

# WHITE CONDUIT PROJECTS

## “Threadflux”

Opening: Wed 1 July 6 - 8:30 pm

2 July - 1 August

**Januario Jano, Misako Nakahira, Richard McVetis,  
Sara Impey, Sato Sugamoto, Taku Hisamura**

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"Threadflux" is an exhibition by six artists who, taking as their starting point hand-crafting techniques such as knitting, embroidery, and assemblage, weave contemporary statements using fibres and textiles. Each artist investigates the textures inherent in their materials, the traces of seams and joins unsettling the boundary between craft and contemporary art. The works make the creative process visible, evoking tactility and the passage of time for the viewer, while questioning how memory and social context are woven through materials.

"And of his craft he was a carpenter;  
With alle the craftes that he couthe or knewe;  
And with his craft and with his subtle gyle..."

This is a passage from The Miller's Tale, from Chaucer's *The Canterbury Tales*, describing the craftsman's skill and cunning. The word "craft" is an everyday term that nevertheless carries a kind of magic – a word with a history.

Tracing its semantic shifts in English, from the ninth to the eleventh centuries “craft” meant "strength, ability, skill"; in the twelfth to the fifteenth centuries it came to include "occupational skill", as well as "deceit"; in the seventeenth to the nineteenth centuries thinkers such as Thomas Hobbes and John Locke, as well as texts on economics used “craft” to mean "skill, artisanry" and, metaphorically, "craftiness", and during the Industrial Revolution craft was positioned in contrast to factory production. In the nineteenth to the twentieth centuries, with the Arts and Crafts movement, craft came to be identified with the value of the handmade and the artisanal.

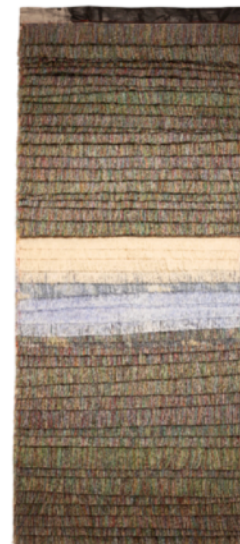
Because the sense of the term has shifted fluidly over time, craft continues to be a focus in contemporary art. One reason for this is that digital production tends to rely on short-term stimulation and can provoke anxiety about originality and ethics. By contrast, handiwork that engages the tactile senses and prolonged attention deepens the quality of attention and enriches the viewing experience. Audiences increasingly value a transparency of process and the provenance of materials, and artists tend to ensure uniqueness by finishing digitally generated designs by hand.

The “craftiness” that is rooted in handiwork and individuality scatters unexpected sparks across the artistic landscape.

Today, the value of hand-made work is highly regarded for its material traces and the display of process; amid the fusion of digital and analogue, craft plays a vital role in art.

## Januario Jano

Jano's work is driven by research and explores identity, home and cultural narratives. He questions both historical and modern stories, revealing connections between cultures and global economies. Intentional spontaneity and rawness invite discovery, producing multilayered, multiphasic pieces. Using textiles, Jano highlights identity's multiplicity and its emptiness – feeling both everywhere and nowhere. He traces how colonial history affects identity and shared memory. His sewn fabric fragments suggest the mending and reconstruction of what was once torn, akin to the Japanese Kintsugi technique. *Papa Pano* is a meticulous material excavation of history, revealing how textile production shapes selfhood, environmental awareness, and Angola's complex heritage—rooted locally but speaking to the world.



Jano has exhibited across Africa, Latin America, Europe, Asia, including as part of the Bienal de São Paulo, in Echoes of the Brother Countries at Haus der Kulturen der Welt (HKW) and BienalSur (Argentina). He was also shortlisted for The Norval Sovereign African Art Prize in 2023 (Cape Town, South Africa), and received an "honourable mention" for the Queen Sonja Print Award (Oslo, Norway).

*Papa Pano (PP03)*, 26 × 87 cm, unweaved mixed fabric, acrylic paint transfer onto cotton, sewing, wood

## Misako Nakahara

Born in Kochi, Japan / Based in Kyoto, Japan

2015 Graduated from the Textile Course, Department of Fine and Applied Arts, Kyoto University of Art and Design (currently Kyoto University of the Arts).

2017 Completed MFA, Graduate School of Art, Kyoto University of Art and Design (currently Kyoto University of the Arts).

Misako Nakahira is a Kyoto-based textile artist whose practice focuses on the structure of tapestry and visual perception. Through weaving, she explores themes of overlap, illusion, and the boundaries of human perception. Her work has been shown in exhibitions internationally, including in Australia, the United Kingdom, France, and the United States. In 2023, she spent a year in Melbourne, Australia, as an overseas fellow of the Pola Art Foundation.

### About the *Ribbon* series

The *Ribbon* series is based on the theme of overlapping, inspired by the concept of illusion in painting. The works express moments in which stripes overlap to create visual fluctuation, transparency, and spatial ambiguity – moments where front and back become indistinguishable – through the accidental layering of striped ribbons. Although parts of the patterns appear visually layered, there are in fact no physical layers within the structure itself. The works are constructed using a technique known as *moku-ito* that is unique to tapestry weaving.

Through this contradiction between visual perception and physical structure, Nakahira questions what human perception seeks between reality and illusion. Through weaving, she continues to explore the boundaries between the two.

*Ribbon #GW*, 2026,  
W26.1×H18.7×D0.8cm, wool, cotton, rayon  
*Ribbon #OY*, 2026,  
W20.5×H20.3×D0.8cm, wool, cotton  
*Ribbon #YW*,  
2026, W16×H27.2×D0.8cm, wool, cotton



## Richard McVetis

Richard McVetis studied at Manchester School of Art and the Royal College of Art, where he is currently Interim Co-head of the Textiles programme. He has been shortlisted for the Trinity Buoy Wharf Drawing Prize (2023), the Jerwood Drawing Prize (2011, 2017), and the Loewe Craft Prize (2018). McVetis's work has been exhibited nationally and internationally, including in "Threads" at Arnolfini (2023), the British Textile Biennial (2021), "RENEW" at Kettle's Yard (2019), the Loewe Craft Prize at the Design Museum (2018), and Form + Motion with the British Council in South Korea (2017). In 2022, McVetis held a solo show at the Crafts Study Centre, Farnham. Recent awards include a bronze award at Cheongju Craft Biennale, South Korea (2025), an A-N Bursary (2025) and a Cove Park Awarded Residency (2025/26). His work is held in the collections of the V&A Museum, London, the Korean Craft Museum, and Huddersfield Art Gallery.

Richard McVetis is an artist whose practice is inspired by time, geology, and cosmology, explored through textile-based work, particularly hand embroidery, which he describes as 'rendering with stitch'. His work takes the form of meticulously stitched two- and three-dimensional drawings, shifting between small-scale sculptures and large installations. These pieces visually articulate the passage of time, spatial relationships, and the dynamics of repetition, while also challenging traditional perceptions of embroidery.

### *Mune*, 2025

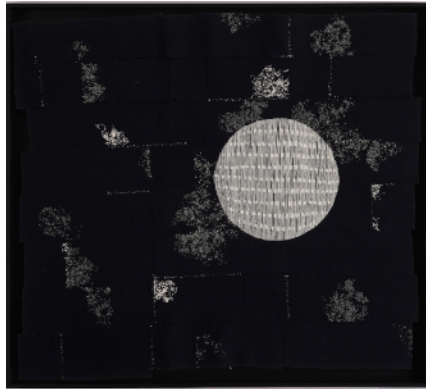
Hand stitch, cotton on wool.

Artwork (40 x 44cm)

Frame size (50 x 45 x 5 cm)

Artwork floated on spacer

Stained black Sapele wood, 2026



## Sara Impey

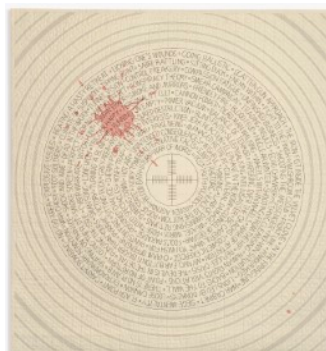
Sara Impey is a self-taught textile artist specialising in quilting techniques. She exhibits nationally and internationally and has work in the collections of the V&A Museum in London, the Museum of Arts & Design in New York, the International Quilt Museum in Nebraska and The Quilters' Guild in the UK. In 2025 she had a solo show at the Festival of Quilts at the NEC, Birmingham, and in early 2026 exhibited at the show "Textile Art Redefined" at the Saatchi Gallery. She is a member of the pan-European exhibiting group QuiltArt and exhibits by invitation with the Blackwater Polytechnic art collective.

For the last twenty years Impey's work has featured lettering, achieved by free-motion machine embroidery. This is a painstaking process but gives her the freedom to compose the text as she is stitching it so that the words go straight from her brain to her needle. A former newspaper journalist, Impey likes to use the textile surface to comment on contemporary issues. She is particularly interested in how language in public life can be used to persuade, to manipulate and sometimes to mislead. Another recent theme is the effect of information overload and cognitive dissonance.

### *Fighting Talk*, 2018

106 cm x 113 cm

Calico, wholecloth, free-motion machine stitched,  
machine quilted



## Sato Sugamoto

Sato Sugamoto is a sculptor based in London, UK, born and raised in Tokyo, Japan.

Sugamoto's work visualises the complexity of human thought and emotion through conceptual sculptures and installations. Using colorful fibres and electrical cords, these entangled strings evoke neurological circuits symbolizing both the harmony and the contradictions within our values, perceptions, and decisions. Her work reveals how external forces shape our internal landscapes.

Sugamoto's installations are on permanent display at BnA Alter Museum in Kyoto, Japan (2019–). She participated in a two-person show at White Conduit Projects (2025, London) and has taken part in group shows at Saatchi Gallery (2025, London), The London Group Open 2025 (2025, London), Kameyama Triennale 2024 (2024, Mie, Japan), The Royal Society of Sculptors Summer Exhibition (2024, London), and more. She has been awarded The London Group Prize at the 86th London Group Open (2025, London) and the Grand Prize (Kameyama Triennale Prize) at Kameyama Triennale 2024 (2024, Mie, Japan), among others.

*Overflow\_2*, string, yarn, aluminium, wood, 190 x 60 x 3 cm



## Taku Hisamura


Born in Tokyo in 1977, where he is still based, Taku Hisamura moved away from conventional sculpture to craft the physical components of art institutionalities – plinths, frames, and exhibition spaces – thereby paradoxically exploring how sculpture and artworks are formed. Using accessible techniques and materials such as handcraft and DIY, he reinterprets traditional sculpture and painting through familiar means. Hisamura also extends sculpture into social spheres: in recent years he has hosted workshops such as the Weaving Bar – arranged around a bar counter he built himself – where human interactions and relationships are treated as sculptural forms.

Recent activities include: Embroidery Bar / Weaving Bar at Geidai-beya Vol.2 (Geidai Platform of Arts and Knowledge for the Future, Tokyo University of the Arts, 2026); "Pleasure in Making: The Creative Spirits of DIY for Living" (Tokyo Metropolitan Museum, 2025); solo exhibition "Tama Art University Handicraft Art Center" (TAU Sculpture Gallery, 2025).

*PLUS\_painter N's workwear*, 2025, 238 x 238 x 35mm (frame)



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Gallery Hours  
Wed + Thu: 11am – 6pm  
Fri 12pm – 5pm  
Sat 12pm – 6pm  
Sun 11am – 4pm  
Nearest station  Angel

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