Ever since I was young, I have been influenced by fashion and how clothing allows people to express individuality. Growing up, I often read magazines and browsed fashion collections online, admiring the work of different designers and brands. As I delved deeper, I became drawn to Japanese fashion, which often showcases the expression of subcultures such as Harajuku/ura haru, Punk, and Gyaru. Through this interest, I discovered the Hyoma Doll, a physical plush produced by the avant-garde Japanese fashion brand 20471120. The doll caught my attention, as rather than being a toy, it was used as a mannequin to display the manifestation of the brand's ideas, embodying individuality and experimentation.

The avant-garde Japanese fashion brand 20471120 was founded in 1992. The Hyoma Doll first appeared in the mid to late 1990s as part of 20471120's clothing collections in Harajuku. Created by designer duo Masahiro Nakagawa and Lica Azechi, the doll features a cartoonish and animal face with the text “Sex” and “バイオレンス” printed on its cheeks. Its body, rather than being animal-like, resembles that of a robot with mechanical limbs. The doll was originally seen in archival examples printed on jackets, sweaters, and uniforms, often reflecting ideas of non-conformity and commentary about consumerism. Later, the doll was produced in a three-dimensional form, allowing it to become a physical representation of the brand's artistic vision.

What fascinates me most about the Hyoma doll is how it connects to Japanese youth culture. For years, styles such as Harajuku and Gyaru have long showcased bold self-expression and nonconformity. The doll embodies these ideas and values in a miniature form. The provocative text on the doll's cheeks, rather than supporting or condoning any behavior, is used to create a visual impact and challenge existing expectations. Throughout its history, the doll has been featured in different collections. Dressed in different outfits to represent or provide commentary on current issues such as consumerism, recycling, and the fast-moving fashion scene. The doll also reflects elements of youth pop culture, often wearing outfits referencing series such as Evangelion in 20471120s 1997 collection “Yikes.” Its design demonstrates how Japanese youth fashion blends pop culture, experimentation, and expression into its physical objects.

Through the Hyoma doll, I see how fashion can be more than just clothing. Fashion and, in this case, the doll can be used to communicate culture, creativity, and identity. It shows how something as common as a doll can represent both personal style and broader cultural trends. It represents the collaboration of Youth Rebellion and experimental fashion, illustrating how even small objects can tell a story about the people and culture that created them. By studying the doll, it has helped me deepen my understanding and appreciation for Japanese fashion. It

enlightened me on the ways that clothing and adjacent objects communicate ideas, challenge norms, and express the spirit of youth culture. It goes to demonstrate how objects can carry meaning, expressing the ideas of people and the ever-evolving world around them.