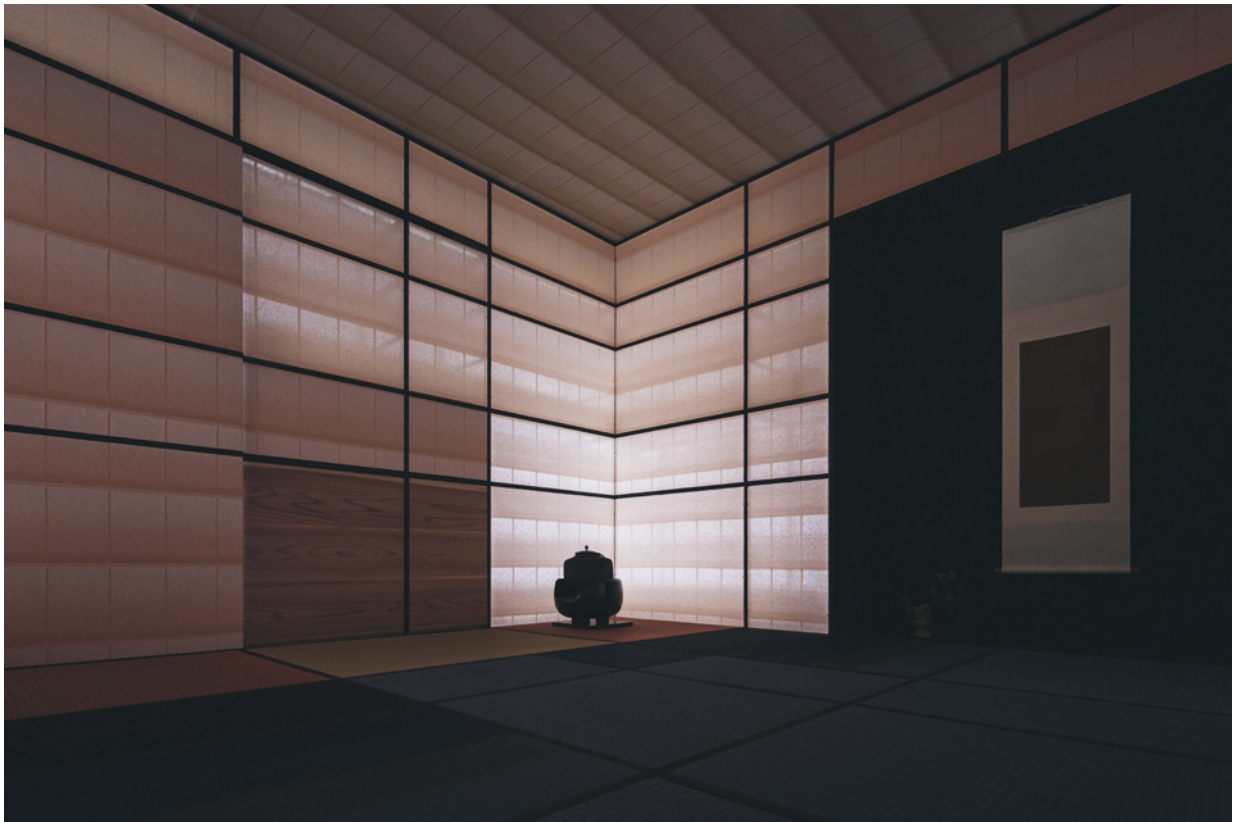


**HOSOO GALLERY is pleased to announce the exhibition,
Texture from Textile Vol.3: Tea Room “Ori-An” ,
showcasing a textile tea room.**



Ori-An is distinct in many ways from what we know today as a Japanese tea room or teahouse. Particularly notable is that this place for the tea ceremony comprises textiles surrounding the space. The tea room is designed with the cooperation of Reijiro Izumi, the president of SABIE, an organization that explores contemporary expressions of the tea ceremony culture. According to Izumi, one of the roots of a tea room is the idea of creating a place for gathering by enclosing the space. Such spatial composition is consistent with the unique features of Japanese architecture, which historically has defined spaces with partitions like fusuma and shoji screens. At Ori-An, we return to the origin of a tea room, “enclosure,” and examine the nature of space, starting with textiles and expanding to the contemporary tea ceremony culture.



The textiles used at Ori-An are from our new textile collection titled “Shoji Fabrics,” collaboratively created in 2023 by Dutch textile designer Mae Engelgeer and HOSOO. The collection was designed by Engelgeer, who received inspiration from shoji screens found in Japanese-style houses, and was produced using a Nishijin textile’s traditional weaving method called sha. Sha is a technique in which two warp yarns are twined when weaving in a weft yarn to create an openwork weave on the front side of the textile. At HOSOO, we explored textiles’ textures using different yarns, such as those made of washi paper, and altered the traditional sha technique by interpreting it in a modern way to create sha textiles with a unique transparent quality.

Another important aspect of Ori-An is that its tea room structure is composed using today’s standardized framing components. Their dimensions and proportions are somewhat different from those of a traditional tea room established during the time of Sen no Rikyu. Conforming to these standardized sizes becomes a precondition to slightly disturb the traditional dimensions and proportions, introducing subtle fluctuation to the formalized space. Furthermore, these framing elements can be disassembled and reassembled, making the structure a “demountable tea room” with fluid functionality.



At Ori-An, sha' s unique gauzy transparency imbues the tea room with fluidity, gently connecting inside and outside without completely dividing the space. The room also has the lightness of being a temporary structure. Through the project, Izumi interprets such fluidity as a form of 数寄 = 透き [a refined taste=a void; homonymies pronounced suki] and explores the potential of the tea ceremony held at a place different from a permanently-built tea room.

Through the activities of its research series, Texture from Textile, HOSOO GALLERY has been committed to pragmatic efforts of reinterpreting architectural history with textiles as the theme. The Ori-An project draws upon these activities and relies on the tea ceremony culture as a key to deepening our inquiries into the development of diverse textile-derived culture for today and the future.



Dates : September 8 (Fri)–October 15 (Sun), 2023

Venue : HOSOO GALLERY

HOSOO FLAGSHIP STORE 2F, 412 Kakimoto-cho, Nakagyo-ku, Kyoto 604-8173

Tel : 075-221-8888

Admission Free

Organizer : HOSOO Co., Ltd.

Architect : SUO

Color direction / Textile Design : Mae Engelgeer

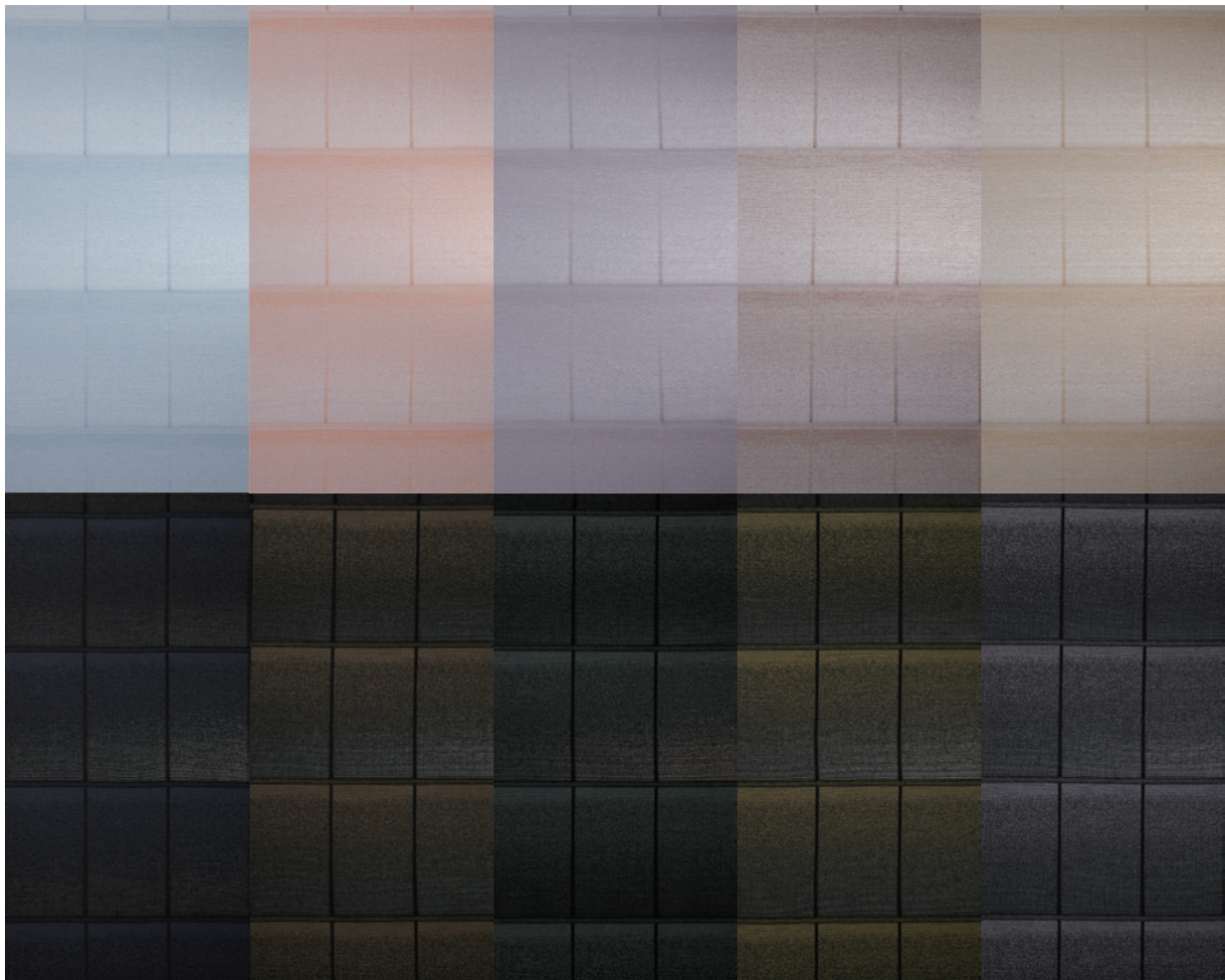
Photographer : Kotaro Tanaka

Advertising Artist : Akihiro Morita

Cooperation : Reijiro Izumi (President, SABIÉ), Tesera Co., Ltd., Kumiko Idaka

Research : HOSOO STUDIES

Director : Masataka Hosoo



Profiles

HOSOO Co., Ltd.

HOSOO was founded in 1688 in Nishijin in Kyoto as a weaver purveying to prominent temples. Nishijin textile, Kyoto's pre-dyed yarn textile, has been nurtured since 1200 years ago with the support of imperial nobles, the samurai class, and wealthy merchants. Today, HOSOO combines traditional Nishijin textile techniques for obi and kimono that it has inherited with innovative techniques and a timeless design sensibility to create one-of-a-kind textiles and offer them to the luxury markets in Japan and abroad.

Reiji Izumi

Reiji Izumi is the second son of Soko Izumi, the younger brother of Zabosai, the 16th-generation head of the Urasenke school of the tea ceremony. Reiji's tea name is Sorei. He practices the Urasenke school of tea ceremony and is an active scholar of the tea ceremony and crafts histories. He completed the Arts Major at the Graduate School of Art Studies, Kyoto University of Art and Design, and received Ph.D. He has worked as a part-time staff at the curatorial department of Sakai City Museum and currently occupies positions as the deputy director of the Chado Research Center Galleries, the director of the center's Konnichian Library, the vice principal of Urasenke Gakuen school, the school chief director of an NPO organization Nagomi, and the president of SABIÉ. He is engaged in activities in various fields, including the Urasenke school of the tea ceremony.

Mae Engelgeer

Engelgeer has studied textile design from her high school days to her studies at the Amsterdam Fashion Institute and Sandberg Instituut. Since opening her own studio in 2013, she has nurtured her curiosity for the craft, experimenting within the existing boundaries of textile production to elevate old techniques to a modern stage. Her work embraces subtle color palettes, patterns, and linear elements. Complex compositions merge to establish harmony. In addition to developing her own collections, Engelgeer collaborates with brands around the world on projects ranging from art direction to large-scale installations and public artworks.