

ÉQUILIBRE INSTABLE

AKITSU ORII

ADAM SŌMU WOJCIŃSKI

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2026 2026

What does it mean to live?

We live between intuition-calculation—focus-distraction—hope & despair. Truth is never fully apprehended and equilibrium never attained. Like walking a narrow ridge, balance exists through continual responses to imbalance. Beauty, then, is fidelity under pressure. Keep your attention. Cut the bullshit. The artwork is not the object. It is the continual shaping of a life. The works in this exhibition are fragments of that practice.

Akitsu Orii & Adam Sōmu Wojciński
Marseille, July 2026

AKITSU ORII

(b. 1978, Japan)

A Japanese ceramic artist based in Marseille. Her work reflects a lifelong engagement with contemporary and early European music and the Japanese arts of tea and incense. She creates vessels and sculptural forms that show irregularity, spontaneity, and the marks of their making.

EDUCATION

2014: Master of Historical Instrument supervised by Barthold Kujiken, Koninklijk Conservatorium Brussels, Belgium.

2013: Concertiste Diploma in Early Music with "Mention très bien à l'unanimité" at Conservatoire à Rayonnement Régional de Paris, France.

EXHIBITIONS

2026 L'équilibre instable, La Friche de la Belle de Mai, Marseille Céramique, FRANCE

2025 Nothing's Gonna Change the World, Samu, Melbourne, AUSTRALIA

2025 'Kaleidoscope', MŌKA, Marseille, FRANCE

2025 'Small Tea World' Postcard Teas, London, UK

2024 Nendo Galerie, Marseille, FRANCE

2024 'Gaia' solo show, Kunstmuseum Hünfingen, GERMANY

2024 Moly Sabata Art-O-Rama, Marseille, FRANCE

2024 'Daydreams' with illustrator Kaori Mitsushima, Marseille, FRANCE

2023 'Kangaroo Raku', Pièce à Part, Marseille, FRANCE

KŌDŌ PERFORMANCES

2025 'Minazuki' Atelier Yō, Avignon, FRANCE

2024 'Gaia' Kunstmuseum Hünfingen, GERMANY

2023 'Rencontre du thé' Saint-Jean-en-Royans, FRANCE

2023 'Thé dessus, thé dessous' Atelier Yō, Avignon, FRANCE

2022 'Au-delà des sens' performance with Ambre Cardinal, PAC Marseille, FRANCE

2022 'Instant Japonais' Galerie Zenma, Marseille, FRANCE

2022 'Reverie' Saint-Jean-en-Royans, FRANCE

2021 'Clay & Kōdō' at Clay Atelier, Marseille, FRANCE

1. Tricolour Tea Bowl
2026
Wheel-thrown
Australian red Raku clay, reduction fired
H75 x 60mm
\$450 
2. White Tea Bowl
2026
Wheel-thrown hand-altered reduction fired
H70x 150mm
\$375
3. Ido Tea Bowl
2026
Wheel-thrown, hand-altered, Australian red Raku clay, oxidation fired
H95 x 167mm
\$500
4. High Tea Jar with Two Lids, Including an Ornamental Lid
2026
Wheel-thrown, hand-altered, Australian white Raku clay, transparent and white mat glazes, reduction fired
H320 x 120mm
\$1600
5. Free-form Flower Vase
2026
Wheel-thrown, hand-altered, reduction fired
H230 x 125mm
\$1400
6. Traveller's Tea Bowl
2026
Wheel-thrown, hand-altered, Australian white Raku clay, reduction fired
H60 x 125mm
\$250 
7. Five Facets Flower Vase
2026
Wheel-thrown, altered by paddling, Australian red Raku clay, clear and matte white glaze, reduction fired
H160 x 90mm
\$700
8. Flower Vase with a Fractured Rim
2026
Wheel-thrown, hand-altered, Australian red Raku clay, black glaze, reduction fired
H75 x 80mm
\$500 

9. Irregular Red Raku Tea Bowl
2026
Wheel-thrown, hand-altered, Australian red Raku clay, reduction fired
H75 x 160mm
\$400

10. Equilibre Instable Lidded Irregular Tea Jar
2026
Wheel-thrown with hand-build parts, Australian white Raku clay, oxidation fired
H280 x 240mm
\$2400

11. Tea Caddy
2026
Wheel-thrown, Australian red Raku clay, zircon sand based matte glaze, reduction fired
H75 x 85mm
\$450

12. Small Red Cross-foot Guinomi (Tea & Sake Cup)
2026
Wheel-thrown, Australian red Raku clay, reduction fired
H70 x 90mm
\$300 

13. Pair of Cockys
2026
Hand-build, Australian white Raku clay, borax based glaze, reduction fired
2 x H65
\$75

14. Toongabbie Wetlands Tea Bowl
2026
Wheel-thrown, Australian red Raku clay, reduction fired
H70 x 160mm
\$400

15. Rainbow Cocky Incense Censors with lid
2026
Wheel-thrown with hand-build parts, Australian white Raku clay, reduction fired
H100 x 80mm
\$650

16. Pipe- shaped Black High Tea Bowl
2026
Wheel-thrown, hand-altered, Australian red Raku clay, reduction fired
H90 x 115/125mm
\$400

17. Hourglass Black Tea Bowl
2026
Wheel-thrown, Australian red Raku clay, 3 black glazes, reduction fired
H80 x 125mm
\$400

18. Heavy Shallow Vase
2026
Wheel-thrown, Australian red Raku clay, reduction fired
H75 x 145/160mm
\$950 

19. Guinomi (sake cup)-
2026
Wheel-thrown, Australian red Raku clay, reduction fired
H42x73mm
\$150

20. Toongabbie Wetlands Tea Bowl
2026
Wheel-thrown, Australian red Raku clay, reduction fired
H70 x 160mm
\$400

ADAM SŌMU WOJCIŃSKI

(b.1980 Australia)

Bridges the Way of Tea and contemporary culture. Through his work, deep tradition becomes a living practice, renewing tea's historic roles as a meeting place for people, art, and ideas.

EDUCATION

2005: Bachelor of Arts (Honours), University of Melbourne, Philosophy & Japanese
2000: Japanese Government scholarship at Hijiyama University, Hiroshima
1999 to present: Protégé of the 16th Grandmaster of the Ueda Sōko Tradition of Tea, Ueda Sōkei

Performances & Exhibitions

2025 'Gehäus' Black Forest tea house, Budasz, Hüfingen, GERMANY
2025 'Nothing Gonna Change the World', SAMU, Melbourne, AUSTRALIA
2025 'Le temps de voir' tea, Chateau du ciel, Céréste, FRANCE
2023 'sōmuoku kokudo shikkai jōbutsu' Saint-Jean-en-Royans, FRANCE
2023 'Kopfschmerzen' Stadtmuseum Hüfingen, GERMANY
2023 'Gehäus' Black Forest tea house, Hüfingen International Ceramics Festival, GERMANY
2022 'Reverie' Saint-Jean-en-Royans, FRANCE
2021 'Walking Borders', Sessui Gallery, Kure, JAPAN
2018 'No Place Like Home' with Tomokazu Matsuyama, Zidoun-Bossuyt Gallery, LUXEMBOURG
2018 '24 Tea x Hiroshima' Art Gallery of South Australia, AUSTRALIA
2018 'World Tea Gathering' Art Gallery of South Australia, AUSTRALIA
2016 'SAMU', Supernormal, Melbourne, AUSTRALIA
2016 'Herbal Medicine Tea 2C' Makola Market, Accra, GHANA
2016 '24 Tea x Hiroshima' Art Gallery of South Australia, AUSTRALIA
2015 'Playboy' with Tomokazu Matsuyama, Brooklyn, USA
2015 'Tea Now' Art Gallery of New South Wales, AUSTRALIA
2015 'Tea Takuhatsu' MONA Museum, AUSTRALIA
2015 '24 Hours Tea x Love' MONA FOMA, AUSTRALIA
2015 'Haughton International Show' Lesley Kehoe Galleries, Park Avenue Armory, USA
2014 '24 Hours Tea x Hiroshima' Skagaströnd, ICELAND
2014 '24 Hours Tea x Peace' Imagine Peace Tower, Viðey Island, ICELAND
2014 'A Web Without' butoh performance, La Mama Theatre, AUSTRALIA
2013 '24 Hours Tea x Zen' Blender Studios, Melbourne, AUSTRALIA

ADAM SŌMU WOJCIŃSKI

AWARDS, RESIDENCIES, AND APPOINTMENTS

2024 Appointed International Assistant Director of the Ueda Sōko school of tea, JAPAN
2022 Appointed to the Junior Council Board of the Ueda Sōko school of tea, JAPAN
2016 Diplomatic tea ceremony at the Japanese Embassy in Accra, Ghana, and public tea performances for Ghana Japan Week, GHANA
2015 First non-Japanese to be awarded a tea name (Sōmu 宗夢) in the Ueda Sōko school.
2015 Diplomatic tea ceremony at the Japanese Embassy in Harare, Zimbabwe, and public tea performances for HIFA, National Gallery of ZIMBABWE
2014 Summer We Go Public NES Artist Residency, Skagaströnd, ICELAND
2011 Japanese Culture Award from the Junior Chamber International, JAPAN

SCROLL

A scroll (kake-jiku) is hung in the tearoom to focus attention on a single ideal. Its brushstrokes preserve the movement of a life shaped by that ideal.

The meaning of a scroll is realised not through contemplation alone, but through the artistic discipline of tea. A scroll is therefore an instrument of practice, or what Shōdō Harada Rōshi calls a "Staff for the Mind". The staff is passed to us through the scroll. What begins as attention becomes action.

A hanging scroll is fundamentally finite. It presents one revelation, one poem, or one image. A digital scroll, by contrast, is infinite. Because scrolling never ends, the revelation is continually deferred and nothing integrates. We imagine the next post will make us feel connected, but leave feeling empty.

The emptiness of the tearoom resembles that pivotal moment before we reach for distraction. In tea, we do not rush to fill it. We inhabit it through the beauty of preparing tea, art and literature, and by giving ourselves completely to those before us.

In the age of the samurai, participants left their swords outside the tearoom to enter a way of being beyond crisis, desire, and rage. Today, we leave our phones outside. We leave scrolling behind so that we may attend to a scroll. In this refusal lies a great affirmation of life.

白珪尚可磨 hakkei nao migaku beshi
Keep Polishing Your Perfect Pearl

Hakkei nao migaku beshi 白珪尚可磨 "Keep Polishing Your Perfect Pearl" originates in the Classic of Poetry, where it observes that even flawless white jade can still be polished. Zen adopted the image to remind us that practice is never complete, but continually renewed through disciplined action.

In the Vedic image of Indra's Net, the universe is as an infinite web of jewels, each reflecting every other jewel ad infinitum. Our own pearl acquires its brilliance by reflecting, and being reflected in, the lives of others. Perfection is therefore not a private possession but a living relationship.

The body reveals this truth. When riding a horse, the rider connects to its movement through the sacrum. Every movement of the tea ceremony likewise flows from the sacrum, allowing body, breath, utensils, host, guest, and gathering to move as one. It is no coincidence that sacrum derives from the Latin for "holy bone". Through this sacred point of connection, we learn to participate in something greater than ourselves.

Our pearl is also a great ball of doubt. Mumon describes it as "like swallowing a hot-iron ball. You try to vomit it out, but you can't." This doubt is the living spit and polish of practice.

Every wholehearted act polishes it: saying "good morning", asking with "please", expressing gratitude with "thank you", listening without preparing a reply, holding a door open for someone, making tea. Sit. Sip. Savour.

An old adage tells us practice makes perfect. It's a good start, but the immediate application implied in "perfect practice makes perfect" starts to see the pearl among the clouds. Our luminous pearl shines brightest, however, when we realise that perfect practice is the perfect pearl. Every sincere act polishes the jewel we become for one another. Keep polishing your perfect pearl.

1. Keep Polishing Your Perfect Pearl
2026
H1640x1180mm
Ink on handmade mulberry paper.
Mounted by Taihodo, Ehime, Japan
\$4500
includes Paulownia wooden box

性海寂々 — Peaceful Sea

The sea of essential being is deeply serene.

In 1375, Saint Catherine of Siena contemplated the Mediterranean Sea before departing on a dangerous mission to Avignon. "The sea is not new," she wrote, "but the way my soul experiences it is". From that moment she began to speak of the essential nature of her soul as mare pacifico, the "peaceful sea".

It is said that the small, crawl-through entrance to a teahouse was inspired by the access hatches of cargo ships. When we enter and take our place in the tearoom, we can imagine Catherine crossing that mirror-like sea: "There, in that Being, we see our reflection."

The final ideal of tea practice is jaku 寂, often translated as "tranquility." It is the depth from which all movement arises and returns. White foamy waves whisper secrets from the deep and are pulled back through the undertow.

Born of the uncertainty of Japan's Warring States period, jaku 寂 names the still depth from which all movement arises and to which it returns. The repeated 寂々 (jaku-jaku) gives voice to this rhythm, felt in the atmosphere of the tearoom and the inner life of its participants until the distinction between outer and inner begins to dissolve.

There is a stillness in Saint Catherine's tiny cell in Siena as vast as the peaceful sea. Like the tearoom, it became a pure and bracing sanctuary. Its mirror-like stillness reflects our true dignity and the shadows that obscure it.

Saint Catherine said "love people very much. And talk to few of them."

Thank you for listening to the outpouring of my heart.

2. *Peaceful Sea*
2026
H1500x1180mm
Ink on handmade mulberry paper.
Mounted by Taihodo, Ehime, Japan
\$4500
includes Paulownia wooden box

無念之念 munen-no-nen

L'attention absolument sans mélange est prière
"Absolutely unmixed attention is prayer."

"I have never fought in a war."

Grandmaster Ueda Sōkei reflects on munen no nen (pure attention) seeking to understand the mind of his ancestor, samurai tea master Ueda Sōko. Sōko navigated the turbulence of Japan's Warring States period, giving the world a legacy of beauty and human warmth through tea. Sōkei was born in June 1945, just one month before the atomic bombing of Hiroshima, and inherited the memory of war rather than its battlefield.

Simone Weil, by contrast, lived through the catastrophe of the Second World War, dying in 1943, two years before Sōkei's birth. Reflecting on the meaning of that human suffering, she arrived at a remarkably similar insight. Where Sōkei speaks of munen no nen, Weil writes, L'attention absolument sans mélange est prière—"Absolutely unmixed attention is prayer." Across cultures and centuries, both recognised that the deepest source of human strength is neither belief nor will, but an attention so pure fear melts in its face.

Today, our world is shaped by different forms of uncertainty, distraction and assaults on the love between us. But past the noise, the task remains unchanged. Pure attention—an undivided fidelity to reality—is among the most precious capacities we possess.

Tea develops this capacity. When I do the tea ceremony, people ask me if it's religious. Pure attention makes people feel as if we are touching something sacred.

Beauty, then, is fidelity under pressure.

3. munen-no-nen
2026
H1440x 1130mm
Ink on handmade mulberry paper.
Mounted by Taihodo, Ehime, Japan
\$4500
includes Paulownia wooden box

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.

Memento Mori

This tanzaku transforms the auspicious phrase medetai (目出たい "cause for celebration") into the image of a skull.

While medetai means "auspicious", its opening characters, 目出, can be read literally as "eye-popping". Ikkyū turned this literary twist into one of Zen's most memorable New Year's shenanigans:

According to tradition, Ikkyū went from house to house on New Year's Day dangling a human skull and crying, Goyōjin! ("Take care!"). An angry local stormed out of his house and reproached Ikkyū: "What are you doing waving such an inauspicious thing around on the year's most auspicious day!?" Ikkyū replied: "Nothing could be more medetai than this skull whose eyes have already "popped out!"

The Latin phrase memento mori ("remember that you must die") bridges Ikkyū's irreverent humour with a familiar motif in Western art.

"You might be a king or a little street sweeper, but sooner or later you dance with the reaper!"

4. Memento Mori
2026
Unframed 365 x 77mm
Ink on hōsho paper tanzaku
\$290/ 595 Framed
9 unique editions 

心好苦味 kokoro wa nigami o konomu The Heart Delights in Bitterness

When the founder of Japanese Rinzai Zen, Myōan Eisai (1141–1215), was summoned to Kamakura for an audience with the shōgun, he found shōgun Minamoto no Sanetomo of ill health. The illness was not the result of battle, but of celebration: a shōgun-sized hangover.

Eisai perform prayers for the expulsion of this most persistent of maladies, and when the rites were complete, Eisai offered Sanetomo a single bowl of matcha.

The effect was immediate. The tea revived Sanetomo so completely that the astonished shōgun asked about this remarkable drink. Eisai, as though he had been waiting for just this moment, presented him with a freshly written copy of his Kissa Yōjōki—A Treatise on Drinking Tea for Health, the first Japanese work devoted entirely to tea.

The Kissa Yōjōki contains the phrase 心好苦味 kokoro wa nigami o konomu "The heart delights in bitterness." At one level, Eisai is simply observing that the heart benefits from the bitter flavour of tea. But the phrase points to more than medicine. It suggests that true maturity begins when we cease demanding sweetness from life and instead learn to receive difficulty, discipline, and even suffering as sources of vitality.

From this simple observation, the spirit of tea unfolded. The beauty of wabi-sabi and the discipline of chanoyu grow from the same insight: what is initially bitter often proves to be the deepest nourishment.

5. The Heart Delights in Bitterness
2026
Unframed 365 x 77mm
Ink on hōsho paper tanzaku
\$270/ 565 Framed
9 unique editions 

ÉQUILIBRE INSTABLE
AKITSU ORII
ADAM SŌMU WOJCIŃSKI
13
08
2026
LIVE PERFORMANCE
1900 COURTYARD

TRINK AUTOMAT ÉQUILIBRE
INSTABLE MENU

One token per drink.

1. COCKY COCKTAIL

Mezcal, Reposado Tequila, pressed lime, SAMU organic matcha, lemon zest, seasalt, lime foam

Smoky memories of Matcha Marg.
2. MEMENTO MORI
Kabosu Gin, floral liqueurs, fresh yuzu, bitter cherry, jasmine petals, SAMU organic matcha

Floral, bright with a citrus bite.
3. The Heart Delights in Bitterness

HOT Spiced Rum, Dark overproof Rum, Australian Rye Whisky, Aromatic bitters, cloves, HOT alpine spring water SAMU matcha, hand drawn souvenir paper tea bowl

A Mulled-Matcha. Boozy, campfire warming spices and an umami finish.
4. 0% COCKY COCKTAIL
Non-alc Gruppette Margarita pressed lime, SAMU organic Matcha, lemon zest, seasalt, lime foam

Less hazy memories of a Matcha Marg. Non-alcoholic.
5. 大茶盛 Ochamori MATCHA
Hot whisked Victorian Alpine spring water, Suki-grade SAMU matcha, hand drawn souvenir paper tea bowl

Just really fucking good tea. Non-alcoholic.

HOW TO TRINK

1. Check in at reception to receive your token and a menu.
2. Make your selection (1–5) on the TRINK AUTOMAT. Your choice will illuminate.
3. Door will open. Place token on tray. One token per drink.
4. Door will close and your trink will be created.
5. Light will switch off. Door will open with your marvellous drink.
6. Consume enthusiastically whilst sipping in the exhibition.

Additional tokens can be purchased on the night. \$20 each.