

WEERSLAG VAN HET GESPREK VIA DE E-MAIL TUSSEN MISAKO NAKAHIRA, CHRISTINE VAN DER HEIDE EN CORA WEIJSENFELD IN DE PERIODE NOVEMBER 2022 TOT FEBRUARI 2023

De gesprekken zijn gevoerd in het Engels, via een vertaalmachine. Het is natuurlijk mogelijk dat wij elkaar daardoor niet altijd helemaal goed hebben begrepen, maar het is toch fascinerend dat zij en wij in onze moedertaal kunnen schrijven en elkaar toch verstaan.

Dear Cora,

Nice to meet you.

My name is Misako Nakahira.

Thank you so much for calling on me regarding the interview for the Dutch magazine.

I greatly appreciate your interest in my work.

What kind of interview? I would so much like to know more details.

Best regards.

Misako

中平 美紗子 / Misako NAKAHIRA

Dear Misako,

I spoke with my colleague Christine and we would like to try to have a conversation with you by email. That means I won't send you a list of all the questions we have, but start with one item. If you want to respond to that, I'm sure we will have new questions (as would happen in a conversation). Feel free to submit questions to us as well.

Topic 1: education

We read that you were educated at Kyoto University.

Was this at the Kyoto City University of Arts?

Can you tell us what kind of university this is? Is it more art education or more design education, and when /how much did it focus on textiles/weaving?

Was there a focus on learning weaving techniques.

In the Netherlands students are often directed to create certain kind of work, you're not totally free to make what you want. How was that during your study?

We are looking forward to your response.

Best regards,

Christine and Cora

Dear Christine and Cora,

Thanks for your reply.

I agree with Christine and Cora's excellent suggestions !

Topic 1: Education

I studied textile at Kyoto University of the Arts* formerly known as Kyoto University of Art and Design.

Kyoto University of the Arts is a four-year private university and has a history of about 30 years as a university.

The university features crafts, contemporary art, design, architecture, fashion, film, and theater.

There are courses in various fields related to the arts, taught by lecturers who are at the forefront of their fields. It can be said that the university is constantly changing with the changing times.

The Textile Course is part of the Department of Arts and Crafts, with a class size of about 30 students per year.

In the first and second years, all students learn basic techniques of dyeing and weaving.

In the dyeing class, students learn three ancient dyeing techniques and screen printing, and in the weaving class, they learn three foundation weaving, tapestry, silk, and ikat.

In the third and fourth year, students decide on a specialty and begin working on it in earnest.

The term "textiles" covers a variety of fields, including traditional crafts, interior textiles, and contemporary art. Students must ultimately choose one method of expression. For this reason, students need to know a wide range of expression methods, so they learn basic dyeing and weaving techniques in the first two years. After that, students can work relatively freely. The teacher in charge assists the students so that they can create as freely as possible.

I believe that the time for students to learn technology is a time for them to "get to know themselves." This is because by making things with their own hands, in addition to learning technology, they can take the time to get to know themselves deeply. I hope that students will take the time to find ways to express their interests.

In my case, I first entered the college because I wanted to study dyeing (I didn't know much about weaving at that time). However, during my two years of studying various techniques of dyeing and weaving, I encountered weaving. In Japan, many people imagine "kimono" when weaving are mentioned. In fact, I too had only the impression of a kimono when I thought of weaving. But, when I learned about tapestry techniques, I interested in the artistry of tapestry.

Later, I decided that four years of university wasn't enough time to learn, so I studied weaving in graduate school for two years.

What do you start learning about weaving in the Netherlands?

From technique? Or from philosophy?

I would like to know about the current situation in the Netherlands regarding educational methods in weaving.

It has been a long story and I look forward to continuing the conversation.

Best regards,

Misako

Answer to Misako Nakahira from Christine van der Heide
Textile and weaving education in the Netherlands.

History:

Compared to Japan there is not much structural attention for textile craft techniques in the Netherlands. There are few traditional costumes left which are still regularly worn. Most of our costumes were worn by farmers and fishermen in the countryside. Fabrics that you see used in the clothes are often Indian chintz and checkered and striped fabrics.

For example, a Dutch traditional fabric pattern is Staphorster Stipwerk.

<https://www.modemuze.nl/collecties/vrouwenkraplapp-met-stipwerk-staphorst-1935%E2%80%931955> <https://www.modemuze.nl/>

<https://www.europeana.eu/nl/collections/topic/55-fashion>

Until 1974, girls learned useful crafts in primary school. Useful crafts mainly meant that you could repair simple clothing yourself, techniques were mainly knitting, darning, crochet, embroidery and sewing. <https://www.modemuze.nl/collecties/kinderschort-van-blauw-wit-geruit-katoen-met-borduursel-rood-oefening>

In the sixties and seventies there was a lot of attention for the Hippie culture and, for example, a lot of wool was spun by hand, knitted, woven and dyed with vegetable dyes. There were many books on these techniques and courses at creativity centers. You often had to make trendy clothes yourself because they were not yet for sale.

Many weaving circles were also founded during this time and allowed for the sharing of skills and enthusiasm for the technique.

1974 The national Weaving Contact Federation was established:

<https://www.immaterieelergoed.nl/en/weven>

Reorganization, In 2007 the Weaving Network was founded to join forces, the association now has 1500 members. It publishes the Weven magazine.

Louet a wellknown Dutch loommaker is an example of the industry that originates from this moment in time that was very important for weaving in the Netherlands. I work on a 8 shaft Louet tableloom and a 16 shaft Ashford tableloom. <https://www.louet.nl/2020/09/03/45-years-of-louet-2/?lang=en&v=796834e7a283>

In the 1970s, the focus at art academies shifted from textiles to fashion, students and teachers no longer had much interest in labour-intensive techniques such as weaving. At least not at the art academy in Enschede, which I attended from 1974-79.

<https://www.christinevanderheide.com/about>

Enschede in the east of the Netherlands was, until the seventies, a city where textile industry was the main employer for most people. The past of this textile city was thrown into the trashcan. Old machines from the factories were sold to countries where wages were low.

And cheap was important at that time! Fashion was designed in the Netherlands but produced in the Far East. <https://en.enschedetextielstad.nl/about-us/>

Since the nineties interest in traditionally made products grew here and was promoted by, among others, trend forecaster Li Edelkoort with her non-profit organization Heartwear, which was founded in 1993. <https://www.edelkoort.com/gallery/>

My daughter went to the Gerrit Rietveld Academy department TXT in Amsterdam in 2014. This department is comparable to the education you received, but more philosophy-driven. At the start of this century the appreciation for traditional techniques such as weaving was very high again, but also in an experimental way.

University of fine arts and design Gerrit Rietveld academy Amsterdam

How do students learn to weave: <https://rietveldacademie.nl/en/page/16596/a-book-about-weaving-by-txt-1-students>

The weaving studio of Het Bauhaus is a great source of inspiration for textile education at Dutch academies. <https://www.artsy.net/article/artsy-editorial-women-weavers-bauhaus-inspired-generations-textile-artists>

Most of the art academies in the Netherlands are state-subsidized courses and therefore the funding of the courses is an important point to let students work very independently.

After a 4-year bachelor's degree, the student can continue with a 1 to 2-year master's degree. An entrance exam must always be taken. Many students first do a preliminary phase to get a better idea of their possibilities and the art education.

In the Netherlands, a student is entitled to receive student finance for 1 study and to pay a basic tuition fee, after the first study the rate for tuition fees will increase. Most students therefore have to make the right choice for a study in one go, which is a pity because that does not always lead to the best students. Most students have to work during their studies to make ends meet.

Following a high-cost private course is not a standard path for Dutch students.

But we do have a lot of international students who will have to pay much higher fees.

The Weaving Network.

An important aim of the Weaving Network is to interest the young generation more in the weaving craft, and to establish contact between experienced and novice weavers so that they inspire each other and meet a need created by the disappearance of lessons in traditional craft techniques.

In the Netherlands there is a kind of a friction between Art, Design and Craft. Art is seen as more important than design and craft is seen as just a skill. Artisans know better!

For a long time Textile was the domain of Female artist and makers and therefore not so appreciated as "real" Art and Design.

Today a lot of Male artist use textile as a medium for their work and that seems to make it more valued. There is still a lot that has to change before the work of all artist and artisans will be equally treasured.

The question of whether it is better for students to first delve into techniques and acquire skills in them before they develop concepts themselves cannot, I think, be answered with an unequivocal answer. I want to advocate for young children in primary and secondary education to do much more handicrafts, with many different materials and techniques, so that they become much more aware and appreciate the origin and manufacturing process of the products that surround us, and to make them more aware consumers. And moreover, it is very good for your development to learn to make something with your hands!

New question for Misako Nakahira

In your interview, in Warp&weft magazine, your talking about “woven color” a very nice way of calling the influence of 2 or more colors in a weave.

Are there weave structures and colors that gives you better results then others?

Do you have a preference.

Do they tell different stories?

Are colors important in your work?

New question for Misako Nakahira

Optic illusions is the theme of our magazine this time, we recognized it in your work with the yellow and orange white stripes.

How important is it for you to have a topic like this one when you start developing new work.

Do we have to understand it?

Dear Christine and Cora,

Thank you for sharing about textile history and education in the Netherlands. It was very informative! My answer about education is only my personal experience. There are other universities and schools where you can study textiles in the Kansai area, where the University where I studied is located. There are several institutions outside of the Kansai area where you can study textiles and weaving, but I would like to introduce some institutions in the Kansai area where you can study textiles.

KCUA - <https://www.kcuu.ac.jp/arts/craft-dyeing/>

KSU - <https://www.kyoto-seika.ac.jp/edu/art/textiles/index.html>

KTS - <https://www.kawashima-textile-school.jp/>

In Japan, there is perhaps a greater emphasis on technology, as many traditional techniques and other skills are still in use. Textiles are generally considered to fall into the realm of crafts, but in the 1970s and 1980s, there was a movement to revitalize textiles in the field of contemporary art. Many Japanese artists presented their works in the field of contemporary art. In recent years, there has been an increase in the number of free textile works by individual artists, and the idea of strictly dividing the field seems to have relaxed.

Incidentally, at the university to which I belong, a variety of people are involved in textiles as lecturers, including craftsmen who carry on traditional techniques, artists active in contemporary art, and designers who run textile brands. This allows students to take their work in a variety of directions. However, due to the decrease in the number of educational institutions where students can study textiles and the declining birth rate, the number of young people who want to be involved in textiles is decreasing. (Incidentally, the university where I work is a private university, so tuition is expensive.) when I was a student, I also used scholarships.

Thanks for reading my interview with Warp&Weft magazine.

About "woven color." When I first learned weaving, my teacher told me that there is an "woven color" in textiles. In Japanese, it is called "Ori Iro. I believe that "ori-iro" is different from colors mixed with paints, and is an expression unique to weaving that appears when threads and yarns overlap in the weaving process.

Originally, a structure in which the warp and weft yarns overlap vertically (e.g., plain weave) would be more suitable for expressing woven color. I think that combining colors with strong light and dark tones also gives a stronger sense of the overlapping layers.

I use the tapestry technique (weaving a pattern using only the weft threads) to create my works, I consider the composition and colors so that the restrictions of the technique and the image of the work fit well together.

About "illusion". From here, I would like to talk about something that is connected to the theme of my work. I have been working with stripes for about three years now. I was inspired to weave striped works by my life in the coronavirus pandemic.

I'm going to talk about how I spent the year 2020. In Japan, the new school year begins in April. Face-to-face classes are banned at universities and all classes are now offered online. This meant that I had to live a life that no one had expected, and I remember that I was very busy preparing for online classes at the time anyway. It was difficult to do everything online because I couldn't meet people face-to-face, but I just tried my best to make sure the classes were safe and sound.

Later, information about the coronavirus gradually came to light, but people were still forced to keep their distance. It was then that I read "Michel Pastoureau, "The Devil's Cloth," A History of Striped and Striped Cloth.

I was strongly inspired by the words, "Stripes give order between people and space," and by the figure of people who maintain a certain order and form lines in their daily lives. He believed that this figure was the striped pattern of our time, and began to create striped works of art.

In my first piece, I wove a square tapestry with a stripe motif; when I wove my second piece, society was still at the mercy of the coronavirus. At the time (late 2020), society was in chaos, with so much information flying around that it was hard to know what the right decision was.

Have you ever heard of the phenomenon known as "echo chambers," where people who share the same opinion are amplified on social networking sites, and as soon as they clash, a violent clash occurs? People who never meet in person engage in various discussions on social networking sites, sometimes clashing with each other in conflict, creating the illusion of intersecting stripes that do not even overlap. Therefore, I conceived of a figure in which order intersects and two stripes are superimposed.

About "colors." The reason for using yellow and orange in the current series is that those colors contain the meaning of "alert". In Japan, yellow is often used for motifs (e.g., signs, advertisements, etc.) that require some attention. The striped pattern is also a reminder pattern to distinguish between good and bad things, so we wanted to use a color with a similar meaning.

Are yellow and orange used as such in the Netherlands? And do they have any special meaning? Another question. I would like to know what kind of things stripes are used for in daily life in the Netherlands, not only for clothes.

Winter is in full swing in Japan.

Please take care of yourself.

Misako

Dear Misako,

Thank you for your answers!

We tried to give answers to your questions and made some new questions for you.

We really enjoy corresponding with you like this.

Christine has done most of the work, but is now very busy so she asked me to send you this email.

We look forward to your response.

For now, have a peaceful and happy New Year!

Warm regards, Christine and Cora

'in what kind of things stripes are used for in daily life in the Netherlands, not only for clothes'.

The first thing that comes to mind are the zebras, this is how we call a crosswalk.

- and the red/white ribbons to mark off something. Apparently stripes attract more attention than a plain colored ribbon.

- The Dutch people do not like to stand in a queue, for example when they are boarding a bus, but only on the moment the bus arrives, because you simply cannot all board at the same time.

However, it may well be that a person jumps the queue, very annoying! Especially now that it is so busy on the train, people no longer adhere to the rules of courtesy, they cross a border / line. They push ahead.

- Barcodes on the items in the store. Can be used internationally, maybe it's a language?

- We have proverbs with stripes in them:

- o Standing on your stripes : the stripes on a uniform that reflect the rank (pull rank)

- o draw a line under something . close something.

- Tight lines/furrows in the soil for more efficient sowing and harvesting.

- Lined scriptures Help with organization

- Our national flag consists of 3 horizontal stripes red, white and blue. during the farmers' protests, the flag was hung upside down by the farmers, a cry for help. Other protests are also "supported" by the inverted flag.

- In weaving it is the first and easiest pattern you can make.

- camouflage



Are yellow and orange used as such (alert) in the Netherlands? And do they have any special meaning?

We have codes for the weather.

Code yellow = be alert, possible risk of dangerous weather

Code orange = be prepared, high risk of hazardous weather with risk of damage and nuisance

Code red = weather alarm, the weather situation can cause so much damage and nuisance that it can be socially disruptive.

Orange is our national color, our royal family is of the House of Orange. All national sports teams have an orange outfit.

So the real pure orange always has that association. On King's Day, many people walk around in orange.



Orange and yellow mainly have a positive connotation. With yellow I also think spring, many spring flowers are yellow



Questions for Misako in follow-up to your answers from topic 2 Your weaving

To the question about optical illusion, you answer with an explanation about your choice for weaving stripes and how you represent the illusion of both togetherness and quarrels in an echo chamber in your piece of work. Did we understand that correctly?

Have you already made more work where that or another illusion has been incorporated?

You write: "The stripe pattern is also used to distinguish between good and bad things, so I wanted to use a color with a similar meaning."

Is the stripe pattern used for that in Japan, or is it in Pastoureau's book?

Can you further explain this?

Christine says: I read a summary of the book Devils cloth, very interesting how Pastoureau from history shows us the meaning of striped clothing and then how it has you as a maker and a artist, gives you ideas and starts your design process. And sometimes brings you on a completely different path. Does the book also have that function for you?

Your comment about Echo Chambers got me thinking. Here in the Netherlands it seems that we are getting one crisis after another on our plate, it started with the Covid and in the last year the war in Ukraine has also brought us the energy crisis. Many people do not yet know what that will mean for them financially. Every day bad news in the newspaper also makes you think that some people prefer to stay in their own bubble. It seems that there are no solutions.

New questions, subject 3 Culture

For us Westerners, Japanese textile art seems to be in a completely different tradition than Western textile art. Do you also feel that separation?

Are techniques and design the property of a culture?

Can a Western maker/artist use a Japanese technique? For example, I often work with Katazome stencils, and technic but I use my own visual language.

With Japonism, a movement between 1872-1941, many Western people became acquainted with Eastern art and craftsmanship, and it was loved very much.

Now we speak of the Japandi trend, a mix of Japanese and Scandinavian minimalism

Does Japan pay attention to Western trends?

My, Christines, brother was in Kyoto in spring 2020 working for the artist Marian Teeuwen on a project, maybe you saw something about it? You can read about it:

[https://medium.com/masas-design-reviews/art-review-destroyed-house -kyoto-29512ce3b64](https://medium.com/masas-design-reviews/art-review-destroyed-house-kyoto-29512ce3b64)

In this project, the difference in culture sometimes came to the fore.

Eloise Rapp writes that devotion/care is a central characteristic of crafts in Japan, including weaving. Do you experience it that way too, is it important to you? And how does that manifest itself for you? Based on the question above, would you (be able/want to) have your work carried out by someone else (if you had the means)

What relationship does your work have with traditional Japanese techniques and how do you translate the traditional skills into an interpretation in the present.

For example, would you like to work with a digitally controlled Jacquard loom?

Here's an addition to an earlier question about tradition in the Netherlands, I found these nice documentaries:

<http://www.fragmentsof.com/community-dressing.html>

It's made by a young fashion designer who is fascinated by traditional costumes and translate them in a very personal way

Answers, topic 2 Your weaving

Supplement to the question about "illusion"

I think I have not explained the technical aspects well enough, so I will use my works as examples to explain.

For example, "crossing," created in 2022, is a work that strongly expresses illusion. I imagined the stripes as "human order" and the way they collide and reverberate with each other. This work was produced using a horizontal loom with a spelling and weaving technique. The warp is made of ramie and the weft is made of woolen spun yarn. (After experimenting with different types of weft wool yarns, I chose a spun wool yarn that could clearly express the pattern.)

The work is divided into three parts, woven separately and joined together. The overlapping yellow and orange stripes are made by twisting two colors of yarns together to create an intermediate color.



2022 《 Crossing 》 Solo Exhibition 「 Crossing 」 gallery approach H165×W240×D0.6cm

Towels," also presented at the exhibition, is a single piece of woven fabric without any joints. The point of the work is that there is no superiority or inferiority between the two striped patterns. There is an illusion that the stripes (The human order) overlap (fuse), but in reality, they may simply be stripes without overlap. It is left to the viewer to interpret this.



2022 towels-Y-towels-Solo Exhibition 「crossing」 gallery approach W85.5×H104×D0.3cm
W90.5×H97.5×D0.3cm

About Pastoureau's book.

Stripes are also used to distinguish the good from the bad" is a phrase from Pastoureau's book, and I thought it was a Western use of stripes. I wanted to include the meaning of distinction in my work, so I chose the Western meaning. In my interpretation, if Western stripes are "separating stripes," Japanese stripes are "connecting stripes. Japanese people enjoyed the simple and steady stripe pattern and loved the endless stripes.

<https://www.motoji.co.jp/blogs/reading/shima202201>

Another difference between the use of stripes in the West and Japan is that horizontal stripes were the norm in the West, while vertical stripes have developed in Japan. This is deeply related to the Japanese kimono culture. The kimono is a very simple and lean garment made of a single piece of cloth. It takes about 13 meters of fabric to weave one piece of cloth, and the vertical stripe pattern was adopted for its quick weaving efficiency.

Kimonos with stripes were worn as daily wear by everyone from aristocrats to peasants. In terms of time, the Edo period is said to have been the peak of this trend. In this period, there was a unique aesthetic sense called "iki. ✕In English, it is similar to the meaning of "chic".

At first glance, "iki" striped patterns were plain and unobtrusive. It was composed of very thin lines and had an infinitely amplified expression and profundity.

In order to popularize striped cloth to a wider audience, the vertical stripe pattern, which could be mass-produced efficiently, was advantageous, and the ease of arrangement was also attractive. This is not from the Edo period, but "Banshu-ori" from the Banshu region of Hyogo Prefecture. There is a sample book of several hundred different stripe patterns. We can feel people's attachment and energy to this simple cotton cloth used for daily wear.

<https://blog.goo.ne.jp/yusura21/e/804bfdafb03829c244f0da3c14fd82b5>

As I will discuss later, around 2020, when I began working with striped patterns, my work was at a turning point. I had been focusing on Japanese materials and weaving textiles using Japanese paper. However, I wanted to forge a philosophical element in my work, and I wanted to renew my work at some point. At that time, society was plunged into the COVID-19 pandemic, and I read Pastoureau's book while living in isolation. I was of course aware of the history of stripes in Japan, but I was also interested in the way stripes were used in the West. If I had not encountered this book, I would not have woven stripes.

Answer, topic 3 Culture

The question, " For us Westerners, Japanese textile art seems to be in a completely different tradition than Western textile art. Do you also feel that separation?"

I don't feel separation between Western and Japanese textile art.

(Incidentally, in Japan, there is sometimes a gap between craftsmen and artists of traditional techniques. Also, not only in traditional techniques, but also in the art scene, there is a categorization to sell works, and I sometimes feel a gap between the two. I don't like such strict categorization. I wish both creators and viewers of artwork could connect textiles and art more freely :). I believe that technique and design are the unique culture of a country. That is why I feel hope that we can learn about each other's differences and that new techniques will develop based on our own interpretations.

The question, " Is Japan paying attention to trends in the West?"

I think Japanese people are very interested in Western culture and sensitive to Western trends. Like my parents' generation, I feel that there is a vague yearning for the West. Often, Western goods and fashion brands land in Japan, and people love their innovative shapes and use of colors that are not found in Japan. I feel that there is a particular difference in the use of color. I think this is fundamentally related to the environment in Japan and the West, and I am very much inspired by the use of color in the West.

How do people in the Netherlands feel about Japanese ideas and Japanese culture?

I was not aware of Marian Teeuwen's project, but she had a wonderful residency project at the Corona Disaster. The work is very nice and interesting article. Thank you so much.

The question, "Can Western makers and artists use Japanese techniques?"

I think it is possible as far as technique alone is concerned. However, for example, even if the same person uses the same technique to make a product, the product made in Japan will not be exactly the same as the one made in the West. This is because the local environment (climate) has a great deal to do with it.

It depends on what kind of technology is used, but at least if the technology is closely related to the environmental characteristics of the land, there will be a big difference. (Of course, this is also true in the Netherlands). Japan has four seasons and a way of making things that is close to the natural environment.

Also, Japanese people are very sensitive to "materials. It is sometimes more important than color or shape. I often think that in terms of any aspect of clothing, food, and shelter, it always shows an awareness of the materials. Therefore, there are certain qualities that can only be made in a particular region, and even if the same techniques are used, they will evolve in their own unique way. I like to see such an evolution of manufacturing.

I watched the documentary on community-dressing. I thought it was very impressive that someone like him is working to interpret and reorganize his own culture in a unique way.

The question, "Based on the question above, would you (be able/want to) have your work carried out by someone else (if you had the means)

I would like to do every process by myself as much as possible. This is because I have no concept of mass-producing my works and I feel it is my policy to create one-of-a-kind hand-woven pieces. In the future, depending on the scale of the work and the conditions of the exhibition, I may have to change my approach, but I would like to be flexible.

The question, "What relationship does your work have with traditional Japanese techniques and how do you translate the traditional skills into an interpretation in the present. For example, would you like to work with a digitally controlled Jacquard loom?"

This question is not easy to answer. My work is constantly changing. I dare not make my current work with traditional Japanese techniques in mind. As I mentioned earlier, I used to use Japanese paper. That was because I had a policy of wanting to use uniquely Japanese materials. However, there was an event that made me dare to stop doing so.

A few years ago, there was an incident like this. I visited a washi production area to obtain materials, saw washi craftsmen at work there, and talked with them. Seeing their work, I felt that what I was doing was half-hearted, both technically and conceptually.

The washi craftsmen are very respectful of nature and live with it. In Japan, with its four seasons, the weather can be harsh and changeable, with earthquakes, typhoons, heat waves, and cold waves. No matter how advanced technology is, nature always has the upper hand. They respect even that and work nonchalantly, following nature. It occurred to me that the Japanese craftsmanship comes from their unwavering discipline even in such a harsh environment. Perhaps this is the "devotion/care" that Eloise was describing.

From the perspective of craftsmen engaged in traditional Japanese techniques, my work is still only an amateur. So now I am working on a piece that is not concerned with traditional techniques or Japanese elements. I am sure that the Japanese elements in my work are parts of my work that appear without my awareness. Since I am in the middle of this process, I cannot give a clear answer yet about my interpretation of traditional techniques. (I am taking a break from Washi work at the moment, but I intend to resume it again at some point.)

By the way, have you heard of Eloise Rapp?

<https://eloiserapp.com/2018/12/26/intuitive-thread-the-beauty-of-process-in-japanese-textiles/>

Perhaps you have read this article? I participated in this exhibition in 2018, curated by her. For more information about my work with washi paper, you can read about my work in her article. My work then was quite different from what it is now, but I hope you enjoy it as well

Dear Misako,

How nice that you answered us so comprehensively!
Given time, we need to complete our "conversation".

I therefore have the following last questions for you:

In your last mail you write about your work crossing : 'using a horizontal loom with a spelling and weaving technique'. I think it is because of the translation but what kind of technique is it? Is it tapistry or something else.

The last question for the interview is:

What are your wishes and plans for the future.

I am going to write an article of about 950 words from all the information you sent us. I hope to send that to you around Februari 8.

We also would like to post the full text of our email exchange on the website www.weefnetwerk.nl. If that's okay with you, of course.

And, last but not least: you are always welcome to keep asking us questions.

We love to hear from you again!

Kind regards, Cora and Christine

Dear Cora and Christine,

Regarding my hopes and plans for the future.

I have plans to do a residency in Australia this year, and I am very excited to finally be able to work in earnest overseas.

I would like even more people to know about my work in the future, and I would like to interact with various people through tapestry.

I am sure that my work will continue to change, and I would like to grow with it through various experiences.

I am looking forward to seeing you all in Netherlands someday, along with my work.

I am excited to see what the article will be about. You are welcome to publish the full text as well.

Finally, I am extremely grateful to both of you for reaching out to me.

I enjoyed our conversation for about two months. Thank you so much.

Actually, I am planning to move my studio to Kyoto by the end of this year.

If you have a chance to visit Japan from the Netherlands, please let me show you around Kyoto.

I look forward to working with you in the future.

Misako

2023年2月3日(金)