

[View this email in your browser](#)



Dear reader,

I'm writing you whilst sitting in a dune, facing the calm waves of the Dutch North Sea coastline. This letter is about **kites**.

A friend of mine asked me last week; what is this obsession with kites you have? I thought it was a good question and by writing you this letter I'll try to put my tender obsession into words.

The wish to fly is a human desire in the truest sense of the word. The confrontation with the "dragon" (kite is "drachen" in German) takes place practically and theoretically whilst making a kite. The practical part consists of understanding the traditional kite materials; bamboo and paper as well as their transformation into airworthy objects.

When I was in my clay practice, I was relating to the malleable, heavy, and once baked, solid characteristics of the material. Kite-making offered me a different lens. The long fibre strands of bamboo are highly elastic and tensile and the nodes make it kink resistant. Bamboo is light and very resilient, you can eat it and process it in many

Kites are believed to have originated in China over 2,000 years ago. The earliest kites were made from silk and bamboo, and were used not only for fun, but for military purposes—to measure distances, send messages, and even to frighten enemies with sound-making devices.

When kites made their way into Korea and Japan they became symbolic, artistic, and spiritual tools. In Japan, giant kites were flown during festivals to celebrate births, but also to initiate the passage of the death. Each region developed its own distinct styles and materials.

I see the bamboo construction of a kite like a human bone skeleton. It has to be solid, but also flexible, it needs strength, but also lightness. I have quite some scars on my knuckles from the chisel, working with bamboo requires craftsmanship and good tools. Most of the time I start with a cross and from there puzzle my way into a construction. The construction is covered with Japanese washi paper, this paper has a strong fibre and almost functions like cotton, but cotton itself can also do the job.

To me the image of a kite evokes a certain longing.

Something between control and surrender, between fragile and powerful. *The work wants to move, go up, be touched by the wind; in that sense you could say the work has succeeded when the piece develops a longing (language) of its own. I think the kite in my case symbolises a personal process of letting go; now the release of the album is near, I have to let go of these songs.*



I notice I haven't answered the main question, maybe I am avoiding; **do they fly?** Well, they don't. For now. But they have the potential of flying. So to say, I'll keep making them until they fly.

Having that said, the song '**Flower in a Gun**' got released last week. By clicking on the Spotify icon you can listen to it.



There is one week left until the album release, the kites will be a part of the visual prologue. I hope to see you all there, there are a few tickets left.

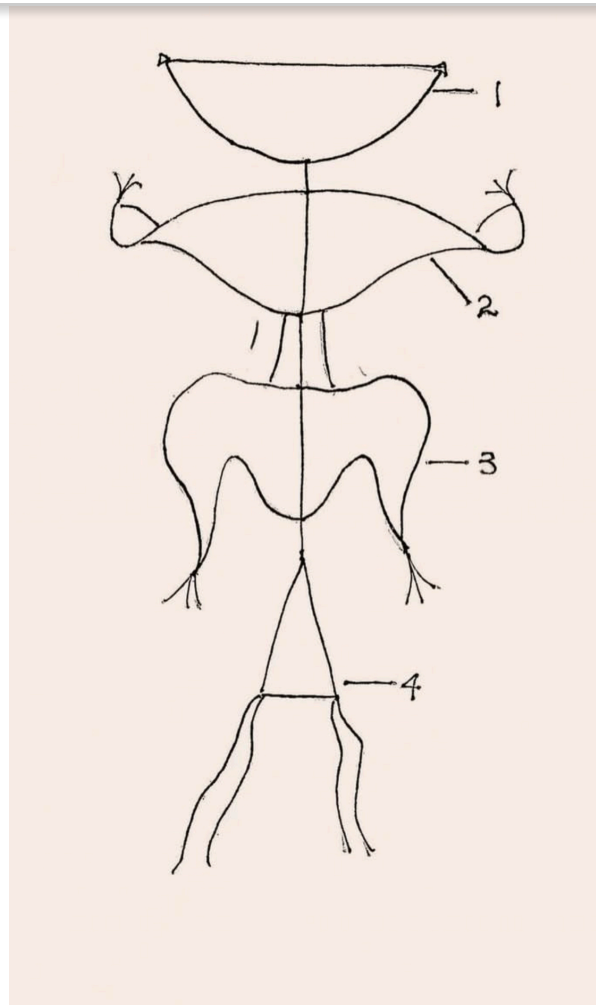
11 April - Loki Project - Album Release Concert

20:00 - De Vondelkerk, Amsterdam

TICKETS

with love,
Loki





Copyright (C) 2025 Tea and Dragons. All rights reserved.

Our mailing address is:

Want to change how you receive these emails?

You can [update your preferences](#) or [unsubscribe](#)

