

### **Collecting Textiles: How does a museum make materials “durable”?**

Processes modern museums use to collect materials represent the philosophy of a “culture of preservation” espoused by Ochiai Kazuyasu. Through examination, acquisition, maintenance, preservation, and exhibition of materials, museums attempt to hand down the authenticity and originality of materials to posterity. Materials are turned into “durable” materials that remain unchanged, retaining their original condition even after many years, by being conserved and preserved in dedicated boxes under controlled temperature and humidity at museum storage.

Textiles are materially soft and are unable to last for long periods. By their very nature, textiles have been reproduced and renewed with slight changes in successive periods whenever they were used up. Therefore textiles can survive in a given context. It could be called a “culture of renewal”.

In this presentation of textiles such as *Kantha* embroidery, *Kamasan* painting and *Sarasa* from the collection of the Fukuoka Asian Art Museum, I would like to assess how difficult it is to preserve “perishable” textiles as “durable” ones in the museum. The nature of textiles inspires consideration of the “culture of preservation” in museums.