

IN A CONTEMPORARY TEAROOM—PLACEMENT OF CERAMICS: INVESTIGATING
CONTEXTS OF RAKU CERAMICS IN SPACE AND TIME

A thesis presented to the faculty of the Graduate School of
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requirements for the degree of Master of Fine Arts

By

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ABSTRACT

IN A CONTEMPORARY TEAROOM—PLACEMENT OF CERAMICS: INVESTIGATING CONTEXTS OF RAKU CERAMICS IN SPACE AND TIME

Emiko N. Suzuki, M.F.A.

Western Carolina University (December 2014)

Director: Erin Tapley

My thesis study investigates exclusive spaces for raku in contemporary life and time. My exhibition focuses a modern tearoom that has modified its traditional Japanese source. These alterations are based on my discoveries of how raku is made and displayed in the United States.

Almost thirty years, I have studied *Sado*, the traditional Japanese tea ceremony, that is defined by a formal protocol established by the tea master Sen-no Rikyu in the sixteenth century, which included a raku tea bowl as a centerpiece. While some tearooms may be gold plated and others made of rough materials, it is primarily the presence of a raku tea bowl that establishes the space as a tearoom. Traditionally in Japan, a raku tea bowl is hand built and oxidation-fired. It is never used for mundane purposes because of the value of the bowls most of which come from the exclusive workshops of Japan's Raku family that has been making them for centuries.

So, it surprised me greatly to see American raku pieces be reduction fired and result in colorful and shiny vessels. I explored this American raku method in the first semester of my MFA program and then I struggled with the subsequent placement of these raku pieces that seemed alien in their inclusion in a traditional *Sado* context.

As I began studying exhibiting practices of objects by particular minimalist artists in the 1960s such as Carl Andre and Donald Judd, I saw a link between their simple and often

monomedia work and that of a raku tea bowl in a traditional tearoom. Eva Hesse's feminized objects also inspired me to consider how the tea ceremony and tearoom (which are both male-dominated phenomena) could be softened through use of specific materials. English ceramicist, Edmund de Waal's works also allowed me consider the tactility of raku objects and how they might be exhibited. My special interest in this artist is due to his repetition and placement of ceramic pieces. Because ceramics are deeply associated with eating utensils, they are often placed in cabinets. However, de Waal plays with this pre-established grammar of display for his work. The manner in which he displays his ceramics is humble and sometimes even obscured by the display units, but it also stands aloof from worldly things. I have tried to employ some of these ideas in my tearoom.

I am viewing my tearoom as a mixed media sculpture. I have decided to construct it with fabric, metal and concrete blocks instead of using typical Japanese architectural materials such as wood, paper and clay. These alterations match my contemporary American lifestyle, but also adhere to some traditional Japanese protocols. Ultimately, I am proposing a new venue for viewing raku—one that seems functional but is only for viewing.

An underlying philosophy of my installation work and one that is key to *Sado* is the concept of *ichi-go-ichi-e*. This Japanese term is often translated as 'one time, one meeting in a lifetime.' The way of tea is about the impermanence of any occasion in which entities meet. Tearooms (like raku bowls) may be moved and re-used but the nuances of each ceremony imply that nothing can truly be duplicated. My work both reveres and plays with this traditional Japanese art form, and in so doing, I am asking viewers to see it in a new perspective. I use mass-produced materials to create my sculptures. My tearoom is housed within a commercial space in the United States, and seeks to be personally comfortable. Adjacent objects outside the

tearoom are thoughtfully arranged so as to engage the viewer; they are all derived from materials that I found in junkyards. I hope viewers will begin to see an artistic logic in my installation.

INTRODUCTION

My contemporary tearoom for investigation reflects both Japanese tradition and Americanized perceptions of Japanese culture. I am a product of living in the United States for almost a decade. I came here with the explicit purpose of teaching aspects of Japanese traditional culture such as the tea ceremony, origami paper folding and Ikebana (Japanese traditional flower arrangement). Ironically, as I began teaching it became apparent to me that Japanese people in my American vicinity knew little about traditional culture and Americans warped many aspects of Japanese culture because of their fascination with it. My exhibition focuses on the history of raku (Japanese traditional ceramics firing) and its American permutations—including how raku wares may be displayed. Essentially my installation investigates non-traditional spaces for raku in contemporary life and it also demonstrates my curiosity about new realization of traditional Japanese art.

SECTION 1. HISTORY OF RAKU AND THE TEA CEREMONY

Historically, the use of raku in Japanese tea ceremonies is credited to the sixteenth century tea master, Sen-no Rikyu. He was born in Osaka in the sixteenth century and became a tea master after having a long series of lessons with a senior tea master, Takeno Jouou. Jouou taught Rikyu his austere protocols that govern the methodology and philosophy of the tea ceremony, including the use of tea bowls made in China or Korea. Nobody doubted the superiority of these ceramics at that time. Chinese and Korean wares were more admired than Japanese made because they were perfectly created by skilled potters and fired with advanced techniques, which the Japanese could not achieve at that time. Tea practitioners vied with one another to use the foreign made tea utensils to welcome and honor their guests. However, Rikyu preferred the beauty of the raku tea bowl, which had an organic, rustic and crude form compared to the highly crafted foreign ceramics. By using raku fired tea bowls, Rikyu firmly established the protocols of *wabi-cha* which is almost impossible to translate into English, but has to do with creating a desirable nostalgia and creating a reserved atmosphere within the environment of tea ceremony.

I have studied the tea ceremony rituals and Ikebana for twenty-eight years with Sumiko Fujii *sensei* (a title for teacher or master in Japanese). After traveling to Holland as an exchange student in 1985, I regretted that I had not studied Japanese culture for in my youth because I did not have enough knowledge about my country and traditions in order to share my native culture with others there. It was a typical tendency in the 1960s in Japan that parents raise their children offering Western culture lessons such as piano or ballet, and I was not an exception. At that time, Japanese people were working hard to restore and improve their society after World War II.

When I returned to Japan from Holland, I became a student of Fujii *sensei* who taught me Ikebana (the art of traditional Japanese flower arranging) and the protocols of our traditional tea ceremony. Overtime, I noticed that for her main guest in the tea ceremony Fujii always used her most precious black raku bowl. There was also an order of tea bowl offerings for the second and third guest. In Japan we never use raku wares for quotidian functions. Consequently, I learned to value Japanese raku tea bowls for this sole capacity. However, when I came to the United States, I learned of other ways that ‘raku’ wares were being created, fired, used and displayed.

Historically in Japan, common people did not make, use or display tea ceremony wares. This history of elitism dates back to the Momoyama period in which Hideyoshi employed Senno-Rikyu as a tea master and elevated this practice among the ruling *samurai* class. The political background in this sixteenth century Japan was known as the Warring States. During this period of social upheaval, people needed the reassurance of firm beliefs and respected reliable authority figures, including Toyotomi Hideyoshi who was not of the royal family nor *samurai* household but came from a farming family. He was considered an upstart, so Hideyoshi used the raku pottery and Rikyu’s status as a well-known tea master to emphasize his intellectual enculturation. It was under these circumstances that Rikyu chose what he considered to be the finest ceramics for this ritual. He categorized black raku as the most prized pottery for a tea bowl, due to its subtle coloration and its organic and asymmetrical form. This and other precious tea bowls were and still are sanctified by Japan’s Raku family (an intergenerational group of authentic raku-makers dating back to the sixteenth century) and thus primarily sought and owned by the elite.

Prior to the Momoyama period (1573 – 1600) in Japan, colorful pottery based on three-color *sancai* glazing was produced in and around Kyoto. Then, Chojiro (who was the first son of the Raku family) tried a monochromatic glaze, an imperfect shape and asymmetrical form for a

tea bowl. This fit well Rikyu's *wabi-cha* aesthetic. From my understanding of this relationship, the simplicity of architecture and utensils emphasizes one of the most important philosophies of the tea ceremony, *ichi-go-ichi-e*. *Ichi* means 'one' in English. This Japanese term, *ichi-go-ichi-e*, is often translated as 'one time, one meeting in a lifetime', 'this is the first time and the last to see you' or 'never meet again.' Another translation of this term is 'each meeting is unique' used by the tea ceremony culture. This translation is more significant. My investigation into the relationship between raku and the tearoom helps me understand the philosophy of *Sado*, the way of tea, thus the term *ichi-go-ichi-e* is deeply embedded in my artistic investigation and research. To explore this, I built a tearoom reflective of my current westernized lifestyle, utilizing modern everyday materials in lieu of the sixteenth century Japanese materials of clay, wood, paper and bamboo. The elements of my tearoom are important symbolically as concepts of filtering and exposing Japanese culture (elaborated in the Section 3).



Fig. 1. A replica of Hideshoshi's personal tearoom, 210 x 270 x 270 cm; "Ymekautsutsuka?"; *Kenkorakuen*; blog.goo.ne.jp/hiro_kimata/, 15 Nov. 2005; Web; 3 Nov. 2014.

Ironically, Hideyoshi's famous tea room also took liberties with altering 'wabi-cha' nuances. Although destroyed, a replica derived from drawings and oral histories reveal that Hideyoshi's personal tearoom (fig.1) was gilded with gold foil and had red *tatami* mats and *shoji* screens. Hideyoshi was served tea in black raku tea bowls by Rikyu. The dominant impression of a black raku tea bowl in the shiny gold tearoom suggests to me new and exciting possibilities and liberties that I can take when creating a tearoom as a sculptural installation.

I have always felt that the Japanese tea ceremony can be situated anywhere in daily life. While there are certain structural guidelines for making a tearoom such as selecting 2, 3, 4.5 or 8 *tatami* mats and including a *tokonoma* alcove and two doorways for guests and a host/hostess, there are no strict rules. Just as Hideyoshi and other *samurai* warriors made temporary tearooms at battle sites and also used these sometimes for negotiations with the enemy, tearooms may be created anywhere and could be used for a variety purposes. I am adapting this temporal aspect of *Sado* and offering a new purpose for a tearoom, which is as a sculptural installation.

SECTION 2: THE INSTALLATION SPACE OF EDMUND DE WAAL'S CERAMIC WORKS
AND TEAROOM AND THEIR CONNECTION TO JAPANESE TEAROOM DESIGN



Fig. 2. Edmund de Waal, *A Line Around a Shadow*, 2007. 97 porcelain vessels, 9 – 20 cm H. “New Art Center—2007”; *Edmund de Waal—Making*; Edmund de Waal—Gallery; <http://www.edmunddewaal.com/>, 2012; Web. 27 Oct. 2014

In Japan an authentic tearoom only becomes a tearoom when a raku bowl is placed within it, and a tearoom is the only place where a raku tea bowl is used. There are other raku wares beside tea bowls, but traditionally raku firing techniques are used only for making tea bowls. However, in the United States I have seen many ‘raku’ tea bowls that are exhibited on shelves or walls. I was surprised to discover that raku ceramics in the United States are often colorful and shiny and may be made on the potter’s wheel, none of which ever occurs in Japan. Inspired by these discoveries, I explored the American raku firing method, post-firing reduction, making

colorful glazes and exhibiting American raku pieces on a wall during my first semester in the MFA program.



Fig. 3. Edmund de Waal, *Breathturn, I*, 2013. 476 porcelain vessels, 229.6 x 300 x 10 cm. 2013. “Gagosian New York—2013”; *Edmund de Waal—Making*; Edmund de Waal—Gallery; <http://www.edmunddewaal.com/>, 2012; Web. 27 Oct. 2014

Web. 27 Oct. 2014.

After creating some American-style raku, I struggled with the subsequent placement of these raku, which seemed alien to traditional *Sado*. Then the work of ceramic artists Edmund de Waal opened up different possibilities for me in regard to alternative exhibition typologies. My interest in this artist concerns the way a specific space can be created for ceramics. Since ceramics have a history of being classified as utensils or functional objects, they are normally placed on shelves or in cabinets. However, de Waal upsets the grammar of display for ceramics as utilitarian and ceremonial objects. For example, in his work, *A Line Around a Shadow* (fig.2.), de Waal displayed his wares in a line against a window near the floor. Gallery visitors must view these works from above or crouch to see them, as one usually appreciates and experiences

ceramics in a tearoom. These ceramic objects are wheel-thrown with evidence of the hand. They are created of porcelain and glazed with celadon. I find his way of creating work similar to the rustic or organic form sought after by Japanese raku artists. De Waal's recent piece, called *Breathturn, I*, 2013. (fig. 3.), consists of 476 porcelain vessels in an aluminum and translucent Plexiglass cabinet which obscures detailed information of the objects and silently sits on a wall with organized metallic shelves. There are some variations in the different shades of white. The spaces between the white vessels and shelves seem to have a sedating effect on viewers. It is as if he is denoting written music similar to the codes of sound that are present in a traditional Japanese tea ceremony.

The protocol is generally understood by participants in the Japanese tearoom. In my tearoom installation these codes are expressed with the placement of a black raku tea bowl, representing the position of host, and the *tokonoma*, which offers a topic of non-conversational communication between a host and guests. A *tokonoma* or *toko* is an alcove to display *chabana*, a seasonal flower arrangement for the tea ceremony, and/or a scroll painting to welcome guests. The *tokonoma* in my tearoom is simply facilitated by placing iron board and pink nylon thread to enhance the richness of black raku tea bowl. Traditionally, the surface of the *tokonoma* is made of *tatami* or fine and raw wood. I used raw iron steel to characterize the space and put a camellia bud in an American raku vase that I made. A camellia is a flower that symbolizes *samurai's* idealistic death because camellia blossoms fall with good grace.

In a traditional tearoom, participants communicate with the gentle sound of water or physical movements like bowing. The spaces in-between and the different heights of de Waal's cylindrical objects mirror the host's protocols of the tea ceremony.



Fig. 4. Edmund de Waal, *Bauspiel*, 2013. 17 porcelain vessels, 56 x 100 x 45 cm. “New Art Center—2013”; *Edmund de Waal—Making*; Edmund de Waal—Gallery; <http://www.edmunddewaal.com/>, 2012; Web. 27 Oct. 2014

My second and third references to de Waal’s work are *Bauspiel*, 2013, 17 porcelain vessels in seven aluminum and Plexiglass vitrines on a Plexiglass plinth 56 x 100 x 45 cm (fig.4.), and *An Idea (for the journey)*, 2013 (detail) 24 porcelain vessels in a pair of aluminum and translucent Plexiglass vitrines 152 x 133 x 15 cm overall (fig.5.). In these pieces he obscures the ceramic wares by placing them in a translucent (*shoji*-screen-like) container thus creating a barrier but also perhaps an enticement for viewers. This vagueness of the container encourages viewers to look at the pieces more clearly and closely. My tearoom is a sculpture. It is the smallest dimension of a traditional tearoom and meant to be ‘looked into’ rather than entered. Because I assume that most viewers at the site do not know the tea rituals, they are not allowed to enter the tearoom according to Japanese tradition.



Fig. 5. Edmund de Waal, *An Idea (for the journey)*, 2013, (detail), 152 x 133 x 15 cm. 2013. “New Art Center—2013”; *Edmund de Waal—Making*; Edmund de Waal—Gallery; <http://www.edmunddewaal.com/>, 2012; Web. 27 Oct. 2014

Viewers will notice the use of pink fake fur instead of *tatami* mats on the floor of my tearoom. This has to do with the soft allure of this color and texture. My updated material choice and minimalized structure of the room fit our contemporary and westernized lifestyles. (For instance, only a few people sometimes wear the traditional *kimono* in Japan. Some people have never worn a *kimono*. Many Japanese people do not wear a *kimono* anymore because of the time factor; it takes at least 15 minutes to dress with certain rules. Japanese people today wear simple clothes and live in sparsely furnished homes and rooms. Even in the United States, the Swedish

home wares company, IKEA's prefabricated and manufactured furniture is gaining popularity.) The pink fur enhances the intimacy between the viewers within the space. The color pink references girly items, pop culture, breast cancer awareness, sexual fetishism, and fatuity. No other color has such strong gender connotation. The word 'pink' came to my home country (Japan) only about a hundred years ago and with it brought the new Western cultural contexts. The femininity of the color pink softens the muscularity or masculinity that is expressed in the use of prefabricated metal materials of my room. The reason why I approach this point is because the tea culture is still a male dominated society in Japan. Clean woven *tatami* mats, strictly built interior structures, minimalized tea utensils and movements of making tea are all related to *samurai* society and culture. Only one tool is feminine and that is the raku tea bowl because of its tactility and shape. I would like to enhance the femininity of the raku tea bowl by surrounding it with pink fur. The contrast between the soft pink fur and the hard edges of the grid shaped structure is intended to invite viewers to peek inside.

At the same time, my tearoom is purposely minimal. I could have filled it with twenty-first century material culture, however I have maintained the tradition of simplicity and minimalism to echo my self-standing piece, *ICHI-GO-ICHI-E*, in the entire gallery space. This influence was born from looking at the work of some minimal artists such as Carl Andre and Donald Judd. Judd's and Andre's sculptures of the early 1960s were often made from one material and systematically simplified.



Fig. 6. Carl Andre, *Equivalent VIII*, 1966. 1335 x 1536 cm. Aug. 2004. Web. 4 Nov. 2008. “Equivalent VIII”; *Art and Artist—Carl Andre*; Tate; www.tate.org.uk/; Web. 27 Oct. 2014

Minimalist art, especially Andre’s *Equivalent VIII* (fig. 6), have weighty horizontality and verticality that give viewers a masculine impression. The hard edges of blocks of stones or wood show the purity of the industrial materials, and the sharp edges keep people at a distance. They occupy the museum or other exhibiting space arrogantly and evoke a powerful presence that cannot be ignored. My tearoom references Andre’s use of prefabricated concrete block by creating the boundary that separates the tearoom from an everyday space. The blocks were chosen as banal construction material, as was the stainless steel framework. Usually in the construction of homes or buildings, concrete is hidden by finish materials such as drywall or

flooring. Thus by placing concrete blocks openly on the floor, my tearoom departs from everyday life.

There are two ‘main characters’ in my tearoom that are of softer eminence: the raku bowl and the *tokonoma* (the alcove with a flower arrangement in a white raku vase made to welcome guests).

The raku tea bowl is hand built, asymmetrical and not wheel-thrown. I used traditional Japanese low firing oxidation techniques. At approximately 1700 degrees Fahrenheit, I pulled the glowing hot object from the kiln and immediately submerged it in water to stop the firing and immediately cool the pieces. This process is significantly different from other ceramic firing processes that require one to wait almost 24 hours of cooling time inside the kiln. Raku is a more immediate firing process.

A tearoom also typically features a little *shoji* screen window that allows natural light from outside. This window is the only vehicle of connection to outside the tearoom. My tearoom contains two peepholes (located on the side traditionally reserved for the guests) that invite viewers to peek inside, but does not allow them to enter the space. Viewers must crouch down to peer into the tearoom. The suggested conflict between uncomfortably looking in from outside and the inviting cohesiveness of comfortable objects within is my true objective. Viewers will share my experiences of twenty-eight years of tea ceremony practice by engaging in a crouching posture. In fact, sitting on my knees for a one-hour tea ceremony lesson was painful for me for the first ten years because I was not accustomed to sitting on a *tatami* mat. After overcoming this trial and memorizing the procedures, rules and protocols, I found both comfort and enjoyment in the tea ceremony. These tough physical lessons opened a little window to peer into a field that is both fascinating and interesting for me.

SECTION 3: HOW MY TEAROOM DERIVES FROM ALL OF THE ABOVE

The place I have chosen for my thesis exhibition is located in downtown Hendersonville, North Carolina where many retirees live. It is considered to be one of the more conservative towns in the southern part of the United States. Surprisingly, there are people in the area who have interests in learning about Japanese culture. In fact, we have three Ikebana societies in this area, with active membership, including me. I cannot neglect the influence of twenty-eight years of studying Ikebana and achieving Sokako, the first professor level, that confers the ability to lecture independently without oversight. There are over three thousand different schools of Ikebana, however the one to which I belong (Ikenobo) is the oldest dating back to 1462. Even this oldest school teaches Ikebana with plastic containers that are more common materials for us today. These plastic containers allow us to travel easily, and they can be made in varieties of coloration, glitter finished or half transparent and half opaque.

My immersion in Ikebana leads me to see the negative space of objects in the world; therefore I have brought this into my work. While I have studied the technical aspects of ceramics, I have never created work that can be exhibited as a solo piece. All of my work is ‘installation based.’ How the objects communicate with one another and how I tell the viewer where the space begins and ends is of great interest to me.

Although my central object is the tearoom itself, it is flanked by two sculptures: *ICHI-GO-ICHI-E* and *SABI*. *ICHI-GO-ICHI-E* is about ‘one time, one encounter.’ I created this piece from a found object that resembled a numeral. To this I welded a stand from this ‘metal drop’ and put my American raku fired piece in the stand’s upper ring. I purposely left the manufacturing number atop the plate because to me numbering objects gives them an identity

and relationship to their ‘life’ in this world. My piece *SABI* literally means ‘rust.’ *Sabi* is also a term that signifies an understanding of the importance of age to the tea culture and to Japanese culture in general. I made this piece from a 4 mm thick iron and placed it in acid for two weeks to achieve rusted edges. To me the strong durability of the iron is ironically deteriorated by acid. This reflects a common world paradox—that seemingly gentle things (such as water or wind) can soften seemingly hard or enduring things. Barely touching the *SABI* piece is a swath of fake pink fur, which serves to emphasize the truly corroded nature of ‘*sabi*’ because it stands in stark opposition to it.

Finally, my sculpted tearoom is delicate and potentially portable. In earthquake-ridden Japan, teahouses are not ground-connected for the purpose of being flexible if shaken. This delicate balance is innately important to me. It also echoes a greater feminine sense. The industrial materials I chose (Light Tension Bridge product, stainless steel poles and aluminum screens) are lightweight but they are still able to block out a space and contain all-important emblems of the tea ceremony. Of course, the material’s accessibility and manageability are important factors for me to make this piece realistic. The scale of my tearoom is the size of two *tatami*, 180 x 180 cm (about 6 x 6 ft.), which references Rikyu’s tearoom named Myokian in Kyoto, Japan. This scale of the tearoom is considered as the smallest type of tearoom (called *koma*) that creates cohesiveness between host/hostess and guests. By employing this scale of tearoom size, I hope to create a cohesive relationship between the raku tea bowl and the *koma* because invisible physical distances among participants eventually become 15 cm or 30 cm there.

The black raku tea bowl is placed in the spot where traditionally the host or hostess sits on their knees in the tearoom. A host/hostess uses a different entrance/exit, *sado-guchi*, in addition to the guest’s doorway called *nijiriguchi*. *Sado-guchi* is typically located on the left side

of *njiri-guchi* when you enter the room, and is used only by the host/hostess. Thus, even though there is no actual host/hostess, the placement of the black tea bowl signifies the presence of a host/hostess there. The word *nijiri* comes from the Japanese verb ‘*nijiru*’, meaning to crouch and proceed step by step on their knees. By passing through this small and unconventional doorway (60 x 60 cm), guests feel the room more spacious than it actually is once they enter there. Meanwhile, they also take a submissive physical position by entering *nijiriguchi*. This posture equalizes the status of host/hostess and guests and will make each person’s social rank uniform.

Again, my tearoom is a space for exhibiting raku pieces and not for the physical tea ceremony performance, thus there is no *sado-guchi*, doorway for host/hostess. However, viewers are able to see the space from the two peephole windows from the guest’s side. Guests sit on the opposite side of *nijiri-guchi* and two windows represent two guests that are comfortably contained in this size of room. The windows are intentionally located at a lower level of the tearoom, thus viewers have to crouch to see inside. As I said, this posture is part of the physical movement of guests when they enter the room from *nijiri-guchi*, thus viewers imitate the appropriate protocol for guests when they crouch to look inside.

The two peepholes exemplify my reflections on how my feminine sense is interpreted in the tearoom and how Japanese tradition can be present in my American contemporary life style. My MFA work and this exhibition come from life experiences and my studies. I have a strong interest in studying Japanese traditional culture that has been reinvigorated through this research and art making. I hope that viewers now realize the connections and communication between the space and its selected elements.

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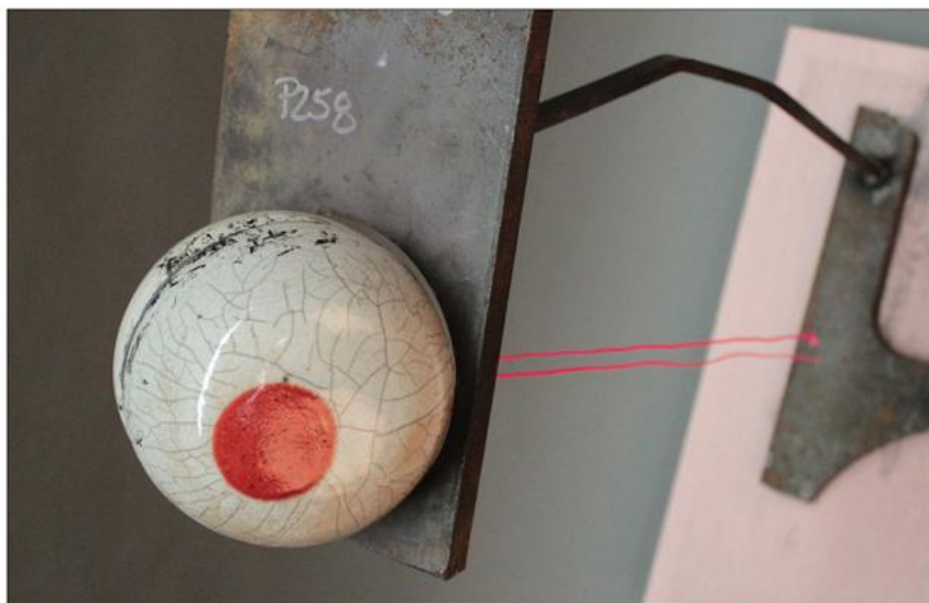
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APPENDIX A: EXHIBITION

IN A CONTEMPORARY TEAROOM—PLACEMENT OF CERAMICS: INVESTIGATING CONTEXTS OF RAKU CERAMICS IN SPACE AND TIME

Emiko N. Suzuki MFA Thesis Exhibition at the Future WNC Japanese Culture Center, 629, Fifth Avenue, Hendersonville, NC, November 22 – December 6, 2014



Master of Fine Arts Thesis Exhibition

November 22 - December 6, 2014
(closed: 11/26-30)

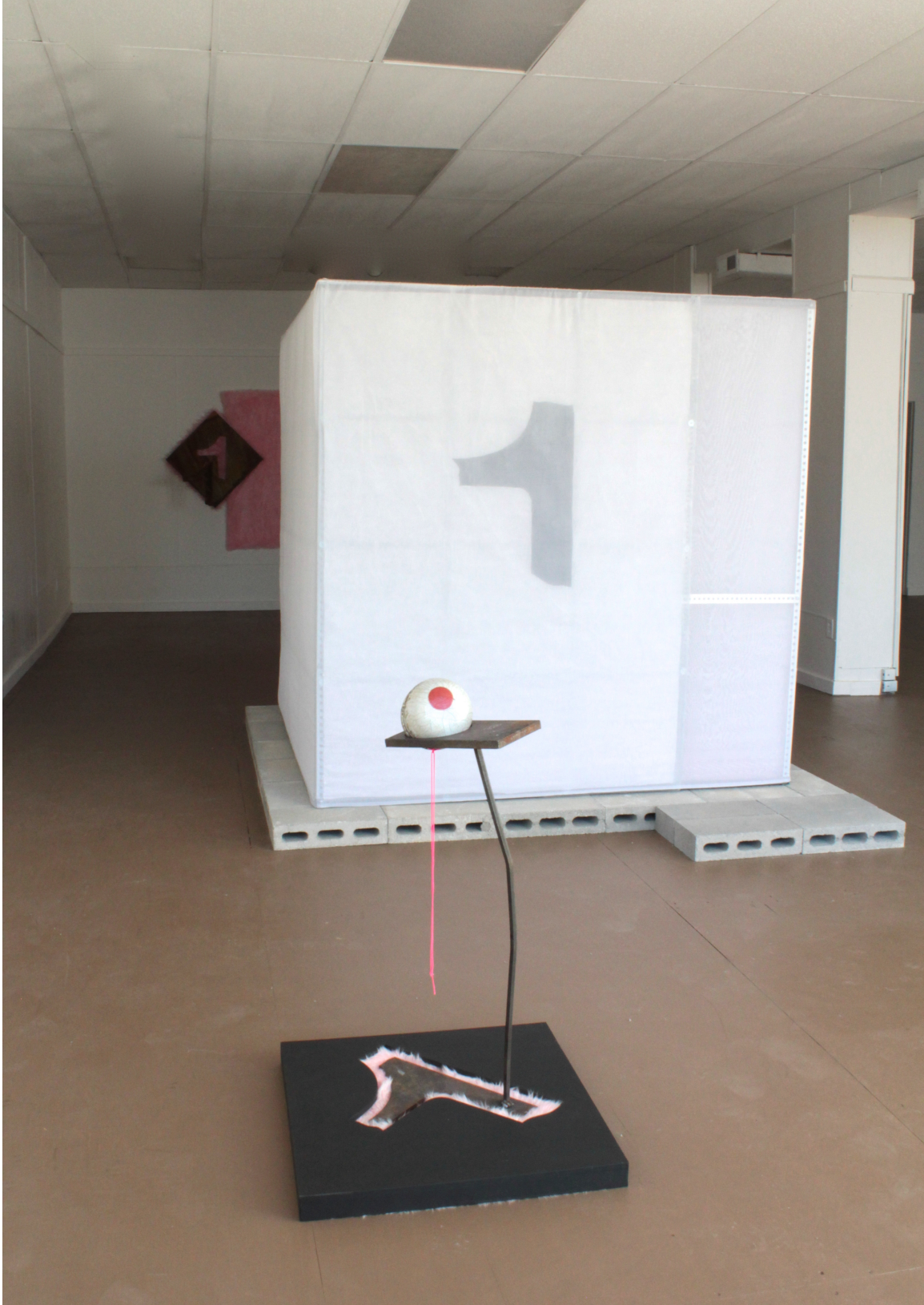
Venue:
Future WNC Japanese Culture Center
629, 5th Ave West, Hendersonville, NC

**"IN A CONTEMPORARY
TEAROOM PLACEMENT OF
CERAMICS"**

Emiko N. Suzuki
鈴木笑子

Opening Reception
Saturday, November 22, 3:33 p.m.

Fig. A1. Post Card for the Exhibition



A2.

Fig. A2. Photographs from Thesis Exhibition

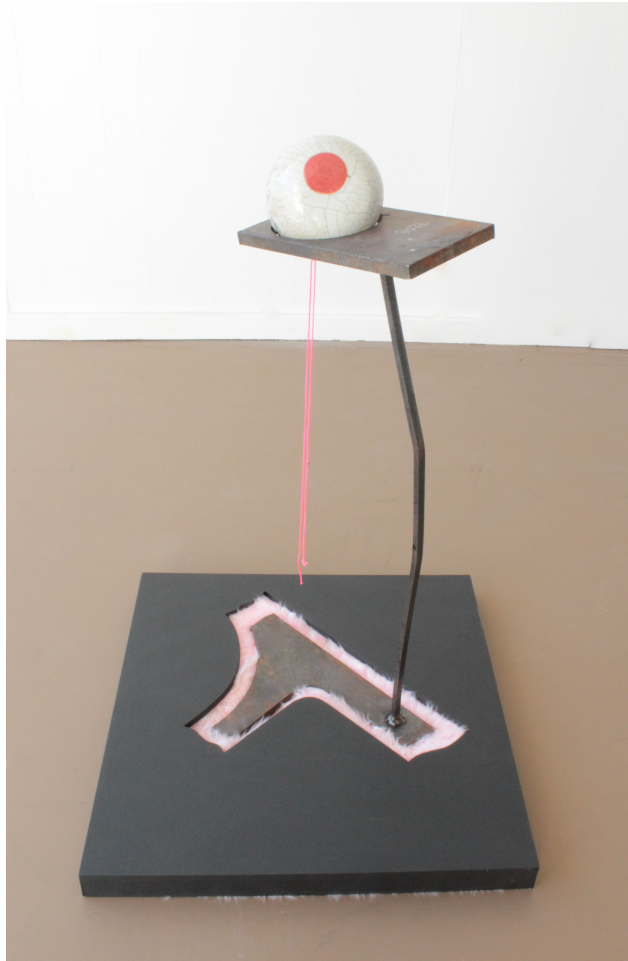


Fig. A3. *ICHI-GO-ICHI-E*, 2013, 56 x 72 x 56 cm



Fig. A4. *ICHI-GO-ICHI-E*, 2013, (detail)

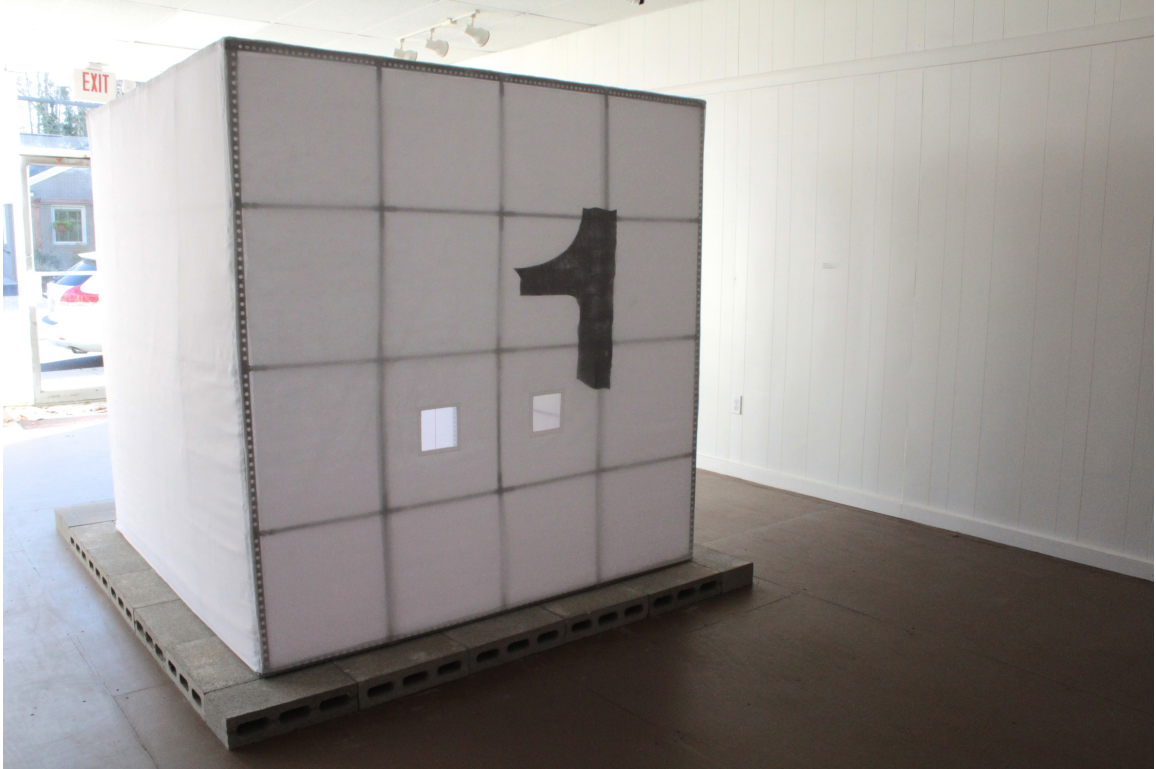


Fig. A5. *A Contemporary Tearoom*, 2014, 182 x 182 x 214 cm



Fig. A6. *A contemporary Tearoom*, 2014, (detail1)



Fig. A7. *A Contemporary Tearoom*, 2014, (detail 2)



Fig. A8. *A Contemporary Tearoom*, 2014, (detail 3)



Fig. A9. *SABI*, 2014, 122 x 243 x 34 cm



Fig. A10. *SABI*, 2014(detail)

APPENDIX B: TECHNICAL NOTES OF RAKU MAKING

Black raku glaze recipe (make glaze thick)

Borax	3.22%
Gerstley borate	43.01%
Soda ash	21.51%
Nepheline syenite	10.75%
Barnard slip	21.51%
<hr/>	
	100.00%

Color

Cobalt carbonate	4.00%
Copper carbonate	2.1%

Cone 06-04 oxidation fire



Fig. B1. Photograph of Raku Firing Process 1 (pulling out objects)



Fig. B2. Photograph of Raku Firing Process 2(in the raku kiln)