

**SAMU X GRAU PROJEKT  
2025 GUEST CURATORS**

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**NOTHING IS GONNA CHANGE MY WORLD  
ADAM SŌMU WOJCIŃSKI + AKITSU ORII  
30 JUL - 15 SEPT, 2025  
LIVE PERFORMANCES 30 JUL - 2 AUG**

#### **ARTISTS STATEMENT**

Nothing has the potential for everything. When Maharishi spoke to the Beatles about the inner un-manifest field as “nothing,” John Lennon clarified: “Are you trying to tell me that Nothing is going to change my world?”, and they laughed. The song *Across the Universe* followed—reminding us that in the pursuit of truth, we shouldn’t take ourselves too seriously, nor lose our sense of humour. Sōmu and Orii wish to share this spirit through their tea and incense ceremonies, ceramics and calligraphy. For a poly-cultural, poly-lingual duo, curating a personal identity is a hopeless luxury. They’d rather focus on what they can offer: a moment of calm, a wish for happiness, a harmonious world. As David Lynch said in his farewell: “May everyone be happy. May everyone be free of disease. May auspiciousness be seen everywhere. May suffering belong to no-one. Peace.”

#### **ADAM SŌMU WOJCIŃSKI (B 1980 AUSTRALIA)**

Lives in Marseille, France

Adam is a tea artist, teacher, and cultural bridge-builder whose work unites practice, research, and creative expression through the Japanese Way of Tea. A direct student of the 16th Grand Master of the Ueda Sōko-ryū, he founded the school’s first global shachū—a community of practitioners connected across continents. His scholarship includes translations of key historical and new texts. In 2022 he was appointed to the Junior Board in recognition of his contributions to the Ueda School. While deeply rooted and respected within tradition, Adam serves the fringe where tea meets contemporary art, ethics, and cultural renewal. A polycultural teaist, Adam embodies fueki ryūkō—eternal essence; changing form—where harmony is the foundation, practice the work, no-borders the ethic, and beauty the language of tea. From the formality of the tearoom to the bustle of the marketplace, Adam’s tea is a still point in the turning world: a reminder of the peace to be found within oneself and with others.

#### **AKITSU ORII (B. 1978 JAPAN )**

Lives in Marseille, France

Akitsu was raised in Nara, Japan’s ancient capital, and moved to Paris in 2001 to pursue a career in flute performance. Initially focused on contemporary repertoire, she later turned to early music, drawn by the search for a lost aesthetic and dialogue with authenticity and cultural belonging. In 2008, she began practicing chanoyu, the Japanese Way of Tea, an art offering a path back to her origins and calm within complexity. This led her to kōdō, the Way of Incense, where scent, like music, evokes what words cannot. Since relocating to Marseille in 2019, clay has become her primary medium.

## ADAM SŌMU WOJCIŃSKI

### TANZAKU

Tanzaku are slender vertical strips of washi paper used in Japan for writing poetry and calligraphy. They are often displayed in the tearoom as elegant carriers of words with focused simplicity. The form invites contemplation, where the tension of form and void amplifies meaning and teases out undertone.

### COSMIC DANCER 佛

The character 佛, Hotoke or “Buddha”, is first rendered in calligraphy, then spontaneously eclipsed and embellished with acrylic paint and ink. Calligraphy and paint are applied using a combination of *fude* brushes, *chasen* tea whisks and twigs. Composing these tanzaku invokes the discipline of Zen practice while breaking form in the spirit of Gutai.

The name “Cosmic Dancer” comes from the glam rock anthem by T.Rex, underscoring Buddha as a universal force in play. The historical Buddha is said to have walked seven steps as a newborn, like Marc Bolan sings: *“I danced myself right out the womb. Is it strange to dance so soon?”*

Meditating beneath the Bolan tree, the Buddha looked up and saw the morning star—Venus—and realised the vast interdependence of all things. *“Is it wrong to understand / The fear that dwells inside a man?”* Buddha saw that fear stems from confusing transience and eternity when in fact we are one moment for all time.

Moving between joy and sorrow, form and emptiness, a dancer not at a distance from the world, but fully within it. What’s it like to be a loon?

I liken it to a balloon  
Oh, ohh-oh

佛 Cosmic Dancer #1  
2025  
Acrylic, ink on hōsho paper and board  
364×75mm  
\$2150

佛 Cosmic Dancer #2  
2025  
Acrylic, ink on hōsho paper and board  
364×75mm  
\$700

佛 Cosmic Dancer #3  
2025  
Acrylic, ink on hōsho paper and board  
364×75mm  
\$350

佛 Cosmic Dancer #4  
2025  
Acrylic, ink on hōsho paper and board  
364×75mm  
\$350

佛 Cosmic Dancer #5  
2025  
Acrylic, ink on hōsho paper and board  
364×75mm  
\$350

佛 Cosmic Dancer #6  
2025  
Acrylic, ink on hōsho paper and board  
364×75mm  
\$350

佛 Cosmic Dancer #7  
2025  
Acrylic, ink on hōsho paper and board  
364×75mm  
\$350

佛 Cosmic Dancer #8  
2025  
Acrylic, ink on hōsho paper and board  
364×75mm  
\$700

佛 Cosmic Dancer #9  
2025  
Acrylic, ink on hōsho paper and board  
364×75mm  
\$350

佛 Cosmic Dancer #10  
2025  
Acrylic, ink on hōsho paper and board  
364×75mm  
\$350

## ADAM SŌMU WOJCIŃSKI

### ■▲● WAS HERE

Zen cosmology MERGES with streetwise mischief. The shapes ■▲● seem to say D, A, and O: an homage to Sengai Gibon's iconic "Universe" calligraphy. Beneath them, the phrase "WAS HERE" recalls schoolboy graffiti testing the edges of authority: "Adam was here." The same rebellious hand that defaces also seeks to wake the world. The Dao is not only found in stillness and reverence—it is reborn in friction, in defiance. This tension between the cosmic and the commonplace, reverence and rebellion, is probably the renewing pulse of the Way.

#### ■▲● WAS HERE #1

2025  
Acrylic, ink on hōsho paper and board  
364×75mm  
\$715

#### ■▲● WAS HERE #2

2025  
Acrylic, ink on hōsho paper and board  
364×75mm  
\$350

#### ■▲● WAS HERE #3

2025  
Acrylic, ink on hōsho paper and board  
364×75mm  
\$350

#### ■▲● WAS HERE #4

2025  
Acrylic, ink on hōsho paper and board  
364×75mm  
\$350

#### ■▲● WAS HERE #5

2025  
Acrylic, ink on hōsho paper and board  
364×75mm  
\$350

#### ■▲● WAS HERE #6

2025  
Acrylic, ink on hōsho paper and board  
364×75mm  
\$350

#### ■▲● WAS HERE #7

2025  
Acrylic, ink on hōsho paper and board  
364×75mm  
\$350

#### ■▲● WAS HERE #8

2025  
Acrylic, ink on hōsho paper and board  
364×75mm

\$350

#### ■▲● WAS HERE #9

2025  
Acrylic, ink on hōsho paper and board  
364×75mm  
\$350

#### ■▲● WAS HERE #10

2025  
Acrylic, ink on hōsho paper and board  
364×75mm  
\$350

### THEN THERE IS

This *tanzaku* enshrines the character 山 (*yama*, mountain), echoing both a Zen classic and a 1960s pop lyric by Donovan:

*"First there is a mountain, then there is no mountain, then there is."*

It refers to the Zen saying:

Before one studies Zen, mountains are mountains;  
after one gains insight, mountains are no longer mountains;  
then after awakening, mountains are once again mountains.

Brushed with humility and humour, the single character 山 is a visual *kōan*: at once present, absent, and present again. Clarity is seeing the same thing with fresh eyes.

#### Then There Is #1

2025  
Acrylic, ink on hōsho paper and board  
364×75mm  
\$1200

#### Then There Is #2

2025  
Acrylic, ink on hōsho paper and board  
364×75mm  
\$715

#### Then There Is #3

2025  
Acrylic, ink on hōsho paper and board  
364×75mm  
\$530

#### Then There Is #4

2025  
Acrylic, ink on hōsho paper and board  
364×75mm  
\$350

## ADAM SŌMU WOJCIŃSKI

Then There Is #5  
2025  
Acrylic, ink on hōsho paper and board  
364×75mm  
\$530

Then There Is #6  
2025  
Acrylic, ink on hōsho paper and board  
364×75mm  
\$350

Then There Is #7  
2025  
Acrylic, ink on hōsho paper and board  
364×75mm  
\$530

Then There Is #8  
2025  
Acrylic, ink on hōsho paper and board  
364×75mm  
\$530

Then There Is #9  
2025  
Acrylic, ink on hōsho paper and board  
364×75mm  
\$350

Then There Is #10  
2025  
Acrylic, ink on hōsho paper and board  
364×75mm  
\$530

## YEAH-NAH 有無

This *tanzaku* features the metaphysical pairing 有無 (*u/mu* – being and non-being), which also reads simply as “yes” and “no.” The title—*Yeah-Nah*—roots the piece in the casual lilt of Australian English, where meaning hinges on tone, timing, and intuition. Much like Zen dialogue, “yeah, nah” 有無 “nah, yeah” 無有 can mean yes, no, both, or neither, leaving the listener to embrace ambiguity and feel out truth between the lines.

有無 Yeah-Nah #1  
2025  
Acrylic, ink on hōsho paper and board  
364×75mm  
\$715

有無 Yeah-Nah #2  
2025  
Acrylic, ink on hōsho paper and board  
364×75mm  
\$350

有無 Yeah-Nah #3  
2025  
Acrylic, ink on hōsho paper and board  
364×75mm  
\$350

有無 Yeah-Nah #4  
2025  
Acrylic, ink on hōsho paper and board  
364×75mm  
\$350

有無 Yeah-Nah #5  
2025  
Acrylic, ink on hōsho paper and board  
364×75mm  
\$350

有無 Yeah-Nah #6  
2025  
Acrylic, ink on hōsho paper and board  
364×75mm  
\$350

有無 Yeah-Nah #7  
2025  
Acrylic, ink on hōsho paper and board  
364×75mm  
\$350

有無 Yeah-Nah #8  
2025  
Acrylic, ink on hōsho paper and board  
364×75mm  
\$1200

有無 Yeah-Nah #9  
2025  
Acrylic, ink on hōsho paper and board  
364×75mm  
\$350

有無 Yeah-Nah #10  
2025  
Acrylic, ink on hōsho paper and board  
364×75mm  
\$350

無 Nothing's Gonna Change My World#1  
2025  
Acrylic, ink on hōsho paper and board  
364×75mm  
\$170

無 Nothing's Gonna Change My World#2  
2025  
Acrylic, ink on hōsho paper and board  
364×75mm  
\$170

無 Nothing's Gonna Change My World#3  
2025  
Acrylic, ink on hōsho paper and board  
364×75mm  
\$170

無 Nothing's Gonna Change My World#4  
2025  
Acrylic, ink on hōsho paper and board  
364×75mm  
\$170

無 Nothing's Gonna Change My World#5  
2025  
Acrylic, ink on hōsho paper and board  
364×75mm  
\$170

無 Nothing's Gonna Change My World#6  
2025  
Acrylic, ink on hōsho paper and board  
364×75mm  
\$170

無 Nothing's Gonna Change My World#7  
2025  
Acrylic, ink on hōsho paper and board  
364×75mm  
\$170

無 Nothing's Gonna Change My World#8  
2025  
Acrylic, ink on hōsho paper and board  
364×75mm  
\$170

無 Nothing's Gonna Change My World#9  
2025  
Acrylic, ink on hōsho paper and board  
364×75mm  
\$170

無 Nothing's Gonna Change My World#10  
2025  
Acrylic, ink on hōsho paper and board  
364×75mm  
\$170

## AKITSU ORII

Each piece undergoes an initial bisque firing at approximately 850°C to harden the clay and prepare it for glazing. It is then glaze-fired in a gas kiln at around 1060°C under an oxidizing atmosphere to properly mature and melt the glaze surface. While still red-hot, the pieces are placed into a sealed container where Australian native plant materials, such as eucalyptus, are actively burning with flames, creating a strong reduction atmosphere that alters the surface chemistry and colors. After this reduction phase, the pieces may be rapidly quenched in water to induce thermal shock, a process which—combined with the reduction firing—can enhance unique color variations and distinctive surface patterns characteristic of raku ceramics

A traditional Japanese paulownia wood box (kiribako), inscribed by the artist with the title and their name on the lid, is available by request for \$90. The box includes a turmeric-dyed cloth to ensure proper preservation and protection of the artwork.

コッキー水指

Cocky Mizuhashi

2025

Wheel-thrown with hand-built cockatoo crest

Raku fired

Height:280mm, Diameter:160mm

\$1420

硯箱

Suzuribako

2025

Hand-built, Raku fired

210x310mm

\$2500

多面花入

Multi-sided Flower Vase

2025

Hand-built, Raku fired

215x 140mm

\$530

茶入 銘 黒渦

Tea Container

*Black Vortex*

2025

*Wheel-thrown, Raku fired*

50 x 65mm

\$350

茶入 銘 雨宿り

Tea Container

*Where Rain Waits*

2025

*Wheel throw, Raku fired.*

85x80mm

\$890

茶入 銘 岩山

Tea Container

*Stone Mountain*

2025

*Hand-built, Raku fired*

100x70mm

\$890

黒茶碗

*Black Tea Bowl*

2025

*Wheel thrown, Raku fired*

60x 143mm

\$2140

沓形茶碗 銘 緑馬

Clog-shaped Tea bowl

*Green Horse*

2025

*Wheel-thrown, Raku fired*

85x 130mm

\$700

旅茶碗

*Traveler's Tea Bowl*

2025

*Wheel thrown, Raku fired*

70x105mm

\$350

茶碗

銘 泥馬足

Tea bowl

*Muddy hoof*

2025

*Wheel-thrown, Raku fired*

65x 145mm

\$715

面取茶碗

銘 雫

Chamfered Tea Bowl

*Drop*

2025

*Wheel-thrown, hand curved, Raku fired*

80x120mm

\$440

縞茶碗

銘 ルーシー

Striped Tea Bowl

*Lucie*

2025

*Wheel-thrown, hand curved, Raku fired*

60x150mm

\$620

胴締茶碗

*Corset Tea Bowl*

2025

*Wheel-thrown, Raku fired*

73x115mm

440

灰井戸茶碗  
Ash-Gray Ido Tea Bowl  
2025  
Wheel-thrown, Raku fired  
73x143mm  
\$440

六角茶碗  
銘 無限  
Hexagon tea bowl  
Infinity  
2025  
Hand thrown, Raku fired  
85x143mm  
\$620 w/ Paulownia Wood box

平茶碗  
Flat Tea Bowl  
2025  
Wheel-thrown, Kintsugi with gold polishing, Raku fired.  
65x145mm  
\$450 w/ Paulownia Wood box

赤平茶碗  
Tea Bowl  
2025  
Hand thrown, Raku fired  
63x150mm  
\$530 w/ Paulownia Wood box

金継ぎ茶碗銘 モネ  
Kintsugi  
Flat Tea Bowl  
Monnet  
2025  
Wheel-thrown, Kintsugi with gold polishing, Raku fired.  
85x143mm  
\$710 w/ Paulownia Wood box

香炉銘 空蝉  
Incense Censor  
Cicada Shell  
2024  
Wheel-thrown, Raku fired.  
60x150mm  
\$530

三足香炉銘 三菱  
Three-Legged Incense Censor  
Three Diamonds  
2025  
Wheel-thrown, Hand built, Raku fired.  
75x80mm  
\$710

三足白香炉  
Three-Legged White Incense Censor  
2025  
Wheel-thrown, Hand built, Raku fired.  
65x81mm  
\$620

香炉  
銘 陰陽  
Incense Censor  
Yin-Yang  
2025  
Wheel-thrown, Hand built, Raku fired.  
72x80mm  
\$715

千鳥白香炉  
Plover-Shaped White Incense Censor  
Wheel-thrown, Hand built, Raku fired.  
68x83mm  
\$620

千鳥楽水燻香炉  
Plover-Shaped Water Smoke Incense Censor  
2025  
Wheel-thrown, Hand built, Raku fired.  
65x85mm  
\$530

千鳥楽水燻小香炉  
Plover-Shaped Water Smoke Small Incense Censor  
Wheel-thrown, Hand built, Raku fired.  
62x80mm  
\$440

千鳥楽青水小香炉  
Plover-Shaped Water Blue Incense Censor  
2025  
Wheel-thrown, Hand built, Raku fired.  
60x80mm  
\$440