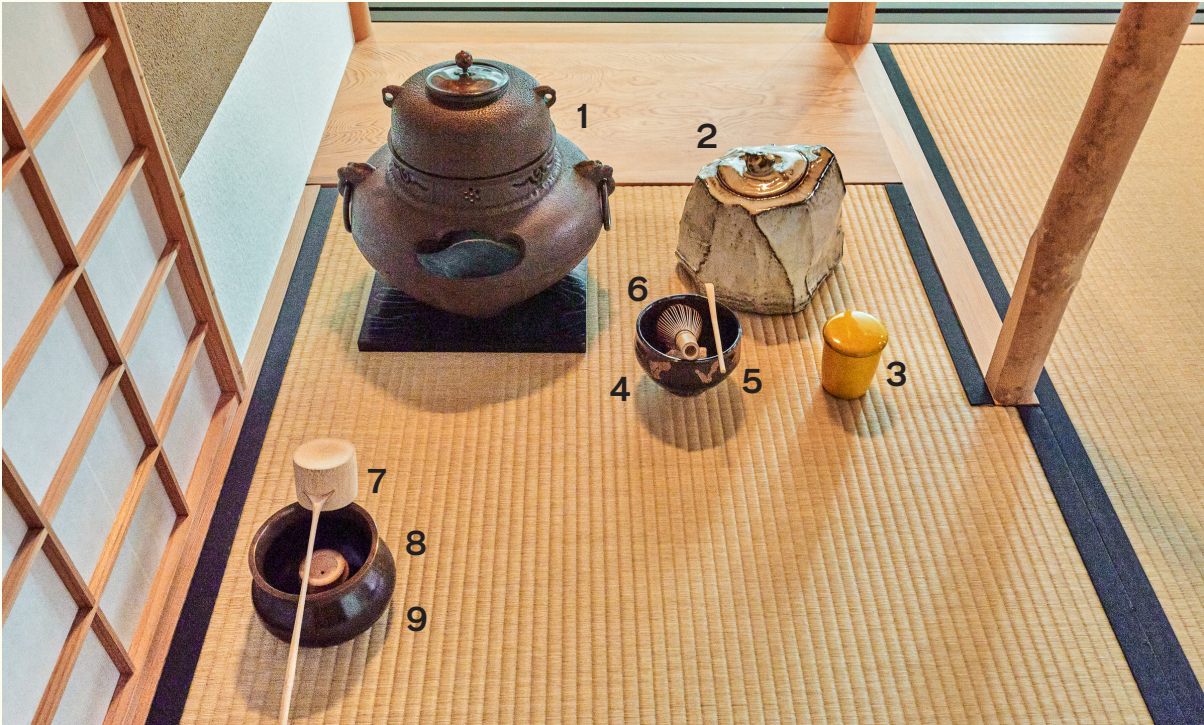


Utensils for making a bowl of tea

In the practice of *chado* (the Way of Tea, also known as *chanoyu*, “hot water for tea”), the host generally arranges a *toriiawase*, or selection of utensils for a tea gathering, based on a particular theme or season. Although *chado* is often thought to be “quintessentially Japanese,” from early on tea masters have used artworks from China, Korea, Vietnam, India, and other parts of the world. A preference later emerged for utensils made in Japan, but today as the practice of *chado* has spread around the world, there is greater latitude in the selection of objects, and a host might choose to incorporate utensils that seem unconventional or non-traditional. This selection highlights two such modern works—a lidded container by native San Francisco artist Jade Snow Wong and a sculptural freshwater jar by Kaneta Masanao.



鉄製真形釜 唐銅製朝鮮風炉
1. Kettle and brazier for the summer
Approx. 1950–1960
Japan; Kyoto
Kettle: iron; brazier: copper alloy
*Gift of Yoshiko Kakudo, Teaching Collection, T2003.100.1.a-.c**

In the warmer months, small kettles (*kama*) are often placed in metal or

ceramic braziers called *furo*. Although it has increasingly become commonplace to use electric burners, even today small charcoal logs in various thicknesses and lengths are arranged in the brazier to heat the water for making tea and rinsing the bowls. The charcoal used in tea practice is made from a soft wood known as sawtooth oak (*Quercus acutissima*).

兼田昌尚作 萩白釉窯変刳貫水指
2. Freshwater container
2011
By Kaneta Masanao (Japanese, b. 1953)
Stoneware with feldspar glaze (Hagi ware)
Gift from the Paul and Kathleen Bissinger Collection, 2016.100.a-.b

The eighth-generation Hagi potter Kaneta Masano trained as a sculptor and pushed the boundaries of his ceramic heritage to create this ice block-like *mizusashi* or freshwater container. Seen here is Kaneta’s signature technique *kurinuki*, in which he scoops out the excess from a block of clay, instead of shaping it on a wheel.

Mizusashi hold cold water used to replenish the kettle during a tea gathering and to clean tea bowls at the end of the gathering.

黄玉雪作 エナメル合子
3. Covered jar
1951
By Jade Snow Wong (American, 1922–2006)
Copper with enamel
Gift of the artist’s family, 2018.44.a-.b

This vibrant yellow jar was not made to hold *matcha*, powdered green tea, per se, though its shape and size make it a suitable *chaki*, or tea container, for an ensemble of tea utensils. The artist Jade Snow Wong made iridescent, jeweled-toned enamel ware, which stand in contrast to her earthier, subdued ceramic works. Nonetheless, Wong’s enamel works reflect her ceramic training, using the same fluid, organic forms and smooth surfaces.

Wong was born and raised in San Francisco’s Chinatown. She studied at Mills College, where she enrolled in her first ceramics class and learned

about the Arts and Crafts Movement, the Bauhaus, and the Japanese Mingei (folk craft) aesthetics. Known most prominently as a ceramic artist, Wong also excelled at enameling on copper, as seen in this work, and authored two autobiographical books, *Fifth Chinese Daughter* (1950) and *No Chinese Stranger* (1975). As a goodwill ambassador representing the US in various Asian countries, Wong traveled to Japan where she met Hamada Shoji, whose tea bowl is also on exhibit here.

濱田庄司作 黒釉錆掛茶碗
4. Tea bowl
By Hamada Shoji (Japanese, 1894–1978)
Stoneware with glaze
Bequest of Yoshiko Uchida, 1992.338

Hamada Shoji was a leading figure in the Japanese Mingei (folk craft) movement. This tea bowl uses the black and iron rust glazes associated with the village of Mashiko, where Hamada established his studio and made into the center of the Mingei movement. This bowl is unsigned, in keeping with the belief of Mingei artists that a work should speak for itself in both its beauty and functionality.

利田竹芯作 紋竹茶杓 銘「錦雲」
5. Tea scoop titled *Brocade Clouds* (*Nishikigumo*)
2006
By Kagata Chikushin (Japanese, b. 1938)
Leopard bamboo (*monchiku*)
Gift of Kagata Chikushin, F2007.85.a

Kagata Chikushin studied the making of bamboo tea scoops (*chashaku*) under the renowned tea master and tea utensil artist Komori Shoan (1901–1989). For this scoop, the artist chose a naturally mottled bamboo to suggest a colorful array of clouds at sunset.

茶筴
6. Tea whisk
Approx. 2000
Japan
Bamboo
*Gift of Richard Mellott, F2002.25.1**

The tea whisk (*chasen*) is used to mix *matcha*, or powdered green tea, with hot water in the tea bowl. The host holds the whisk in the right hand and moves it back and forth until the tea reaches the desired state of integration.

竹柄杓
7. Water ladle
Approx. 2000
Japan
Bamboo
*Gift of Richard Mellott, F2002.25.2**

This utensil is used to scoop hot water out of the kettle, first to purify the tea bowl and then to make tea, and to scoop water from the cold-water container to replenish the kettle.

竹蓋置
8. Lid rest (*futaoki*)
Approx. 2000
Japan
Bamboo
*Museum purchase, F2003.32.4**

唐銅建水
9. Wastewater container
Approx. 2000
Japan
Copper alloy
*Museum purchase, F2003.32.1**

*Objects marked with an asterisk have been acquired for display in this tearoom but are not part of the museum’s art collection.

Items in the *tokonoma*

The decorative alcove, or *tokonoma*, is a small yet important space in the tearoom as the objects arranged there set the theme or tone of a gathering. As with all utensils, the host usually takes great care in selecting what to place in the *tokonoma* and how to arrange it. Often we see a simple arrangement of a hanging scroll, flowers in a vase, and an incense container, which may be placed below the hanging scroll when the host wants to indicate to the guests that the open hearth will not be replenished with charcoal. In this somewhat unusual arrangement the small incense container is replaced by a more prominent ceramic box.



足立大進筆 墨跡「露堂堂」
Calligraphy of “manifest and evident”

Approx. 1980–1990*
By Adachi Daishin (Japanese, 1932–2020)
Hanging scroll; ink on paper
Gift of Shozo Sato, T2006.20.3

As the saying *chazen ichimi*, or “tea and Zen have the same flavor,” suggests, tea practice and Zen in Japan have historically been closely linked. Perhaps for this reason, tea practitioners favor hanging scrolls of Zen phrases in the alcove. The three characters, pronounced *ro do do* in Japanese, represent the second part of a Zen phrase that begins with the three characters *mei reki reki*, meaning “the light (truth) is clear.” Taken from the thirteenth-century Chinese Chan (Zen) historical record *Wudeng huiyuan* (Combined Sources of the Five Lamps), this phrase conveys the idea that truth is not hidden but can be found everywhere.

Born in Osaka, Adachi Daishin, the calligrapher of this work, entered priesthood at age fourteen and graduated from the Zen-affiliated Hanazono University. After graduating, he entered the historic Zen temple Engakuji, where he became a Zen master (*roshi*) and in 1979 was appointed the twelfth Chief Abbot.

楼閣山水蒔絵香合
Incense container with scene of waterside pavilion in landscape

1700–1900
Japan
Edo period (1615–1868)
Wood with lacquer and metals
The Avery Brundage Collection, B60M415

An incense container (*kogo*) is a utensil that comes in various forms. It not only serves a practical function in holding the incense that will be placed in the brazier but is meant to be admired. In formal tea gatherings, the host will replenish the brazier with charcoal and add incense from the *kogo* in front of the guest.

This container was made using the intricate Japanese lacquer technique known as *makie* (literally, “sprinkled picture”). In this technique, fine flakes of metals such as gold and silver are sprinkled over a fresh coat of lacquer, which is polished after it cures, to create an ornate design. The image depicted here portrays an idyllic scene with a veranda overlooking an inlet and an auspicious pine perched on a massive rock. Perhaps the guests can imagine themselves as hermits enjoying tea in this idealized space.

マーク・ランセット作 耳付花入
Flower vase with lugs

Approx. 2007*
By Marc Lancet (American, b. 1956)
Stoneware
T2007.86.2

This work takes the form of a traditional Bizen-ware flower vase with lugs. It was made and wood-fired at the Dancing Fire Wood Kiln at Solano Community College, where the artist Marc Lancet is a professor of fine art. Lancet studied wood-fired ceramics under the Japanese potter Kusakabe Masakazu (b. 1946) and coauthored *Japanese Wood-Fired Ceramics* with Kusakabe (Krause Publications, 2005).

内橋陽子作 粘土製春の茶花（カタクリ
Summer tea flowers: lacecap hydrangea, bellflower, and eulalia grass

2012
By Uchihashi Yoko (Japanese, b. 1954)
Modeling dough with resin, and wire
*Museum purchase, Teaching Collection**

Traditionally seasonal flowers are arranged in the alcove. Due to conservation purposes, these flowers are displayed in place of fresh ones.

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