet Co., Ltd., and Kimura Senkō Co., Ltd.

Take no hana (“Bamboo Flower,” aka “Bamboo”), 1994 From the *Burnout* series

Rayon cut velvet on silk plain-weave ground, hand screen-printed acetic-acid paste (burnout printing), oven dry heat, water wash, direct dyed, and acid dyed
LACMA, purchased with funds provided by Irene and Eytan Ribner
M.2020.288.21

Reiko Sudō (Japan, born 1953)
For NUNO In collaboration with Noguchi
Senkō Co., Ltd.

Take no hana (“Bamboo Flower,” aka
“Bamboo Opal”), 2015
From the *Burnout* series

Polyester plain weave, disperse dyed, hand
screen-printed with chemical-reactive acid
paste (burnout printing), oven dry heat,
water-wash finish

LACMA, purchased with funds provided by
Irene and Eytan Ribner
M.2020.288.20

Designer: Kazuhiro Ueno (Japan,
born 1970)

Engineer: Reiko Sudō (Japan, born 1953)
For NUNO in collaboration with Tsuguo and
Tsunemi Senkō

Mongami (“Punchcard”), 1998
From the *Burnout* series

Polyester and cotton dobby double weave,
hand screen-printed acetic-acid paste
(burnout printing), oven dry heat,
water-wash finish

LACMA, Bernard Kester Costume and
Textiles Acquisition Fund
M.2026.21.14

Reiko Sudō (Japan, born 1953)

For NUNO in collaboration with Tsuguo

Iro garasu (“Colored Glass”), 1998

From the *Two for One* series

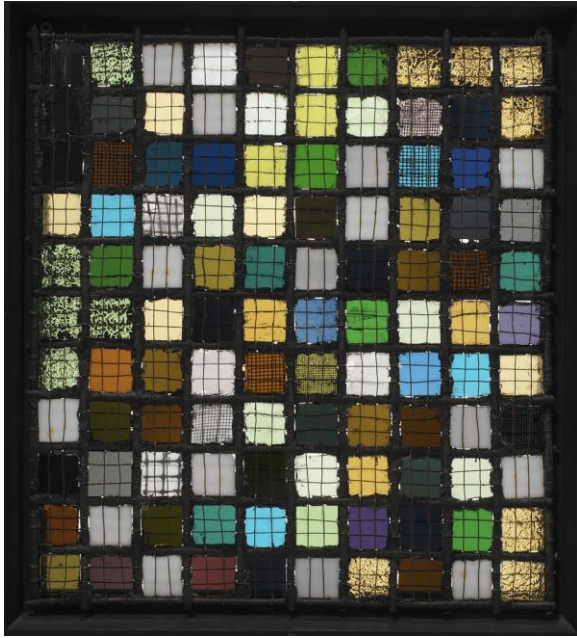
Cotton and polyester dobby double weave

LACMA, purchased with funds provided by

Victoria Steele

M.2020.288.25

To achieve the effect of stained glass, NUNO began with *Iro garasu* (“Colored Glass”)—a black cotton layer woven over a multicolored polyester base—then screen-printed a paste of acetic acid that burned away the cotton in a lattice pattern, releasing the fractured color beneath. When the work was shown at New York’s Museum of Modern Art in 1998, the Josef and Anni Albers Foundation noticed its resemblance to Josef Albers’s *Gitterbild* (Lattice Picture, c. 1921). Sudō showed that her design came from the bamboo lattice windows of Kyoto’s Katsura Imperial Villa—the very source, it turned out, that had inspired Albers.



Josef Albers, *Gitterbild*, c. 1921. Glass, metal, and wire, 12 3/4 x 11 3/8 in. © The Josef and Anni Albers Foundation/Artists Rights Society (ARS), New York, 2026, photo: Albers Foundation/Art Resource, NY, by Tim Nighswander

Designer: Sayuri Shimoda (Japan,
born 1963)

Engineer: Reiko Sudō (Japan, born 1953)

For NUNO in collaboration with Tsuguo and
Tsunemi Senkō

Stained Glass, 1998

From the *Burnout* series

Polyester and cotton dobby double weave,
hand screen-printed acetic-acid paste
(burnout printing), oven dry heat, water-
wash finish

LACMA, purchased with funds provided by
Victoria Steele

M.2020.288.23

Reiko Sudō (Japan, born 1953)

For NUNO in collaboration with Kimura
Senkō Co., Ltd.

Quilt ware (“Cracked Quilt,” aka “Crackle
Quilt”), 1992 From the *Burnout* series

Rayon plain weave, polyester-thread
machine-stitched on wool twill, full finish,
hand screen-printed acetic-acid paste
(burnout printing), oven dry heat, water-
wash, and tumble-dry finish

LACMA, purchased with funds provided by
Irene and Eytan Ribner

M.2020.288.22

Reiko Sudō (Japan, born 1953)

For NUNO in collaboration with Shiga Asa
Kōgyō Co., Ltd., and Umetani Senkō

Wagomu chirashi (“Rubber Band Scatter”),
1997

From the *Resin* series

Linen plain weave, hand screen-printed
acrylic/silicone resin

LACMA, gift of Grace Tsao

M.2006.151.1

Reiko Sudō (Japan, born 1953)
For NUNO in collaboration with
Nakanishi Senkō

Toruko no kabe (“Turkish Wall,” aka
“Turkish Wall Organza”), 2017, first issued
1994

From the *Turkey* series

Polyester plain weave (organza), hand
screen-printed titanium-oxide pigment,
hand screen-printed
polyurethane/silicone/acrylic paste
adhesive, electro-steamed rayon flock
LACMA, purchased with funds provided by
Sue Tsao
M.2020.288.15

Drawing for *Toruko no kabe*, 1994
Beeswax and gouache on illustration board

Reiko Sudō (Japan, born 1953)
For NUNO

Rakugaki (“Graffiti”), 1995, first issued 1994
From the *Turkey* series

In collaboration with Nakanishi Senkō
Polyester plain weave (organza), hand
screen-printed titanium-oxide pigment,
hand screen-printed
polyurethane/silicone/acrylic paste
adhesive, electro-steamed rayon flock
Saint Louis Art Museum, gift of the
NUNO Corporation

Drawing for *Rakugaki*, 1994
Beeswax and gouache on illustration board,
scratched with nail

In case:

Hanging:

Reiko Sudō (Japan, born 1953)

For NUNO in collaboration with Katō

Shishū-ten

Shutter, 1997

From the *Chemical Lace* series

Nylon plain-weave ribbon, Tajima-machine embroidery on polyvinyl-alcohol (PVA) water-soluble substrate (*suiyō sei*), hot water-wash finish

Saint Louis Art Museum, gift of the NUNO Corporation

To make chemical lace, NUNO machine embroiders nylon ribbon in original patterns onto a backing of water-soluble fabric, then washes the backing away—leaving the stitching to stand on its own as openwork “lace.” The studio adapted the method in the late 1990s from a nineteenth-century technique invented in Germany. *Shutter* began when a NUNO team member glimpsed a set of tattered accordion shutters in a shop window in Mexico and couldn’t get the image out of her mind.

Drawing for *Shutter*, 1997
Marker on tracing paper

Mockup for *Shutter*, 1997
Paper

Hanging:

Designer: Yōko Andō (Japan,
born 1968)

Engineer: Reiko Sudō (Japan,
born 1953)

For NUNO in collaboration with Fukuma
Lace LLC

Kareha (“Withered Leaves”), 1998
From the *Chemical Lace* series

Acrylic/wool/rayon schiffli-machine
embroidery on polyvinyl-alcohol (PVA)
water-soluble substrate (*suiyō sei*),
water-wash finish

Drawing for *Kareha*, 1998

Gouache on paper

Hanging:

Reiko Sudō (Japan, born 1953)

For NUNO in collaboration with Fukuma
Lace LLC

Kinugasatake (“Veiled Lady Mushroom,”
aka “Kinugasa Mushroom”), 2007, first
issued 2006

From the *Chemical Lace* series

Cotton and rayon schiffli-machine
embroidery on polyvinyl-alcohol (PVA)
water-soluble substrate, water-wash
finish

Museum of Modern Art, New York, gift
of the manufacturer

Six drawings of embroidery structure for
Kinugasatake, 2006

Ink on paper

Two sketches for *Kinugasatake*, 2006

Ink and pencil on paper

Drawing for *Kinugasatake*, 2006

Ink on paper

Mockup for *Kinugasatake*, 2006

Cut paper on paper

Drawing for *Kinugasatake*, 2006

Ink on handmade paper (*washi*)

Hanging:

Reiko Sudō (Japan, born 1953)

For NUNO in collaboration with

Katō Shishū-ten

Kami maki (“Paper Roll”), 2021, first
issued 2002

From the *Chemical Lace* series

Nylon plain-weave ribbon, Tajima-
machine embroidered on polyvinyl-
alcohol (PVA) water-soluble substrate,
water-wash finish

LACMA, purchased with funds provided
by Sue Tsao

M.2021.62.23

Hanging:

Partially finished textile for *Kami maki*
("Paper Roll"), 2021, first issued 2002
From the *Chemical Lace* series

Nylon plain-weave ribbon, Tajima-
machine embroidered on polyvinyl-
alcohol water-soluble substrate, partial
water-wash finish

LACMA, purchased with funds provided
by Sue Tsao

M.2021.62.24



Tajima embroidery machine image:
Muryō Honma (Abstract Engine Co.,
Ltd.)

Studies for *Kami maki*, c. 2002
Felt marker on paper

Studies for *Kami maki*, c. 2002
Felt marker on paper

Sketch for *Kami maki*, c. 2002
Pencil on paper

Inspiration for *Kami maki*, c. 2002
Paper

Studies for *Kami maki*, c. 2002
Felt marker on paper

Drawing for *Kami maki*, c. 2002
Felt marker on paper

Mockup for *Kami maki*, c. 2002
Paper

Studies for *Kami maki*, c. 2002
Felt marker on paper

Drawing for *Kami maki*, c. 2002
Felt marker on paper

Studies for *Kami maki*, c. 2002
Felt marker on paper

Reiko Sudō (Japan, born 1953)
For NUNO in collaboration with
Katō Shishū-ten

Mayu (“Cocoon”), 2010
From the *Chemical Lace* series

Nylon plain-weave ribbon, Tajima-
machine embroidered on polyvinyl-
alcohol water-soluble substrate, water-
wash finish
Private collection

Drawing for *Mayu*, 2010

Marker on paper

Digital production drawing for *Mayu*,
2010

Ink-jet print on paper

Mayu traces the figure-eight path a silk
worm makes as it spins its cocoon.

Hanging:

Reiko Sudō (Japan, born 1953)

For NUNO in collaboration with Enlarge Co., Ltd.

Suke suke swing shikaku (“Sheer Swinging Squares”), 2014 From the *Swing* series

Polyester plain weave (organza) ground with polyester schiffli-machine embroidery and polyester machine embroidery on polyvinyl-alcohol water-soluble substrate, stitched on polyester ground, warm water-wash finish

LACMA, purchased with funds provided by Victoria Steele

M.2020.288.36

Hanging:

Reiko Sudō (Japan, born 1953)

For NUNO in collaboration with Enlarge Co., Ltd.

Swing shikaku (“Swinging Squares”),
2008

From the *Swing* series

Cotton plain weave ground with cotton machine embroidery, and cotton schiffli-machine embroidery on polyvinyl-alcohol water-soluble substrate stitched on cotton ground, warm water-wash finish

LACMA, purchased with funds provided by Victoria Steele

M.2020.288.37

Process textile sample for *Swing shikaku*, 2008

Cotton schiffli-machine embroidery,
cotton plain weave with cotton schiffli-
machine embroidery, water-wash finish

Four sketches for *Swing shikaku*, 2008
Pencil and colored pencil on paper

Mockup for *Swing shikaku*, 2008
Paper

Process textile sample for *Swing shikaku*, 2008

Polyvinyl alcohol water-soluble
substrate with cotton schiffli-machine
embroidery

Process textile sample for *Swing shikaku*, 2008

Polyvinyl alcohol water-soluble
substrate with cotton schiffli-machine
embroidery; cotton plain weave with
cotton schiffli-machine embroidery

Reiko Sudō (Japan, born 1953) and
Tomoko Iida (Japan, born 1980)
For NUNO in collaboration with Iizuka Kigyō
Co., Ltd.

Hogushi kaede (“Printed-warp Maple
Leaves”), 1991
From the Resort series

Polyester and cotton plain weave (crepe)
with heat-transfer printed warp (*hogushi*)
LACMA, purchased with funds provided by
Sue Tsao
M.2020.288.29

Twenty-First Century *Meisen* Project

In the early twentieth century, bold, colorful *meisen*—silk cloth patterned by stencil-dyeing the threads before weaving—were the kimono of choice for modern young Japanese women (*moga*). The artisans of Isesaki made some of the most sophisticated *meisen* of all, using a secret, painstaking process to create interlocking stencil-printed warp and weft ikat patterns. By 1980, as mills turned to Western-style textiles and clothing, these vibrant textiles had all but vanished.

Three decades later, local community leaders were working to keep the process alive. In 2016, more than a dozen craftspeople—average age eighty-three—reconstructed an entire *meisen* production

line. NUNO worked with them to revive the process, producing three new patterns inspired by the city of Ise itself. However, this revival would be short-lived. In 2020, the weaving studio with specialized looms burned down—though a recent announcement that an independent craftsman is working to replicate the process suggests that there may yet be another chapter to the *meisen* story.

For NUNO in collaboration with Twenty-first
Century

Meisen Kimono Project

Stencils (*katagami*) for warp of *Aka renga*,
2016

Polypropylene stencil (*yō katagami*)
LACMA, Bernard Kester Costume and
Textiles Acquisition Fund
M.2026.132.1

Stencils (*katagami*) for wefts of *Aka renga*,
2016

Polypropylene stencil (*yō katagami*)
LACMA, Bernard Kester Costume and
Textiles Acquisition Fund
M.2026.132.4

In case:

Notebook sketches for *Aka renga*, 2016
Courtesy of the NUNO Corporation

Pre-woven warp (*kari ori*) for kimono-length textile

Squeegee for screen printing

Stencil-dye brush

Printed warp for *Aka renga*

Heddles

Reed (*osa*)

Undyed weft on board (*maki ito*)

Printed weft on board (*maki ito*) for *Aka renga*

Skein of printed weft threads for *Aka renga*

Shuttle bobbins (*kuda*) with print-dyed weft threads (*yoko ito*) for *Aka renga*

Shuttle (*hi*) and bobbin with weft threads for *Aka renga*

Unless otherwise noted, all *meisen* tools and samples in this case are collection of LACMA, Bernard Kester Costume and Textiles Acquisition Fund

Reiko Sudō (Japan, born 1953)
For NUNO in collaboration with Twenty-
first Century Meisen Kimono Project

Kimono (*kosode*), 2021
Textile: *Aka renga* (“Red Bricks”), 2016
From the *Meisen* series

Silk plain weave with hand stencil-
printed warp and weft ikat (*heiyō-kasuri*
meisen)

LACMA, gift of Jomo Shimbun
M.2025.145.1

All kimono accessories are collection of
LACMA, Bernard Kester Costume and
Textiles Acquisition Fund

Reiko Sudō (Japan, born 1953)

For NUNO in collaboration with Fuji
Chigira Co., Ltd.

Woman's Informal Sash (Nagoya *obi*),
2024

Woman's Slippers (*zōri*), 2017

Textile: *Peony Snow*, 2017

From the *Metal* series

Polyester and aluminum-coated
polyester jacquard double weave

M.2026.133.4a–b

Designer: Sayuri Shimoda (Japan,
born 1963)

Engineer: Reiko Sudō (Japan,
born 1953)

For NUNO in collaboration with Fukuma
Lace LLC

Woman's Undergarment Collar (*han-eri*)
and Sash Cord (*obi-jime*), 2024

Textile: *Stem* (aka "Phylum"), 2002

From the *Botanical* series

Cotton twill weave with cotton
schiffli-machine embroidery

M.2026.133.2, M.2026.133.5

Reiko Sudō (Japan, born 1953)

For NUNO in collaboration with Yasuda
Textile Co., Ltd.

Woman's Sash Scarf (*obi-age*) and
Sleeves for Undergarment (*han-jūban*),
2024

Textile: *Tsubo* ("Pot"), 2023

From the *Tango* series

Silk jacquard figured gauze weave (*mon sha*)

M.2026.133.3, M.2026.133.5

Reiko Sudō (Japan, born 1953)
For NUNO in collaboration with Fuji
Chigira Co., Ltd.

Woman's Informal Sash (Nagoya *obi*),
2024

Woman's Slippers (*zōri*), 2017

Textile: *Peony Snow*, 2017

From the *Metal* series

Polyester and aluminum-coated
polyester jacquard double weave
LACMA, Bernard Kester Costume and
Textiles Acquisition Fund
M.2026.133.4a–b

Designer: Sayuri Shimoda (Japan,
born 1963)

Engineer: Reiko Sudō (Japan,
born 1953)

For NUNO in collaboration with Fukuma
Lace LLC

Woman's Undergarment Collar (*han-eri*)
and Sash Cord (*obi-jime*), 2024

Textile: *Stem* (aka "Phylum"), 2002
From the *Botanical* series

Cotton twill weave with cotton schiffli-
machine embroidery

LACMA, Bernard Kester Costume and
Textiles Acquisition Fund

M.2026.133.2, M.2026.133.5

Reiko Sudō (Japan, born 1953)
For NUNO in collaboration with Yasuda
Textile Co., Ltd.

Woman's Sash Scarf (*obi-age*) and
Sleeves for Undergarment (*han-jūban*),
2024

Textile: *Tsubo* ("Pot"), 2023
From the *Tango* series

Silk jacquard figured gauze weave (*mon
sha*)

LACMA, Bernard Kester Costume and
Textiles Acquisition Fund
M.2026.133.3, M.2026.133.5

Reiko Sudō (Japan, born 1953) and
Hiroko Kobayashi (Japan, born 1960)
For NUNO in collaboration with
Yamazaki Velvet Co., Ltd., and Urase
Co., Ltd.

Koke-dera (“Moss Temple”), 1997
From the *Peek-a-boo* series

Uncut rayon velvet on polyester double-
weave ground, hand screen-printed
chemical light-sensitive resist-dyed paste,
near-infrared red-light heat (polyester melt-
off), cotton plain weave (adhered and
removed)

LACMA, gift of Susana Mercedes

Scroggins

M.2006.150.2

To evoke the famous moss gardens of Kyoto's Saihō-ji temple, NUNO began with uncut rayon velvet, screen-printed by hand with a heat-activated paste and briefly exposed to near-infrared light. A layer of cotton was pressed on and then torn away, leaving frayed velvet patches resembling moss scattered across the exposed polyester ground.

Reiko Sudō (Japan, born 1953)
For NUNO in collaboration with
Yamanashi Orimono Seiri Co., Ltd.

Kenzan-jima (“Kenzan Stripe,” aka “Stress
and Stripes”), 1997
From the *Needlepunching* series

Polyester plain weave (organza),
needlepunched
LACMA, purchased with funds provided by
Irene and Eytan Ribner
M.2020.288.9

Reiko Sudō (Japan, born 1953)
For NUNO in collaboration with
Yamanashi Orimono Seiri Co., Ltd.

Oroshigane (“Grater”), 2014, first issued
2006

From the *Needlepunching* series

Cotton twill weave (denim), needlepunched
LACMA, purchased with funds provided by
Irene and Eytan Ribner
M.2020.288.10

Reiko Sudō (Japan, born 1953) and
Hiroko Kobayashi (Japan, born 1960)
For NUNO in collaboration with Yamanashi
Orimono
Seiri Co., Ltd.

Kogire zukushi (“Scattered Small Textiles”),
2019, first issued 2017
From the *Needlepunching* series

Wool, needlepunched
LACMA, Bernard Kester Costume and
Textiles Acquisition Fund
M.2026.21.2

Reiko Sudō (Japan, born 1953)

For NUNO in collaboration with Yamanashi
Orimono Seiri Co., Ltd.

Ito midare suji (“Threadstray”), 2020, first
issued 2006 From the *Needlepunching*
series

Wool roving, needlepunched
LACMA, purchased with funds provided by
Irene and Eytan Ribner
M.2021.62.20

Struck by the snag textures a damaged
sewing-machine needle left in one of her
home projects, Sudō took up
needlepunching—an industrial process that
drives barbed needles repeatedly through
loose, untwisted wool until the fibers tangle
into a single felted fabric. Here, she laid out

lengths of colorful wool roving as vertical “warps” and loose, wavy horizontal “wefts,” then let the needles bind them into place, fixing the drift of the wool “threads” in soft relief—an open, weft-strayed surface that gives the textile its name.

In case:

Color samples for *Ito midare suji*, 2006
Wool roving, needlepunched

Needles used for *Ito midare suji*

Mockups for *Ito midare suji*, 2006
Paper

Notebook sketches for *Ito midare suji*,
2006
Felt marker on paper

Reiko Sudō (Japan, born 1953),
Yumi Yasui (Japan, born 1979),
Jun Mashiba (Japan, born 1981), and
Sachiko Kawaguchi (Japan, born 1985)
For NUNO in collaboration with Yamanashi
Orimono Seiri Co., Ltd.

Nuno tataki (“Pounded Cloth”), 2012
From the *Re-TeX* series

Mixed-media NUNO textile remnants,
handstitched with polyvinyl alcohol water-
soluble thread to polyester plain-weave
ground, wool gauze, needlepunched,
water-wash finish

LACMA, purchased with funds provided by
Sue Tsao

M.2021.62.21

Reiko Sudō (Japan, born 1953) and
Hiroko Kobayashi (Japan, born 1960)
For NUNO in collaboration with Tsuguo and
Hiruma Shearing LLC

Ubuge (“Baby Hair”), 2006
From the *Phosphorescent* series

Cotton plain weave with phosphorescent
strontium aluminate-impregnated saran
filament supplementary wefts, hand-cut
weft floats, water-wash finish
LACMA, purchased with funds provided by
Irene and Eytan Ribner
M.2020.288.30a–b

Sustainability and Reuse

In Japan, cloth was once too precious to discard: it was reused, reconfigured, and remade, an ethic known as *mottainai*—“let nothing go to waste.” That spirit runs through NUNO’s work. Elements that would typically be thrown away are instead viewed as raw materials in their own right. *Kibiso*, the coarse outer surface of cocoons that a silkworm spins first, is typically utilized as a byproduct for animal feed, soap, and cosmetics. Millworkers and artisans in the northern city of Tsuruoka work with NUNO to transform its thick, stiff texture into finer, pliable thread. Remnants of *tsumugi*, a handspun raw silk dyed in mud on the island of Amami Ōshima, are unraveled and respun to be woven into NUNO patterned textiles. Leftover NUNO scraps are

repurposed into objects ranging from coin purses to textile hangings.

Sustaining textiles also means sustaining people. Sudō spent more than three decades teaching new generations of designers, giving her university students direct access to NUNO's materials, methods, and commissions. Her work proposes that cultural continuity comes not from preserving the past unchanged, but from thoughtfully adapting it—honoring what came before while embracing what comes next.

Reiko Sudō (Japan, born 1953)

For NUNO in collaboration with Y.M. Textile Inc.

Green Fabric, 2007, first issued 2001

From the *Green Fabric* series

Biodegradable cornstarch fiber open weave
(*akiha*) plain-weave crepe (*chirimen*),
freehand heat-melted pattern

Museum of Modern Art, New York, gift of
the manufacturer

True to its eco-conscious name, *Green Fabric* is made from corn-derived fibers—though, despite the name, the first version (2001) was dyed red. The corn-based material proved so heat-sensitive that only a cold-dye process could be used. This later version is patterned with freehand heat-melted holes.

Reiko Sudō (Japan, born 1953)
For NUNO in collaboration with
Hyōdō Orimono

Re-Textiles Ōshima ito to ito (“Re-Textiles
Ōshima Thread to Thread,” aka
“Re-Textiles Ōshima Stripes”), 2003
From the *Re-Text* series

Silk plain weave (*organza*) with upcycled
and respun raw silk (*Ōshima tsumugi*)
tie-resist dyed ikat (*kasuri*) supplementary
weft patterning
Courtesy of the NUNO Corporation

Reiko Sudō (Japan, born 1953)
For NUNO in collaboration with
Hyōdō Orimono

Re-Textiles Ōshima ito to ito (“Re-Textiles
Ōshima Thread to Thread,” aka
“Re-Textiles Ōshima Stripes”), 2003
From the *Re-Tex* series

Silk plain weave (*organza*) with upcycled
and respun raw silk (*Ōshima tsumugi*)
tie-resist dyed ikat (*kasuri*) supplementary
weft patterning
Courtesy of the NUNO Corporation

In case:

Reiko Sudō (Japan, born 1953)
For NUNO in collaboration with
Hyōdō Orimono

Re-Textiles Ōshima ito to ito
("Re-Textiles Ōshima Thread to
Thread," aka "Re-Textiles Ōshima
Stripes"), 2003
From the *Re-Tex* series

Silk plain weave (organza) with
upcycled and respun raw silk (Ōshima
tsumugi) tie-resist dyed ikat (*kasuri*)
supplementary weft patterning
Courtesy of the NUNO Corporation

Reiko Sudō (Japan, born 1953)
For NUNO in collaboration with
Hyōdō Orimono

Re-Textiles Ōshima ito to ito
("Re-Textiles Ōshima Thread to
Thread," aka "Re-Textiles Ōshima
Stripes"), 2003
From the *Re-Tex* series

Silk plain weave (organza) with
upcycled and respun raw silk (Ōshima
tsumugi) tie-resist dyed ikat (*kasuri*)
supplementary weft patterning
Courtesy of the NUNO Corporation

Reiko Sudō (Japan, born 1953)
For NUNO in collaboration with
Hyōdō Orimono

Re-Textiles Ōshima mado (“Re-Textiles
Ōshima Window”),
From the *Re-Tex* series

Silk plain weave (organza) with
upcycled and respun raw silk weave-
resist dyed thread (*mushiro-kasuri*)
supplementary weft patterning
Private collection

Reiko Sudō (Japan, born 1953)
For NUNO in collaboration with
Hyōdō Orimono

Re-Textiles Ōshima mado (“Re-Textiles
Ōshima Window”),
From the *Re-Tex* series

Silk plain weave (*organza*) with
upcycled and respun raw silk weave-
resist dyed thread (*mushiro-kasuri*)
supplementary weft patterning
Courtesy of the NUNO Corporation

Honba Ōshima-Tsumugi Orimono
Cooperative Society Skeins of upcycled
and respun Ōshima *Tsumugi* thread,
late 20th century

Threads used to make *Ōshima mado*
Silk weave-resist dyed thread *mushiro-*
kasuri

Reiko Sudō (Japan, born 1953)
For NUNO in collaboration with
Katō Shishū-ten

Tsugihagi (“Patching”), 2021, first issued
1997
From the *Re-TeX* series

Mixed-media NUNO textile remnants
adhered to polyvinyl alcohol water-soluble
substrate and top with rice paste, cotton
Tajima-machine embroidery, water-wash
finish

LACMA, purchased with funds provided by
Sue Tsao
M.2022.229.6

Tsugihagi (“Patching”) is made from NUNO
remnants arranged into a patchwork,
stitched down by an embroidery machine

onto a water-soluble backing, then soaked so the backing dissolves—leaving the remnants joined into a single new cloth held together by embroidery stitches alone. The title refers to the practice of patching worn clothing, and the technique extends NUNO's burnout and chemical-lace methods to a sustainable end.

Reiko Sudō (Japan, born 1953) and
Tomoko Iida (Japan, born 1980)
For NUNO in collaboration with
Katō Shishū-ten

Nuno kasane (“Layered Cloth”), 2019, first
issued 2005
From the *Re-TeX* series

Mixed-media NUNO textile remnants
adhered to silk plain weave (organza) with
rice paste, and adhered to polyvinyl alcohol
water-soluble substrate with rice paste,
cotton Tajima-machine embroidery,
water-wash finish

LACMA, purchased with funds provided by
Sue Tsao

M.2020.288.38

Kibiso

A silkworm spins its cocoon from the outside in, beginning with *kibiso*—the protective outer layer that provides the worm with insulation, UV protection, and water resistance. Because these tough, irregular fibers are too hard on looms, *kibiso* is typically used only as a by-product. But visiting one of Japan's last operating silk mills in Tsuruoka, Yamagata, Sudō noticed a heap of stiff *kibiso* strands in a corner—and was certain she could turn them into something extraordinary.

The challenge was the material itself, which was too coarse to behave like ordinary thread. NUNO began by asking retired weavers to hand weave or knit bags and hats, and traditional sandal-makers to use

the fibers as they would rice straw.
Eventually, a mill technician found a way to comb *kibiso* into finer filaments—which, alone or blended with hemp, cotton, or wool, yield everything from nubby, textured cloth to fabrics refined enough for clothing.

Reiko Sudō (Japan, born 1953)
For NUNO in collaboration with
Matsuoka Co., Ltd.

Kibiso Cuts (aka “Kibiso Not Knots”), 2015
From the *Kibiso* series

Silk plain weave (organza) with silk *kibiso*
supplementary weft patterning, hand-cut
weft floats

LACMA, purchased with funds provided by
Victoria Steele

M.2020.288.31

Reiko Sudō (Japan, born 1953)

For NUNO in collaboration with Matsuoka Co., Ltd.

Kibiso mado (“Kibiso Window”), 2008

From the *Kibiso* series

Raw silk jacquard weave (organza) with silk *kibiso* supplementary weft patterning,
hand cut

Courtesy of the NUNO Corporation

Reiko Sudō (Japan, born 1953)

For NUNO in collaboration with Matsuoka Co., Ltd.

Kibiso Yura Yura (“Kibiso Slink”), 2008

From the *Kibiso* series

Raw silk dobby plain weave (organza) with
silk *kibiso* supplementary weft, hand cut
Courtesy of the NUNO Corporation

Reiko Sudō (Japan, born 1953)

For NUNO in collaboration with Matsuoka
Co., Ltd.

Itomaki kibiso (“Thread Spool Kibiso”), 2008

From the *Kibiso* series

Raw silk plain weave (organza) with silk
kibiso supplementary weft patterning

Saint Louis Art Museum, gift of Tsuruoka
Fabric Cooperative

In case:

Silk *kibiso* samples

Spools of silk thread

Bobbins with silk thread

Reiko Sudō (Japan, born 1953)
Swatchbook of Japanese striped
(*shima*) textiles, 2009

Swatchbook of Japanese striped
(*shima*) textiles, late 19th–early 20th
century

Illustration for *Kibiso shima to suji*, 2008
Paper printout

Drawings for *Kibiso shima to suji*, 2008
Ink on paper

Preparatory drawing and mockup for
Kibiso shima to suji, Marker on paper,
hand-manipulated

Weaving graph for *Kibiso shima to suji*,
2008
Paper printout

Sample of *Kibiso shima to suji*, 2008
Silk kibiso and cotton double weave

Silk reeling at Tsuruoka Silk Co., Ltd.
Kibiso shima to suji production at Matsuoka Co., Ltd.
Film: Muryo Honma (Abstract Engine Co., Ltd.)

Reiko Sudō (Japan, born 1953)
For NUNO in collaboration with Matsuoka Co., Ltd.

Installation of *Kibiso shimo to suji* (“*Kibiso* Stripes and Lines,” aka “*Kibiso* futsu Crisscross,” “*Kibiso* Double Crisscross”),
2019
From the *Kibiso* series

Mixed media
Courtesy of the NUNO Corporation

Installation components:

Rotating silk cocoon frame with silk cocoons
Bundle of *kibiso* ends (*ogara mitoshi*)

Kibiso raw silk skein

Kibiso 500-denier skein

Kibiso 5000-denier skein

Textile under loom tension

Finished textile removed from the loom

The NUNO Shop

In 1984, NUNO opened its first shop in the basement of the newly built AXIS Design Center, in Tokyo's lively Roppongi district. The original space—re-created here—displayed the bold black, white, and indigo textiles of Jun'ichi Arai, who had invited Sudō to join his new venture the year before, alongside textiles he collected from across Africa, Asia, and the Americas as inspiration for his own weaving. From the start, the shop was less a boutique than a gathering place, drawing designers, architects, and artists into NUNO's world.

NUNO's flagship store remains in the same Roppongi location, enlarged since its opening and still a fixture of Tokyo's design community. This space is a working shop,

too: the colorful textiles and goods on its shelves reiterate the fundamental idea the company began with—that extraordinary cloth belongs not only on walls, but as part of people's daily life.