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茶
會
記

Records of
tea ceremonies

「沼尻+海老澤」コンビが作り出す新しい「茶の湯」空間―「茶會記」出版に際して

今、陶芸界は空前の茶陶ブームである。平成10年代に入って、美しいアウトラインを描く、白や青の清潔な色感を持った「新しい器」がたくさん作られるようになり、その器の志向の先に茶碗が発見された、とでも言うべきか。伝統的な茶陶制作に新しい茶碗制作が相乗され、ブームが作り出された。新しい器と並行して大きな動きを作り出してきた「異形装飾」制作者も茶碗制作に参入し、文字通り異形装飾茶碗を数多く作り、ブームを一層盛り上げている。

その主要な担い手である美濃と京都の30代の作家が中心となり、茶会の梯子が行われてきた。「試みの茶事」と呼ばれるこの茶会は、京都、多治見、札幌、東京と場所を変え、懐石があり、濃茶・薄茶を喫するという本格的なもので、時には茶摘みから始まり、口切の茶事を催したこともある。

私も現代陶芸を扱う美術館としてこの新しい動きをなんとか捉えたかった。と思っていた正にその時に二人の個性が突如目の前に出現した。沼尻宗真、海老澤宗香のお二人である。お二人とも裏千家学園茶道専門学校を一年違いで卒業された斯界一流の茶人である。

私もそうだが、なかなか茶道という敷居が高い。私共も「美術館は敷居が高い」などと言われがちだが、茶道のあの「お点前」は何倍も高く、感じとしては聳え立っている。しかしお二人は言う。『茶の湯の核心は「侘」です』

もちろんお点前も知らなくては茶事がつまらないものになってしまう。若い陶芸家が催す茶事も、痛ければ膝も立てて、という気楽なものだが、基本的なルールを無視しては味気ない、面白みのないものに墮してしまう。沼尻、海老澤両氏が語るのもそういうことだ。基本的なことは習得しないとならないが、かといって最も大事なこと、核心を外してしまえば元も子もない、ということである。

『核心は「侘」』は正に目から鱗であった。ここに収録されている『「侘」を体感するワークショップ』をご覧ください。参加の皆様の喜々として楽しんだ跡がとてもよく窺えるではありませんか。そもそも『「侘」を体感する』という言葉に驚き、それに『ワークショップ』という今まで考えたこともない言葉が連結されていることに二度ビックリ!!

ともかくお二人との出会いはなんと嬉しいことであったか。私のやりたかったことを、予想を遥かに超えて実現してくれたのでした。自宅や職場で気楽に日本茶や紅茶を喫するように、抹茶をいただいては、という最も簡単で身近なことから始まり、「侘の体感」、そしてお点前へ。ちょっとしたアイデア、ちょっと角度を変えた新鮮な発想で、茶の湯も、茶道もどんどん身近なものになっていく。それをこれからいろいろ仕掛けてきてもらいたい。いずれ先ほどの若い陶芸家、それと県内高校の茶道部の人たち、そんな方たちと一緒に茶事を作り出せたらいいな、と思っています。



金子賢治

茨城県陶芸美術館長

1978年3月 東北大学大学院文学研究科修了

サントリー美術館学芸員を経て

1984年 東京国立近代美術館研究員

1999年 文化庁文化財調査官

2000年 東京国立近代美術館工芸課長

2010年 茨城県陶芸美術館長

文化審議会文化財分科会、文化功労者選考分科会、世界文化遺産・無形文化遺産部会各委員を歴任。

2003年 グッドデザイン賞審査委員長特別賞

2009年 小山富士夫記念賞

The new world of cha-no-yu, or tea ceremony, according to Numajiri and Ebisawa: a publication by Chakaiki.

The world of ceramics is currently experiencing an unprecedented boom of tea bowls. Since the 2000s, numerous ceramicists began to produce "new vessels" that trace beautiful outlines in clean white and blue hues, and one might say that at the forefront of this trend in vessels was the tea bowl. This new boom was facilitated by the synergy of new tea bowl production techniques with more traditional methods. Enhancing the boom, there are also many new esoterically designed tea bowls alongside the standard ones, made by producers of esoteric decorations.

The leaders of this movement are primarily potters in their 30s from Mino (in Gifu Prefecture) and Kyoto, and a series of tea gatherings have been held. Known as "experimental tea gatherings", they have been held in different locations, from Kyoto, to Tajimi, to Sapporo, to Tokyo, and along with traditional Japanese cuisine on offer, are very authentic events where the participants enjoy both thick and thin green teas. Some even begin from the point of tea harvesting.

As a part of a museum which deals in contemporary ceramics, I wanted nothing more than to find a new avenue of opportunity. Just when I had this feeling, it suddenly appeared right in front of my eyes--Shinichi Numajiri and Saiko Ebisawa. They graduated from a school specializing in the Urasenke School of tea ceremony each only one year apart, and are at the very top of this field.

This is something I tend to agree with, but people often say that tea ceremony has a very high barrier to entry. The same can be said of art museums, but compared to the "o-temae", or "etiquette" of tea ceremony it truly is no comparison. It really feels like they're on an entirely different level, but Numajiri and Ebisawa put it like this:

"The core of tea ceremony is 'wabi' (simplicity and refinement)."

It's true that tea gatherings may be boring if you don't appreciate the art and etiquette of the event. At some gatherings held by younger potters, there's a more carefree air about it, allowing participants to adjust their sitting position if they like. However, if you ignore the most basic elements of tea ceremony, it will lapse into a rather boring, dull ritual. On this topic Numajiri and Ebisawa agree, saying that you must master the basic elements of the art, but also that if you lose sight of the core principles, you lose what's really important.

"The core of tea ceremony is 'wabi'--I had honestly seen the light. Have a look at the "Wabi Workshops" compiled here. I'd say you can really catch a glimpse of just how much fun the participants had. To begin with, the idea of "experiencing wabi" is odd on its own, but to set it up as a "workshop" is doubly surprising!

Anyway, you can see just why I was so happy to meet the two of them. They realized just what I had been searching for, and went even beyond that. Beginning with the simple act of having matcha at home or work just as I might green or black tea, to "experiencing wabi", and finally arriving at etiquette. With just a little effort and imagination, tea ceremony becomes an ever more familiar part of everyday life. I'd like to see more of this sort of thing in the future as well. If the young potters and members of high school tea clubs in the prefecture can host tea gatherings with them one day, I think that would be just fantastic.

Kenji Kaneko

Director, Ibaraki Ceramic Art Museum

March 1978 - Completed Coursework at Tohoku University Graduate School of Arts and Letters

Worked as a curator at the Suntory Museum of Art

1984 - Researcher at Museum of Modern Art, Tokyo

1999 - Examiner for the Cultural Affairs Department of the Agency of Cultural Affairs

2000 - Crafts Section Chief, Museum of Modern Art, Tokyo

2010 - Museum Director, Ibaraki Ceramic Art Museum

Posts at the Cultural Properties Subcommittee, Person of Cultural Merit Selection Subcommittee,

World Cultural Heritage & Intangible Cultural Heritage Committee of the Cultural Affairs Council

2003 - Chair of the Judging Committee for the Good Design Award Special Prize

2009 - Recipient of the Fujio Koyama Memorial Prize

板谷波山住宅について

今回私たちの提唱する「現代の茶会」の会場となったのは、茨城県が生んだ偉大な陶芸家「板谷波山の住宅兼工房」です。この建物は映画「HAZAN」の撮影で復元・使用された後に、茨城県陶芸美術館に移築されたものです。

明治後期から昭和中期にかけて活躍した波山は、岡倉天心が校長であった東京美術学校（現・東京藝術大学）で彫刻を学び、卒業後は金沢の石川県工業学校で教鞭をとりながらアールヌーボーの研究成果をあげました。

「焼物とは尊く美しいものだ」という信念のもと、日本と西洋の融合を完成させ、まさに宝石の様な作品をつくり、陶芸家として初めて文化勲章を受章した作家です。没後には2作品が国指定の重要文化財となりました。

こうして波山は「職人」ではない、「陶芸家」の社会的地位を高め、日本近代陶芸の先覚者となりました。

故郷への想いも篤く、波山の名は郷里茨城の名山「筑波山」に因んでいます。また郷里80歳を過ぎた方々や日中戦争戦没者の遺族に対し、無償で自作の鳩杖や香炉を贈り続けました。

陶芸一筋に進んだ波山と家族たちの生活は貧困を極め、食事すらままならない日々の中、波山は理想を追い求め、家族はそれを支え続けました。窯を焚く薪が無くなれば雨戸まで燃やし、作品づくりに懸けたのです。

そんな波山先生の崇高な魂と、陶芸のまち笠間への敬意を第一回目の茶会では「火」をテーマに表現しました。質素な佇まいの板谷波山住宅には、床の間はありません。茶の湯の要である床の間をどのように作るかが、今回の茶会の大きなポイントと考えました。

茶の湯の伝統と革新、場所の由来や季節を汲み取る表現を心掛け、空間を生かしながら室礼する事を大切にしました。



僅光彩磁葡萄紋様花瓶（大正11年）
茨城県陶芸美術館蔵

About Itaya Hazan's House

On this occasion, the venue for the "contemporary tea ceremony" that we advocate was the home and workshop of Ibaraki Prefecture's great potter, Itaya Hazan.

After this building was restored and used for the shooting of the film HAZAN, it was relocated to the Ibaraki Ceramic Art Museum.

Hazan, who was active from the late Meiji period to the middle of the Showa period, studied sculpture at the Tokyo School of Fine Arts (now Tokyo University of the Arts), where Okakura Tenshin was the principal. After graduating, he taught at the Ishikawa Prefectural Industrial School in Kanazawa and produced research into Art Nouveau.

Out of his conviction that "pottery is a precious and beautiful thing," he produced a fusion of Japanese and Western styles, creating works not unlike precious stones, and was the first potter to be awarded the Order of Culture award.

After his death, two of his works were designated as Important Cultural Properties by the government.

In this way, Hazan was not simply a craftsman, but someone who uplifted the social status of potters, and the pioneer of modern Japanese ceramics.

He held a deep affection towards his hometown, and his artist name "Hazan" derives from Ibaraki's famous Mount Tsukuba.

He also continued to give presents of his hand-made pigeon-head canes and incense burners to people in his hometown who reached the age of 80, as well as to the bereaved relatives of soldiers who had died in the Second Sino-Japanese War.

Hazan dedicated himself entirely to pottery, and he and his family lived in harsh poverty. Even through days when they were unable even to eat, Hazan continued to pursue his ideals, and his family continued to support him.

If he ran out of firewood to feed the kiln, he would burn the wooden storm doors, dedicating himself to entirely to creating his works.

Our respect for this idealistic spirit of Hazan's, as well as for the pottery town of Kasama, was expressed in the theme for our first meeting; fire.

Itaya Hazan's house, with its austere atmosphere, does not have a tokonoma, the alcove for displaying artistic works that is found in a traditional Japanese tea house.

How to make a tokonoma, the cornerstone of a tea ceremony, was the main challenge for this meeting.

We worked to produce an expression that understands the traditions and innovations of the tea ceremony, the season and the history of the location, one that makes use of the space while paying due attention to shitsurai, the practice of decorating the room with plants and art works symbolic of the season.





1月1日、正月には日本の民族衣装「着物」を着て新年を祝います。

子沢山な波山家の正月
質素な暮らしの中でも
正月には皆で美しい着物に袖を通し
華やかに新年を祝ったことでしょう。

待合は正月に遊ぶ「風絵」

波山住宅には床の間がありません。
波山先生に相応しい床荘りをと考え
実際に窯で使われている棚板とツクを用い床を作り、
そこへ陶芸の象徴である「火」を中心に据えました。

新年に相応しい青竹の花入れは
自宅の裏山から伐採し作ったものです。

香炉は古銅で干支の酉です。
波山先生は鳩の杖を郷里下館の
傘寿の方々に 贈られていた事に因みます。

板谷波山先生の炎のイメージから
工房全体を真紅のグラデーションで
彩りました。

庭の枝垂れ柳を
茶の湯の代表的な正月飾り「結び柳」に。

中国 唐の時代、友との再会を誓い
生命力の強い柳の枝をお互いに
結び合って別れた事に由来しています。



On New Year's Day, the 1st of January, we wear kimono,
the national costume of Japan, and celebrate the new year.

Despite their frugal lifestyle, the Hazan family, with their
many children, would have all worn beautiful kimonos and
put on a gorgeous New Year's celebration.

In the waiting room is a decorated kite, of the kind
traditionally flown at the New Year.

There is no tokonoma in Itaya Hazan's house.
We considered what decoration would be appropriate to
Hazan, and made an alcove using a shelf
and brace actually used in a kiln, into which we set "fire",
to symbolize pottery.

The green bamboo vase, appropriate to the New Year,
was made using green bamboo cut from a hill at the
back of one of our houses.

The incense burner is antique bronze, and represents
a Rooster in the Chinese zodiac.

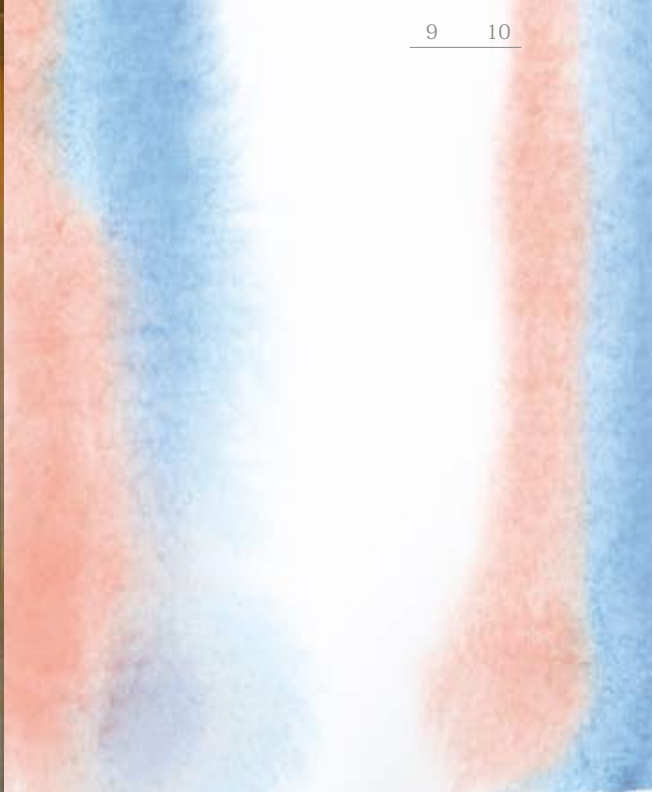
This refers to the pigeon-head canes that Hazan gave to
people in his hometown of Shimodate
when they reached 80 years old.

Based on the motif of Hazan's flames, we decorated the
workshop as a whole in gradations of crimson.

For the weeping willow in the garden, we put up
musubi-yanagi, knotted branches of willow that are a
typical New Year's decoration for the tea ceremony.

This derives from a custom in Tang era China in which
parting friends would tie together branches of willow,
known for its strong vitality, vowing to be reunited.





日本では季節の変わり目に邪気(鬼)が生じると考えられています。立春の前日2月3日は節分といわれ、厄除けのために「福豆」をまき、鬼を追ひ払う習慣があります。

「鬼は外～! 福は内～!」波山家の豆まき
黄金の升と魔除けの柗を待合飾りにしました。

床は、高さ4mのムシロ
表を金色に染め「お多福」
裏は銀色に染め「鬼」
席主である海老澤宗香が描き
工事現場の虎ロープで吊りました。

お多福のおちょぼ口は、庭の椿一輪
鬼に 枯蓮

五穀豊穡を祈る節分「初午祭」に因み
農作業では、
本来使い捨てのムシロをキャンパスに見立て
淋派に迫る芸術へと昇華させました。

身近で安価な物を見立て、
崇高な美を生み出す手法は、
利休居士が高価な唐物から身近な竹を
用いた事が起源となっています。

藁は稲作が盛んな故郷の心証風景であり、
その藁で茶室を表現しました。

席中に藁の良い香りが立ち込め
お客様それぞれの心象風景の記憶が蘇ります。
寒い季節、
火鉢を囲みほっこりとくつろぐなかにも
春の訪れを知らせる鶯の足跡が。



11 12



In Japan, it is believed that evil spirits (demons) arise at the turn of the seasons.

February 3rd, the day before the beginning of Spring, is known as Setsubun, and there is a custom of scattering fukumame, literally “lucky beans,” to ward off demons.

"Demons out! Good fortune in!" For bean scattering at the Hazan house, we decorated the waiting room with a golden masu, which is a kind of square wooden sake cup, and a spring of holly, to ward off evil.

In the alcove, a 4m straw mat.
On the front of the mat an otafuku, a mask representing a smiling woman who brings good luck, is printed in gold.
On the back, a demon is printed in silver.
These were drawn by our chairperson, Saiko Ebisawa, and the mat was hung up using black and yellow-striped rope from a building site.

The otafuku's pursed lips were made using a ring of camellia from the garden. For the demon, a withered lotus.

Setsubun, when prayers are made for a bountiful harvest of grains, is associated with the Hatsu Uma Festival.
The straw mat, which is originally something disposable in farm work, is viewed as a canvas, and elevated into art like that of the Rinpa school.

The method of choosing something cheap and close to hand to produce something of sublime beauty has its origins in Rikyu's use of bamboo in place of expensive imported goods.

Straw forms the background to an idealized vision of one's home village with its rich harvest of rice, and here it is used to represent a tea room.

The fragrance of straw envelops the room, and each of the guests relives a vision of their ideal home village.

In the cold months, even as people relax in a huddle around the brazier, the footsteps of the nightingale announce the coming of spring.





13 14



3月3日の「雛祭」は上巳の節句であり、桃の節句ともいわれています。本来は、水辺で穢れを払い長寿を祈る風習でした。

神聖な茶室へ入るまでの道「露地」は日常から非日常の空間へのプロローグとして身を淨め、精神を整えるために在り俗世との結界として、茶の湯の重要な役割を担っています。

待合から外に出ると芝生の上にフワフワ浮かぶ風船が天上界へと誘います。

本席では寿命を司る仙女「西王母」が大杯に満ち溢れた桃花酒でお出迎え。

お客様が辿りついた先は西王母が住むといわれる「崑崙山」食べると不老長寿になるという三千年に一度しか成らない桃「蟠桃の宴」です。

3月は別名「弥生」と言い、生い茂る という意味。「踏青」という萌芽した野に遊ぶ習慣は溢れる生命力を吸収するためにあるのでしょうか。

そして今回 新たな歴史が刻まれました
茶道史上初 席中に人工芝を用いました。



15 16

The Hina Matsuri (Dolls' Festival) is the seasonal festival of Joshi, also known as Momo no Sekku, the Peach Blossom Festival.

Originally, it was a custom of driving away impurities and praying for long life at the waterside.

The roji, the garden path leading up to the sacred tea house, acts as a prologue to an extraordinary space from the ordinary, to cleanse the body and put the mind at ease. It exists as a boundary with the everyday world, and holds a very important role in the tea ceremony.

As you step outside from the waiting room, the balloons gently floating above the lawn beckon you to the world above the sky.

At this meeting, the Queen Mother of the West, the goddess that presides over lifespans, comes to greet us with an overflowing cup of peach blossom sake.

What the guests have arrived at is Kunlun Mountain, where the Queen Mother of the West is said to live. This is the Banto no Utage, a peach giving perennial youth and long life, and which ripens only once every three thousand years.

The third month of the lunar calendar is also known as Yayoi, meaning to flourish.

Might tosei, the custom of playing in newly sprouting fields, be performed to absorb some of that bursting vitality?

On this occasion, a new chapter in history was written.

This was the first meeting in the history of the tea ceremony to use artificial turf for seating.





茶の湯の「侘」を体感するワークショップ・プログラム

2017.2.11/3.5

茶の湯とは？ 稽古とは？
20年以上茶の湯を実践しなければ
その境地に至る事はできないのでしょうか？

茶の湯の核心は「侘」です！

たとえ点前や作法を知らなくても、
大切な部分を理解することで
茶の湯は、本来誰もが気軽に楽しめるものなのです。

そしてこの茶の湯の核心である「侘」という感性は、
実は既に、誰の中にも潜在しているという事を
実際に体感して頂くために
私たちはこのプログラムをつくりました。

- ・わび茶成立の歴史
- ・抹茶の栽培・製法や栄養素について
- ・自宅で出来る抹茶の点て方の実習
- ・茶花の由来や、生け花との違いについて

そしてメインイベントでは実際に「侘」を体感して頂きます。

潜在意識を顕在化するために「キーワード」を与え
一つの花入れと向き合いながら、
花を足したり、引いたりしながら
参加者各自に茶の湯の「侘び」を体感していただく
プログラムとなっています。



A workshop program to experience the "wabi" tea ceremony.

February 11th and March 5th, 2017

What is the tea ceremony? What is keiko?

Will you never be able to reach that stage unless you
practice the tea ceremony for over 20 years?

The core of the tea ceremony is "wabi" !

Even if you don't understand the procedures or the
techniques, the tea ceremony is something that, by
understanding the most important parts, essentially
anyone can enjoy.

We put together this program so that people can understand
for themselves that the sense of "wabi" at the core of this
tea ceremony is, in fact, already dormant inside everyone.

- The history of the wabi tea ceremony
- The cultivation, manufacture and
nutritional properties of matcha tea
- Practicing ways of making matcha than
you can perform at home
- The origins of chabana flower arranging and
its differences from ikebana

For the main event, you will experience "wabi" for yourself.

In this program, each participant will be
given a keywork to reveal their unconscious.
While facing a vase and adding and
removing flowers, the participants will
experience the tea ceremony's "wabi"
for themselves.



参加者の純粋な感性を覚醒させ
茶の湯や、生け花など
予備知識が無くとも、
育った環境や年代が違っても、
確実に「侘」という感性が
育まれていることを
このプログラムで
実証することができました。

つまり茶の湯は人々の心の中にある
「侘」を顕在化するための
ツールとも言えるのです。

このワークショップは
前衛的に映るかも知れませんが
茶道の伝統的な稽古の中にある
「花寄せ」「廻り花」を
礎としています。



21 22



By awakening the participants' purest sensibilities, this program has demonstrated that even without any advance knowledge of the tea ceremony or flower arranging, and even if they are from different backgrounds or generations, the "wabi" sensibility flourishes within them.

In other words, it can be said that the tea ceremony is a tool for uncovering the "wabi" in peoples' hearts.

This workshop may appear avant-garde, but it is based on concepts of "hanayose" and "mawaribana" that are found in traditional tea ceremony training.



§ Section -Democracy at tea ceremony



沼尻 真一 / 宗 真

陶芸家

www.numajiri.ne.jp

茨城県つくば市出身
多治見工業高校 陶磁科学芸術科卒業
裏千家学園茶道専門学校卒業 / 優秀賞

- 第19回 美濃陶芸 庄六賞 茶碗展「庄六賞」大賞受賞
多治見市 美濃焼ミュージアム永年保存
- 第39回 美濃陶芸展「中日奨励賞」受賞
- MINO CERAMICS NOW 2012 招待出品 / 岐阜県現代陶芸美術館
- 「美濃陶芸の明日展2014」招待出品 / 多治見市美濃焼ミュージアム
- 「現代の茶陶展」2017 招待出品 / 茨城県陶芸美術館



海老澤 紗衣香 / 宗 香

茶道家

ameblo.jp/ebisoko

茨城県笠間市出身
武蔵野美術大学卒業
裏千家学園茶道専門学校卒業
京都 中村外二工務店を経て現在に至る
海老沢宗香茶道教室 主宰 / 茨城県笠間市

- 茨城県陶芸美術館にて
- 2017.7～ 3回完結 茶道のきほん講座
 - 2018.1 「いばらき工芸大全Ⅲ 染織の巻」茶会
NUNO 須藤玲子氏とのコラボレーション
 - 2018.5 「marimekko SPIRIT」茶会

私達は「茶の湯」という伝統的な日本文化を用いて、その地域や場所の系譜、季節や時代を読み取り「現代の茶の湯」として、国内外の方々に茶の湯や工芸の素晴らしさを伝える表現活動をしています。

- ・ 現代の茶会の企画・開催
- ・ 茶の湯講座・ワークショップ開催
- ・ 外国人の方の為の、茶の湯文化講座開催

連絡先 Website:<http://www.41section315.com>
Email:waxwane29.5@gmail.com

*私達の故郷茨城県へこのように「茶」や「陶」の企画を実現していただいた
茨城県陶芸美術館 館長の金子賢治先生はじめ美術館職員の皆様本当にありがとうございました！

§ Section -Democracy at tea ceremony

Shinichi Numajiri / Soshin

Ceramic Artist

www.numajiri.ne.jp

Hometown: Tsukuba City, Ibaraki Prefecture
Education:
Ceramic Science & Arts Course, Tajimi Technical High School
Specialized University for Urasenke School Tea Ceremony (Urasenke Gakuen) / Outstanding performance award

- Recipient of the Shoroku Award (First Prize) at the 19th Mino Ceramic Arts Chawan ("tea bowl") Competition
On permanent exhibit at Mino Ceramic Art Museum, Tajimi
- Recipient of the Chunichi Honorable Mention at the 39th Mino Ceramic Arts Competiton
- Invited exhibit at MINO CERAMICS NOW 2012 / Gifu Museum of Modern Ceramic Art
- Invited exhibit at "The Tomorrow of Mino Ceramic Art 2014" / Mino Ceramic Art Museum, Tajimi
- Invited exhibit at "Contemporary Tea Bowl Exhibit 2017" / Ibaraki Ceramic Art Museum

Saiko Ebisawa / soko

Master of tea ceremony

ameblo.jp/ebisoko

Hometown: Kasama, Ibaraki Prefecture
Education:
Graduated from Musashino Art University
Specialized University for Urasenke School Tea Ceremony (Urasenke Gakuen)

To present via Nakamura Sotoji's tea house Carpentry Firm, Kyoto
Chairperson, Ebisawa Soko Tea Ceremony School / Kasama, Ibaraki Prefecture

- At Ibaraki Ceramic Art Museum
- From July 2017- Basic course of tea ceremony
 - January 2018 "Crafts collection of Ibaraki III -Dyeing and weaving-" Tea ceremony
Collaboration with Reiko Sudo (NUNO)
 - May 2018 "marimekko SPIRIT" Tea ceremony

We are performing creative activities to communicate the splendor of the tea ceremony and its handicrafts to people in Japan and abroad, using the Japan's traditional culture of tea ceremony to create a contemporary tea ceremony that understands the history of each place and region, the seasons and the era.

- ・ Contemporary tea ceremony planning / hosting
- ・ Hosting tea ceremony lecture and workshop
- ・ Hosting lecture on tea ceremony culture for foreign nationals

Contact Website address : <http://www.41section315.com>
Email : waxwane29.5@gmail.com

*A big thank you to Kenji Kaneko, Director of the Ibaraki Ceramic Art Museum, as well as everyone else at the museum, for making our plans for tea and pottery a reality in our home prefecture of Ibaraki.



§ Section -Democracy at tea ceremony

沼尻 真一 / 宗 真

海老澤 紗衣香 / 宗 香

§ Section -Democracy at tea ceremony

Shinichi Numajiri / Soshin

Saiko Ebisawa / Soko

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§ 茶會記

2017 . 1 . 21 — 2017 . 3 . 12

於 茨城県陶芸美術館

〈 協力 〉

金子 賢治 (茨城県陶芸美術館 館長)

茨城県陶芸美術館職員の皆様

〈 デザイン 〉

クリエイティストスタジオクチュエ

§ Records of tea ceremonies

January 21st 2017 – March 12th 2017

At: Ibaraki Ceramic Art Museum

〈 With the cooperation of 〉

Kenji Kaneko (Director, Ibaraki Ceramic Art Museum)

All the staff of Ibaraki Ceramic Art Museum

〈 Design 〉

create studio kuchibue