

Trolley bus serving tea
at the opening of
World Tea Party at
Presentation House
Gallery, September 17,
1995.

BLACK & WHITE PHOTO BY
REECE METCALFE

previous page:
bill bissett
teez uv th worlds
1995, ink on paper



DANIEL DION

BRYAN MULVIHILL

MARC PATCH

SUSCHNEE

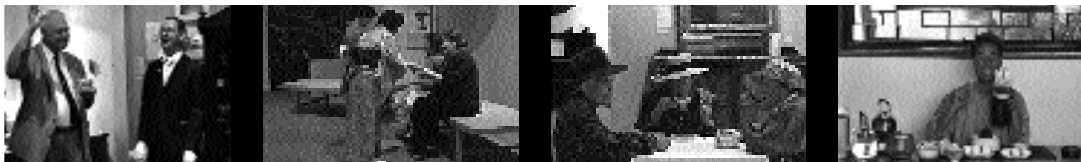
TEXTS BY

JENNIFER FISHER STEVE HOLTZMAN KEITH SNYDER VINCENT SZE

PRESENTATION HOUSE GALLERY

NORTH VANCOUVER





above: Tea events
during *World Tea Party*
at Presentation House
Gallery: Mayor Loucks
takes the first cup,
Urasenke Japanese tea
school, senior ladies in
the tea salon, Vincent
Sze preparing tea at
Dr. Sun Yat-Sen
Classical Chinese
Garden

facing page:
HANNAH MAYNARD
[Multiple exposure,
self portrait]
ca. 1893-97,
b/w photograph
COLLECTION OF THE B.C.
ARCHIVES & RECORDS SERVICE,
VICTORIA (HP 92057)

WORLD TEA PARTY

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World Tea Party, as a continually evolving fête éternel,* came out of a concern to develop a dialogue among artists and cultures around the world. The three of us, Daniel Dion, Suschnee and I founded an *Organization for pancultural exchange and realization of art: OPERA* in 1990, to stimulate a process of global cultural interaction. Each artist had been involved in the Canadian artist-run movement and felt it was time to expand the process to a global network. Exchanging ideas with many cultures inspired concepts for a work that was inclusive while exemplifying the process of dialogue. When the National Gallery of Canada proposed a survey of Daniel's video installations with an invitation to produce a new piece, Daniel asked Su and me to join him in creating a work that incorporated concerns for pancultural expression, utilizing interactive technology.

World Tea Party creates a format for the pancultural which includes a multiplicity of histories, traditions, artistic disciplines and social rituals. Tea drinking is an activity in which most people have personal experience. From its roots in China, tea has spread around the world over the last two millennia, to be the most common human refreshment after water.

Since the first *World Tea Party* during the summer of 1993 the Party has evolved into an on-going series of events in which the arts of human exchange are manifest around the simple act of sharing a cup of tea. The history of tea reveals a cornucopia of aesthetic, cultural, and spiritual traditions of human interaction. While rituals of drinking tea vary, the conviviality of meeting to partake in a stimulating beverage remains fundamental to the core of civilization.

World Tea Party has assembled archives on video disc of tea-related photography, painting, ceramics, "China", movie clips, television ads and the artists' own video visits to tea gatherings of the world. Digital image archives are presented on multiple video monitors, along with CD Rom multi-channel sound files of world tea salon music compositions by Marc Patch. This is achieved through computer controlled interactive systems that respond to the numbers and activities of guests assembled in the actual tea rooms of the installation. Uniting the virtual world of digital image and sound with actual art works, collections, meetings and conversations around the rituals of tea, *World Tea Party* allows the transcultural

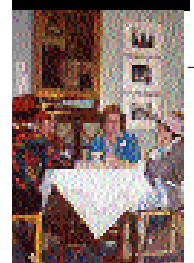
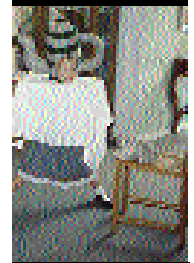
nature of the world's histories, cultures and spiritual practices to come into focus. Through internet connections and 'world wide web' tea sites the interactive process is extended globally.

World Tea Party at Presentation House Gallery included, for the first time, active involvement of community groups sharing their tea traditions. The Greater Vancouver Region offers one of the most multifarious cultural communities in the modern world. The tea party was transformed daily by the arrival of special guests bringing their way of tea. Special events started with Vincent Sze's introduction to Chinese methods of tea preparation in the Dr. Sun Yat Sen Classical Chinese Garden. The Gallery's opening reception featured the Fools Society enacting the *Mad Hatter's Tea Party*. Many guests rose to the offer of prizes for the best tea attire. Dolly Watts, family and friends of the Liliget Feast House hosted a First Nations tea feast with indigenous herbal teas and delicacies accompanied by West Coast Native storytelling. Every Thursday the local Urasenke Japanese Tea School served whipped green Cha-no-Yu style tea to everyone who entered the gallery. There were Sufi teas with whirling dervish dances and sacred sufi music, poetry readings, tea trade talks and tastings; performance artist Ray Fuse painted calligraphy with green tea; local societies, elders activity groups, school and neighbourhood groups came to special tea gatherings. The Gallery became a public/private tea room where all communities and traditions had an honoured place.

A lavish five week tea party takes a considerable amount of planning, organizing, support and hard work, all of which was offered enthusiastically from so many in the local community. Over 100 public and private collections were accessed for teaware, furniture and works of art and many artists made tea-based works for the occasion. The old saying that "it's the guests that make the party" has again been proven true. The artists wish to thank everyone who participated in so many ways to make this such a memorable celebration.

A party and guests also require a host. The staff of Presentation House Gallery—Diane Evans, Jacquelyn Ménard, Annie Hillis, Susan Byman, J.J. Lee, Chris Rafuse and their friends worked tirelessly for well over a year on this event—one which went a great deal beyond the demands of, even, installation art! It is to Gallery Director and Curator Karen Love who the artists owe the greatest debt of gratitude. Having seen *World Tea Party* in Ottawa, she knew the complexity involved and yet encouraged expanding many aspects, adding considerably to her curatorial load. Amidst almost daily additions and changes she never said no! For a person who "did not drink tea," Karen Love contributed an enormous effort to make this tea party such an enjoyable celebration.

With a whole-hearted thank you to everybody,
bryan mulvihill with Daniel Dion, Marc Patch and Suschnee



top to bottom:

Miyuki
Shimizu and
Hoshiko
Furumoto,
members of
the Sakura
Singers

following their
performance
at WTP. • Lea
Pearce
displaying her
teapot and
table
costume. • A

seniors
activity group
visiting WTP.

• Students
from
Gladstone
Secondary
School visiting
WTP.



JENNIFER FISHER

facing page: EVOLUTION OF THE TEACUP SALON
Details page 63

1 This includes West Coast artists as well as artists from other regions and countries. Please see listing on page 49 of this catalogue.

2 Trolley Bus is the alter-ego developed by bryan mulvihill in the late sixties in association with the New York Correspondence School of Vancouver and the Image Bank correspondence network.

3 Paratheatre occurs in the tense of the future subjunctive where the distinction between audience and the performers, art and life dissolves, marked by the sharing of "I-Thou" relationships. Richard Schechner, *Between Theatre and Anthropology*, Philadelphia: University of Pennsylvania Press, 1985, p. 105.

With *World Tea Party*, Daniel Dion, bryan mulvihill and Suschnee redefine the role of artist not only through practices of exhibition but also through the political and aesthetic staging of a performative event. This prototypical tea salon operates across the terrain of anthropology, theatre and fine art in ways that are at once indicative, actual, historical and, at the same time, mythical, fictional and virtual. The materials on display reference the culture of tea in a range of ways and include video, paintings and conceptual works by contemporary artists¹, books about tea, archival photographs and teaware of friends, members of cultural communities and public collections. These comprise tea artifacts which provide a context for the processes of lived cultural exchange immanent to the taking of tea.

This continuum of enactments of *World Tea Party* ranges from ceremonial reverence to celebratory invention. At Presentation House Gallery, the activities combined the codified rituals of tea with fantastical "processes of becoming" of a Mad Hatter's Tea Party — a wonderland complete with Alice, the March Hare and Dormouse — as well as such local personalities as Dr. Brute (with leopard tea service), Mr. Peanut and Trolley Bus.² Performative events were planned or occurred spontaneously almost every day of the event and included ceremonies in a Japanese tea room installed by the Vancouver branch of the Urasenke Foundation, a Sufi Tea party, a West Coast First Nation's Tea Party, and community participation by senior citizens, school groups, and the local art community. *World Tea Party* also included a "Tea Chat" with Daniel Dion and bryan mulvihill who served tea while they spoke on the exhibition. Vancouver has been Canada's largest tea port since the arrival of the railroad and Murchie's, a local tea company, created a special *World Tea Party* blend of fine teas from China, Darjeeling, Sri Lanka and Kenya for the event, as well as sponsoring a "Tea Trade Talk" by Gwen Murchie herself. A First Nations Tea Party focused on storytelling and indigenous hot beverages made with wild herbs of the Pacific Northwest, and a South-Asian/Indian Tea Party featured poetry readings and a light classical music recital. Throughout, the focus of *World Tea Party* is on live interactions that occur in real time as distinct from a still display sufficient unto itself.

World Tea Party is paratheatrical, which is to say that it blurs the boundaries between the performer and audience, host and guest, artist and beholder in significant ways.³ In the manner of Jerzy Grotowski's theatre-anthropology projects of the 1970s, Allan Kaprow's Happenings of the 1960s and counter-culture art events of the Vancouver art scene during the 1970s, *World Tea Party* marks a re-integrative sociality within the contemporary art context. As collective ritual, *World Tea Party* brings together and overlays what Richard Schechner has distinguished as "liminal" and "liminoid" enactments. Liminal performance entails an obligatory aspect which takes as its referent a kind of originary practice. In this sense the shared gesture of imbibing a hot beverage — especially when codified as tea ceremonies within the event — can be understood as a liminal archetype of "return" to a primordial "human cultivation of water." Yet at the same time, the occurrences of *World Tea Party* characterize liminoid performances which, as Schechner notes, entail voluntary

enactment which has the capacity to extend beyond its intended inscription.⁴ Consequently the “processes of becoming” entailed in *World Tea Party* are as complex and fascinating as they are diverse. Enactments include celebratory tea parties, the formation of a living archive drawn from the memories of community participants, a technological environment which aims to sympathetically situate the viewer, collaborations with restaurants and tea companies, the participation of art world personalities, and a redefinition of the role of the organizing art institution itself. These connections are liminoid because the interaction takes both the host and guest to a place “beyond” their state before the interaction took place. Moreover, it provides opportunities for communities to remember themselves through their interactions during the event. For example, in North Vancouver two senior citizens who lived nearby would come regularly. One had attended the Presentation House building in its earlier incarnation as a school, while the other used to pay her taxes there when it served as City Hall. For both women, participation in *World Tea Party* enabled linkages between local history and personal stories within the recognitions and pleasures made possible by an art event. In this way, *World Tea Party* enables the forging of complex and multiple affiliations mnemonically, socially and institutionally by its participants who come together through a tacit agreement “to play.”

World Tea Party is actually a serial event unfolding over a continuity of sites⁵ all nuanced slightly differently. Each manifestation configures tea artifacts and practices of serving tea in relation to a host culture. As site-specific collaborative events, each instance incorporates distinct aspects of material culture and community based collaboration.

World Tea Party was first staged in Ottawa at the National Gallery of Canada in 1993 as a confluence of the artistic and curatorial trajectories of Daniel Dion, bryan mulvihill and Suschnee. Schnee’s interest in tea culture had evolved out of her role in serving tea after the practices of the *Choeur Maha*, a Montreal women’s choir which she co-founded.⁶ Returning from India in 1992 with pink Bengali cups and saucers for 40, Schnee found weekly choir practice at Oboro afforded an opportunity to explore the idea of a tea party as performative event. Simultaneously, Dion had been videotaping tea culture, amongst other subjects, during his travels in Asia in preparation for his solo exhibition at the National Gallery, *Parcours/Path*, which ultimately was accompanied by *World Tea Party*. And mulvihill had been engaged with tea as a metaphor since creating a “mythological floating tea house” on the mail networks as well as through his “tea bus” performances. The idea to collaborate came as a flash, and was actualized as an exploration of tea culture as a dialogic metaphor for communication between people.⁷

The show at the National Gallery was the outcome of combined curatorial, administrative and artistic practices. The installation included teaware drawn from seven different collections of the gallery and individuals from the Ottawa community, objects belonging to friends and colleagues, and the interactive video/audio component which activated the tea archives.

⁴ Ibid. p. 65.

⁵ The organizers have in mind a massive *World Tea Party* for the year 2000. This seriality brings to mind General Idea’s projects toward the 1984 Miss General Idea Pageant.

⁶ The *Choeur Maha* was founded in 1990 by Suschnee and Kathy Kennedy.

⁷ To a significant degree, *World Tea Party* comes out of discussions between Dion, mulvihill and Schnee in the context of *OPERA (Ouverture pan-culturel et écologique d’échange pour la réalisation de l’art)*, an organization they co-founded in 1990 which cooperates to create an international network of exchange and production of art, and to generate constructive dialogue between individuals and cultures.

SUSCHNEE

A moment

1995, oil on canvas



8 An exchange was initiated with Cafe Florian where a complete tea tray—as served in St Mark's Square—was included in the exhibition. In turn, invitations to *World Tea Party* were available to customers at Cafe Florian.

9 Conversation with bryan mulvihill (Trolley Bus), October 16, 1995.

10 While the *World Tea Party* is synchronous in nature, no attempt has been made by the artists to obscure the colonialist and classist history of the tea trade, nor to conceal the tea industry's exploitation of the labour of women (or even in some cases monkeys which were trained to pick buds from the tops of trees). Nor have questions of monopoly in the history of tea been overlooked. During the 1700s the British East India Tea Company's monopoly on tea trade characterized a realm of

World Tea Party was restaged as part of the 1995 Venice Biennale exhibition *Transculture*, curated by Fumio Nanjo and Dana Friis-Hansen, which was comprised of invited participants whose work engaged at least two cultures. The display was installed in the "Sala Azzura" amidst the elegance of a seventeenth century palace. Here the connective focus of *World Tea Party* was international in scope. Venice was, during the fifteenth century, a chief port of trade with Asia, including the importation of tea. The implements on display in *World Tea Party* included a complete tea service from the Cafe Florian on the Piazza San Marco which has been serving tea since 1720, and where original discussions for the Venice Biennale itself reputedly occurred over a cup of tea.⁸ The installation featured a painting by Suschnee of a person sipping a hot beverage from a cup. Propped on an easel it not only depicted an archetypical tea ritual, but also — by including the easel in the setting — could be read as emblematic of *World Tea Party* as itself framed by art practice. Featured was a video archive edited by Daniel Dion, a sound composition by Marc Patch, and bryan mulvihill as "Trolley Bus," global *raconteur*. The event featured works by Canadian and international artists and even occasioned an art theft when one of the favourite tea cups was pinched from its perch on a balcony ledge during the *vernissage*.

Especially noteworthy was that Dion, mulvihill and Schnee served tea as part of the exhibition in Venice. This instantiated *World Tea Party* evolution into an event-centred art work where the enactment of tea drinking effected a common experience in bringing together participants, objects and the installation environment.

VIRTUAL TEA PARTY

World Tea Party also evolved out of an interactive video project. At the National Gallery and Presentation House Gallery, laser videodiscs activated through David Rokeby's "Very Nervous System" and a computer program specially designed by Craig Kendall enabled archives of tea images and music to be responsive to the numbers and movements of tea party guests. A surveillance camera fixed to the ceiling was set to register and respond to the number of people in a designated section of the installation. Importantly, the camera had no recording function, which averted its more ominous purposes. Because there was no footage of participants accumulating, what could be construed as the oppressive implications of such unidirectional technology were to a large extent avoided in the context of a real-time, and potentially two-way, event. The camera's sole "surveillance" function was to stimulate images off the videodisc archives which mirrored the participating individual's social situation. The archive of moving images responded to a single viewer by showing the tea related activity of solitary individuals, to small groups of viewers with images of small tea parties or small groups harvesting tea, and to a large group by showing larger tea events/activities. The video footage included archival documentation of the *World Tea Party*

background photo: MOORE PHOTO
COMPANY, *Nabob Tea Display*, 1932.

b/w photograph, HISTORIC PHOTOGRAPHS SECTION,
VANCOUVER PUBLIC LIBRARY (#70331-D)

project, tea scenes from television and film, and documentary footage taken of tea cultures from many sites around the world. Accompanying the video archive was a sound piece by Marc Patch. Its sound collage incorporated tea pouring, conversation, the rattle of cups and saucers and music. Like the video images, the sound component of *World Tea Party* responded to the numbers and movements of viewers in the room. The function of technology here was to extend the room, to animate the archive to be sympathetic to its social context. By this means *World Tea Party* aimed to foreground the viewer's interpersonal experience as integral to his or her process of apprehension.⁹ In this way, *World Tea Party* mobilizes technology in order to imply a shared present, to focus attention on synchronic moment of overlap rather than describe a linear trajectory of the "history of tea" as such.¹⁰

A PERFORMATIVE AESTHETICS OF TEA DRINKING

World Tea Party provides a space with a function distinct from conventional gallery apprehension, a space for engaging the senses in tasting, smelling, touching and imbibing. Thus it not only brings forth these senses, but actually encourages an auditory ambience by encouraging "talking in the gallery": a kind of ongoing *vernissage*. A *vernissage* quite literally marks the opening to connection, whether as a first-time view of the art work, or meeting other people, greeting friends, acquaintances and colleagues.

The relational aspects emphasized in *World Tea Party* posit an aesthetics of tea drinking: first, in bringing attention to the quality of connecting inherent to a performative event, and second, through foregrounding experience and the senses. Just as the event of drinking tea incorporates a performative aesthetic, so, too, conversing at a tea party requires one's participation. It is through the practice of social and sensorial engagement that the aesthetics of "taking tea" take form. Insofar as *World Tea Party* emphasizes the relational, experiential and sensory significance of an art event, it stresses the mediating capacity of the aesthetic as a modality of connection and transformation. As a "celebration of connectedness"¹¹ or "transformative meeting place"¹² *World Tea Party* evidences an aesthetic capacity to galvanize and connect socially and culturally through interaction and atmosphere.¹³

Of course conversations are central to tea parties. At each venue of *World Tea Party* new engagements and affiliations are forged. But this work also functions non-discursively by featuring aesthetic or experiential processes of sensorial engagement. One of the purposes of *World Tea Party* is to invoke commonality through the visual, gustatory, olfactory and aural faculties. The contingency of tea to the senses is evident in the *visual* apprehension of the teapot, cups, installation decor and other participants sharing in the ritual, the *smell* of tea brewing, the *sound* of liquid pouring amidst conversation, the *taste* of the tea and other foods included in the event. I would add that, for me, tea has always involved *touch*. Tactility is present in the feel of the warm cup and the hot liquid as it is ingested into the body. Tactility also encompasses the all-at-once felt dimensionality of "atmos-

economic and political power. In Scotland tea was so valuable that it was sold in jewelry shops. In Europe tea was frequently adulterated with sawdust or gunpowder to extend the quantity available. A tax on tea by British Parliament in 1767 escalated the smuggling of tea both in Europe and in American colonies bringing the tea trade to a standstill. The Americans retaliated first by a tea boycott and then by dumping 342 chests of tea into Boston harbour in what became known as the Boston Tea Party. The American disdain for tea drinking perpetuates to this day with a preference for coffee (in solidarity with the French who supported the War of Independence). Just try to find a good cup of tea in a New York diner, usually a disgusting mixture of tepid water, a bag of tobacco-flavoured substance, and milk

(if you desire) served together in an uncovered mug.

11 Robin Laurence, *The Vancouver Sun*, Vancouver, Saturday, September 23, 1995: D7.

12 As billed by Presentation House Gallery.

13 The notion of an experiential, connective aesthetic that I'm describing here must be distinguished from neo-Kantian conventions of excellence or distanced pleasure. Rather, my project is conversant with recent cultural theory's recuperations of the category of the aesthetic expressly to account for modalities of connection.

14 Please see my doctoral thesis, *Aesthetic Contingencies: Relational Enactments in Display Culture*, Montreal: Concordia University, 1995.

15 Interview with Daniel Dion and Suschnee at Oboro, Montreal, July 10, 1995.

16 Moira Weinreich, *A Tea Lover's Handbook*, Vancouver, Intermedia

phere" through the haptic and proprioceptive senses: the mood of the space in which tea rituals take place. It is in the sense of more tactile-nuanced relating that the specular hegemony of aesthetic experience can be dissolved and reterritorialized in terms of "beholding." To behold, then, incorporates an ontology of being — to "be" — with the capacity of "holding" — the feel of the warm cup in one's hand, the awareness of the warm liquid inside the body and, outside the body, of other presences in the room. To behold a tea ritual is to engage touch on the body's surface, and simultaneously inside and outside one's corporeal awareness.¹⁴

Politically, the aesthetics of *World Tea Party* have evolved out of a collective energy that is nuanced differently at each stage. Each artist develops a vehicle of investigation which is woven into the ongoing event. As Dion and Schnee point out, "a collaboration is never solely one person's idea,"¹⁵ and I would add that the ethical-aesthetic achievement of *World Tea Party* depends precisely on this play of composite — as distinct from individual — ego. On another level, the connective aspect of *World Tea Party* is "trans-cultural." Taking tea and conversing allows for a sense of affiliation which "makes possible" aspects of relationship, whatever one's level of understanding may be or however provisional the connections turn out. In this way, taking tea opens a place for reconciliation. In a cultural climate which has tended to focus on difference, redefinition and reevaluation of the category of identity, *World Tea Party* explores, in contrast, aspects of commonality possible between individuals and cultural groups through collective tea rituals.

Perhaps more perilous, given the current climate of cultural politics, are *World Tea Party's* syncretic aspects which at times risk the inscription of other cultures within the exhibition frame. At their best, the curatorial roles formulating *World Tea Party* can be understood as similar to those of festival organizers who preserve cultural specificity by facilitating the self-presentation of participants. Rather than succumbing to the liability of cultural assimilation, the energizing of contact is both the focus of, and what actually produces, the event.

FRAMING ATTENTION

Tea was esteemed in Asia, Europe and later in North America for its medicinal qualities and as a mood enhancer, and used to fend off old age, improve memory, or as a stimulant. In Europe, tea became part of a feminine subculture where ladies arrived with their own porcelain cups to partake in tea, social exchange and choice gossip. During the early eighteenth century tea gardens developed in Europe where tea was consumed during musical performances, spectacles such as fireworks, situations contiguous to strolls along flower-lined walkways. Thomas Twining's Tea Company opened The Golden Lion in London, the first tea house to serve women in public. On another note, the duties of the "tea blender" sometimes extended to the erotic realm as in the case of the sea captain Horatio Nelson's tea taster Emma Hamilton who became his mistress.¹⁶ The circulation routes of the tea trade

involved Clipper Ships amongst fierce competition to deliver fresh cargoes. With the tea trade ideas circulated globally, providing a model of movement which is continuous with *World Tea Party* as a "travelling event."



Of particular interest to me is how the artists' role — in serving the tea themselves — reinfects ethical aspects of practice found in tea traditions. During the ninth century, coincident with the decline of the T'ang Dynasty in China, tea drinking was assimilated into Japanese culture, synthesized with practices from Zen Buddhism and formalized into the Tea Ceremony. This codified ritual locates enlightenment in the tasks of everyday life. The focus of the ritual is on practiced structure and form rather than on decoration. Conventionally the frame of mind of the guests is very important. The ceremony is conducted in silence to direct the attention of participants to the sensorial aspects of the event: the sound of the water boiling, the rustle of clothing, the beauty of utilitarian objects, the atmosphere of the room and the practiced movements of serving the tea.

Likewise, *World Tea Party* foregrounds the "gestures" involved in sharing tea, its preparation and serving, bringing forth the "attitudes of mind" produced. During the Venice and Vancouver events, the artists assumed the role of "waiting on" guests. In Venice, Dion, mulvihill and Schnee served tea for five days, later incorporating video documentation of this into the installation for the duration of the event. At Presentation House Gallery, bryan mulvihill was employed as a "butler" who offered tea and commentary on the exhibition, while at the same time gathering memorabilia and stories offered by local citizens. These situations significantly refigure the role of the artist and have several important implications. For the artists to act as "servers" is for them to assume a role of humility that is quite unconventional within a cultural economy of art-stardom. This playfully puts artistic hubris to the side while at the same time having serious consequences in underscoring a different politics of relating. Visitors to the *Venice Tea Party* were surprised to find that it was the artists who were serving. This recognition sometimes left participants in a position of not knowing how to interact with them. Dion and Schnee remarked that this sometimes had the effect of intensifying a feeling of intimacy between artist and audience. On other occasions, people remained unaware that the servers were, in fact, the artists and proceeded to unwittingly reveal "how they treat the hired help." Or conversely, journalists ignored the relational context altogether and insisted on focusing on the artists "as the centre of attraction" in conventional terms.¹⁷

Press Limited, 1980.
pp. 31-33.

¹⁷ Interview with Daniel
Dion and Suschnee
as noted above.

*inset: First Nations Tea
Party. At World Tea
Party, Presentation
House Gallery.
September 24, 1995.
PHOTOBY DIANE EVANS.*



above: Members of the
Fool's Society, which
enacted the *Mad
Hatter's Tea Party*
during the afternoon,
at the opening
ceremonies for *World
Tea Party*.

In this regard, the role of *World Tea Party* — as a ritual of offering and respect — resembles both the humility evidenced in the Japanese Tea Ceremony and Gandhian karma yoga as the artists deploy their artistic power in a politics of service. The question of the performance of authority here is thus nuanced quite differently and has the effect of refiguring artist and audience in terms of host and guest, and effecting a domestication of a public institution. More practically, this artistic role of the artist creates a welcoming situation where visitors feel comfortable to participate. The result is to bring together art and life as paratheatre which at once actifies the space and frames the gallery visitors as constituent to the art event.

THE QUESTION OF THE "WORLD"

Ostensibly, *World Tea Party* functions as a site where visitors from diverse cultures can come to meet and drink tea together. In this sense the "world" is configured of individuals in terms of distinct geographies and histories which inflect nationalism or ethnicity: the world as a constellation of identities in difference. The tea event is a site for exchange, of conversation, of conviviality. The artists serving the tea are simultaneously the art and its social lubricant.

Whereas many traditional tea ceremonies are highly codified events with each action prescribed to frame participants' attention in the ritual space of the event, *World Tea Party* provides a different kind of liminal experience. That is to say that it assumes the status of "another world," a kind of "time out" from quotidian life, a place of relational preoccupation and exploration. It affords both continuity and comfort integrally to its pleasures, a place where familiar conventions are differently operative.

In yet another sense, *World Tea Party* makes a place for "the world" of each person. The bounds of relationship provide entryways to other lives. Likewise, the event of tea has different connotations to different individuals. What was brought up in my experience of the *World Tea Party* were memories of my Grandmother. She had recently died, and I was still mourning the loss of "her world," a place of soulful companionship and beauty. Tea was the event around which we would meet every week. During our conversations, she would enlighten me on the mysteries of our familial past as well as her perceptions on world events, literature and art. The notion of "tea and sympathy" connotes, for me, this sense of commonality, not as a kind of charity where sympathy is given by a privileged one to some poor other, but sympathy in the sense of "feeling together," a process of aligning attitudes, understandings and perceptions across — what was in our case — a sixty year generational difference. Sometimes we were in accord, sometimes not at all. What was important was not whether we agreed on everything, but rather the struggle to understand itself, with in a context of clarifying discussions and unconditional acceptance.

background photo: *Five Women Shop Stewards in Burrard Drydock Canteen*, North Vancouver, circa 1942, b/w photograph
NORTH VANCOUVER MUSEUM, AND ARCHIVES, #8073

World Tea Party provokes the interaction of what are actually multiple worlds, each configured out of the experience of a particular beholder. This must be distinguished from notions of a singular world which euphemistically stands in for colonization. However well-intentioned, the agendas of such events as the rock anthem "We are The World" presumes a universalist perspective. Similarly, touristic marketing addressing the potential tourist in the imperative, "experience the world," operates as an escapist discourse which obfuscates the actual lived conditions of the "toured" communities.¹⁸

In contrast, *World Tea Party* is conceived in light of the politics of difference while at the same time bringing forward issues of commonality and affiliation that have been left to the side of much contemporary art practice. Yet, rather than taking as its concern the politics of representation in terms of the textual imaging of identities, *World Tea Party* foregrounds the enunciatory capabilities of language — its performative enactment. While claims to "sameness" risk the critique of who purports to represent whom, *World Tea Party* as an event instantiates the possibility of two-way conversation. Because the circulation of the roles and exhibiting locations of *World Tea Party* is ongoing, its links remain provisional. Thus through its motile structure, the negotiation and presencing of the event not only remains sensitive to its locality but depends on it. Both its contexts and activities must be collectively produced. Rather than fixing "others" within a representation (which risks claims to totalization or even coercion), *World Tea Party* provisionally frames each site, inviting participants to circulate through it without necessarily appropriating them into a "centered" perspective.

World Tea Party simultaneously celebrates the cultures of tea that have been, that are, and are in the process of becoming something else. Through overlaying established tea rituals in the context of a voluntary performative event, *World Tea Party* embraces the dignification of difference. At the same time, it is an optimistic attempt to redefine the art gallery as a site of aesthetic digestion, that is, as a catalyst of life-affirming processes, social nurturing and cultural healing.

JENNIFER FISHER is currently a visiting scholar/postdoctoral fellow in the Department of Performance Studies at the Tisch School of the Arts, New York University. She is interested in performativity as it pertains to cultures of displays, and exhibition practice in particular. Between 1986 and 1992 she was assistant editor of *Parachute*, a contemporary art magazine. Together with Jim Drobnick, Jennifer is curating a performance event, "Counterposes: Re-Imagining Tableaux Vivants," which will take place at Galerie Oboro in Montreal during the spring of 1997.

¹⁸ As Barbara Kirshenblatt-Gimblett has argued, the most vexing question of tourism is that it renders a politically contextualized life-space as someone else's playground. "Touristic Productions" lecture, New York University, October 2, 1995.





ONE AND THREE QUARTER-MAT JAPANESE TEA ENVIRONMENT

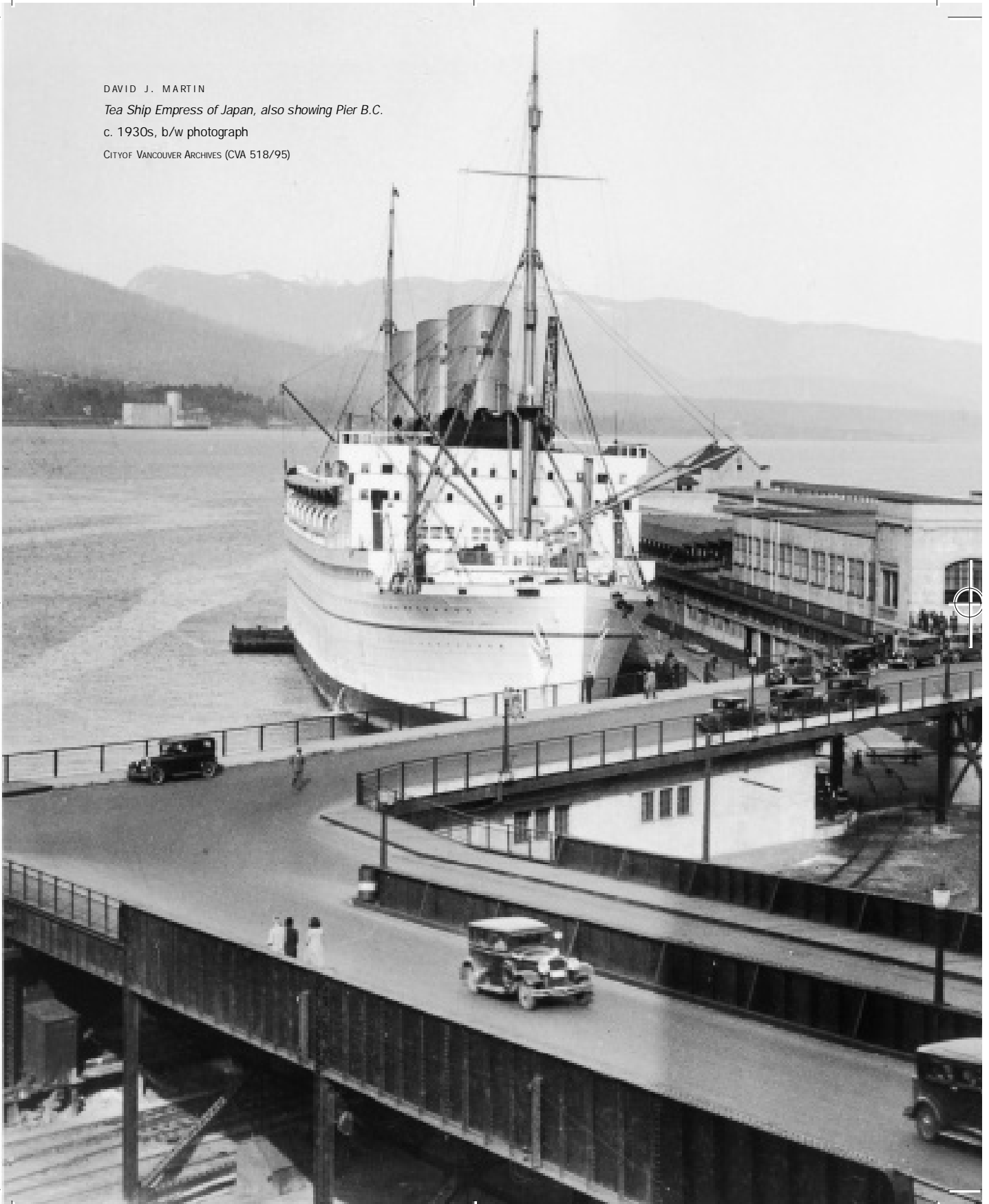
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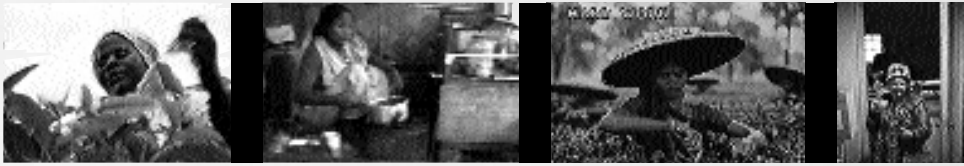
DAVID J. MARTIN

Tea Ship Empress of Japan, also showing Pier B.C.

c. 1930s, b/w photograph

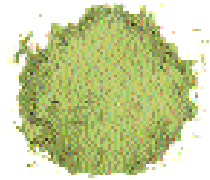
CITY OF VANCOUVER ARCHIVES (CVA 518/95)





Picking and preparing tea





O

E



O N E M E E T I N G

THE SPIRITUAL BASIS OF THE JAPANESE WAY OF TEA

KEITH SNYDER

Although the Japanese Art of Tea, or chanoyu, is difficult to analyze in terms of conventional art forms, three broad categories can be used to describe the nature of this unique artistic activity. These three categories are: 1) aesthetics, 2) discipline and 3) social interaction. The aesthetic considerations of chanoyu, of course, deal with those elements of a tea gathering which involve sensory experience: the shapes, sizes and textures of the various utensils and how they are combined; the appearance of the garden and the architecture of the tearoom; the fragrance of incense; the tastes of various foods and sweets, and of the tea itself. The discipline, for both host and guest, is as severe as any martial art, perhaps even more so considering the extreme refinement of details involved in the limited space of a few tatami mats. As for social interaction, though it may be possible to sit alone in a cabin in the woods and quietly enjoy a bowl of tea, it is the society of host and guest which occasions the gathering and without which the aesthetic concerns and the discipline lose all relevance.

There is an expression in Japanese whose origin lies in the Tea experience of the early Tea masters. It is *ichigo ichie*: *one time/one meeting*. If aesthetics, discipline and social interaction are the physical aspects of chanoyu which can be readily perceived even by the casual observer, *one time/one meeting* is the spiritual thread which runs through the Art of Tea at every turn. For the practitioner of chanoyu it is the constant effort to hone aesthetic sense, to refine discipline and to experience the encountering of host or guest that will eventually lead to an understanding of *one time/one meeting*.

I would like to consider each of the three physical aspects of chanoyu in terms of how it contributes to the realization of *one time/one meeting*.



Urasenke tea school at Nitobe Gardens Teahouse (this page and page 28)

THE AESTHETICS OF CHANOYU

The practice of chanoyu as we know it today developed five centuries ago in an atmosphere of extreme cultural refinement. Think of the court of the Ashikaga shoguns with its love of the Noh theatre and its appreciation of art works from the continent. In a way it can be said that the love of the beautiful in chanoyu was born out of the sensibilities of the ruling classes of fourteenth and fifteenth century Japan. However, with the emergence of a few key figures such as Murata Shuko (1422-1502) and Sen Rikyu (1522-91), a new sense of beauty developed. With emphasis on the beauty of the imperfect, and the appreciation of *wabi* and *sabi*, a whole new visual and tactile culture of Tea evolved. This is the "Tea world" which we inherit today when we take up the practice of chanoyu, and the aesthetic which informs this world, from the selection of utensils to the placement of flowers in the tokonoma, is conveyed almost exclusively through silent example. However, what may not be apparent from simply viewing the physical paraphernalia of Tea is that along with the change in the types of utensils used, a fundamental change in attitude toward the coming together of host and guest also evolved. Whereas the lavish tea gathering of the Ashikagas took the appreciation of rare and valuable pieces from China as an end in itself, the new Tea of Shuko and Rikyu, the so-called "tea of the grass hut," took the meeting of host and guests to be of equal, if not greater, importance. In this way the feeling of *one time/one meeting* came to the fore as the spiritual basis of the tea gathering. Every preparation made by the host for a particular tea gathering would be made with the understanding that such a gathering would never happen again. Even if the host were to call the same guests to meet at the same time of year and use the same arrangement of utensils, the gathering would be an entirely other moment in the lives of all involved, not to mention in the life of the tearoom and its own particular environment. *One time/one meeting* then means that each moment is a unique set of variables that come together for that time only and can never be repeated. In selecting the utensils for a Tea gathering, therefore, the host must first of all take into consideration the two critical questions: *who are the guests?* and *what is the occasion of their meeting?* To disregard these factors would be to reduce the entire event to nothing more than a show.

Perhaps even more than in Rikyu's day this is the emphasis of today's tea gatherings. It is not simply to evoke pleasant images of flowers in spring and coloured leaves in autumn that seasonal references are so valued in the modern Tea gathering. These references serve as anchors which keep us focused on the particular moment in time at which we are sitting with a particular group of people, a moment which only comes once.

THE DISCIPLINE OF CHANOYU

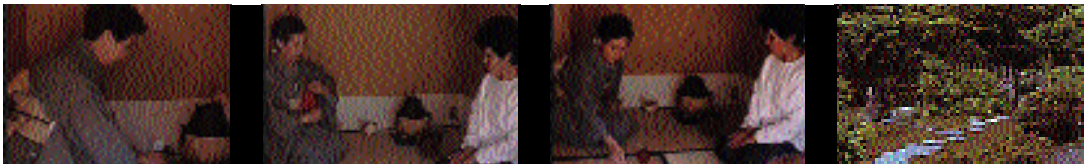
The first thing one notices in learning the Way of Tea is that nothing is done arbitrarily. There seems to be a rule for every movement of the hand or foot, and a lesson, especially in the early stages, consists largely of a series of cut-and-dry commands on the part of the teacher: "left foot - right foot - place that three lines from the edge - elbows out - fingers together . . ." The student is forced to become aware of every move he makes and of each placement of a utensil. And awareness is the aim here, the means and the end; for once awareness extends beyond the utensil mat to the guests, and a reciprocal awareness is extended on the part of the guest, the truly profound spirit of *one time/one meeting* is realized.

There is a great beauty in concentrated effort. Who can fail to appreciate the beauty of the intense drama which unfolds when the pitcher in baseball stands ready to wind up? Pitcher, catcher and batter have nothing in mind but the next pitch. This *nothing in mind* is called *mushin* in Japanese, and it is the state of mind of the tea person who is making tea with no other thought in mind than to carry on with the task at hand. There is no thought, however, of making tea; there is only the performing of what one has trained so hard to do. Needless to say, this is not something which comes easily. It takes many years of practice to assimilate the rules so that they operate naturally in one's tea making. And yet, as wonderful as this state of naturalness may be, if it remains contained within the practice of one individual, it is a very low form of tea making compared to the true ideal of Tea based on *one time/one meeting*.

The rules involved in making tea according to the procedures of chanoyu always include host *and* guest. Even though concentration may bring the individual to a state of heightened awareness and abandon to the moment, the rules involved have as their fundamental purpose the union of host and guest in the common experience of the tea gathering. It is the same with any game involving several players. The game cannot exist apart from the rules, for once the rules are removed you have neither the game nor the common spirit generated by the playing of the game. In the case of the tea gathering, the common spirit which ideally arises out of the union of discipline and mutual consideration is the spirit of *wa-kei-sei-jaku* (*wa*-harmony, *kei*-respect, *sei*-purity, *jaku*-tranquillity). It is especially important for the guest, whose role is seemingly passive, to approach the tea gathering in the spirit of *one time/one meeting* if the framework of the gathering laid out by the rules is to achieve its purpose.

SOCIAL INTERACTION

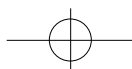
As indicated in the discussion on aesthetics and discipline in Tea, the meeting of host and guest is the event around which the practice of chanoyu revolves. I have referred to this meeting as the tea gathering (Jpn. *chakai*). In this context it should be pointed out that the idea of the “encounter” has always played an important part in Japanese culture. Even chance meetings are taken as having some kind of significance which is not apparent to the eye, while in the heightened awareness shared in the tearoom the mere fact that the host and the guests are meeting takes on a quality of great wonderment. Because it is an extraordinary event, because one is removed from the everyday world, because one is following the etiquette peculiar to another world, the tea gathering assumes a special significance which contributes to the feeling of *one time/one meeting*.

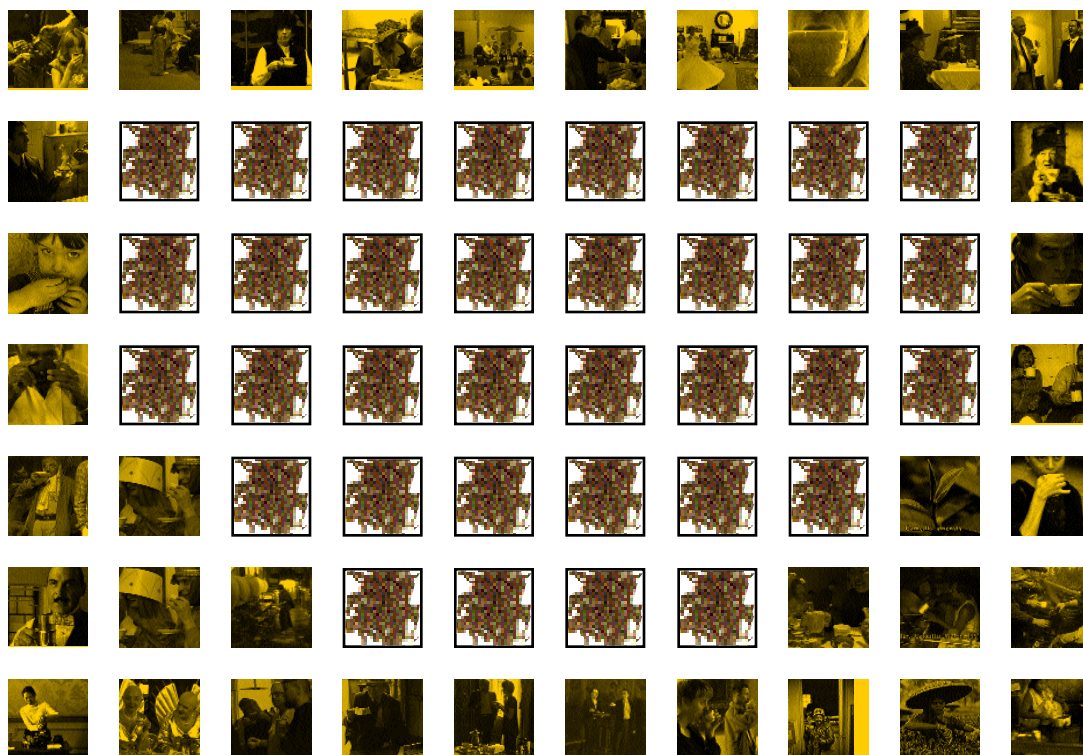




Each meeting is a unique meeting in that it never happened before and it will never happen again, which is, of course, the nature of all things which exist in time. The Japanese appreciation of impermanence (in the Buddhist sense) and the physical manifestations of impermanence in the form of the natural world's changes is well known. In the Way of Tea, with its setting aside of a special time and a special place for which truly special arrangements have been made, we see an art form which perhaps more than any other has the potential of bringing its participants to a realization of the uniqueness of the moment and a corresponding appreciation of the succession of moments called life.

KEITH SNYDER is Director and main tea instructor for the Urasenke Foundation in Vancouver, an international organization which is dedicated to the advancement of the "Way of Tea." A North American, Mr. Snyder lived in Japan for many years and did a full apprenticeship with the Grand Master of Tea, Soshitsu Sen. With members of the Urasenke Foundation, Keith Snyder presented two events in connection with *World Tea Party* at Presentation House Gallery: *An Early Autumn Tea Gathering* held at the Nitobe Garden tea house, and a *Traditional Large Japanese Tea Gathering* held in the Gallery.





M O S A I C S I N A T E A C U P

STEVEN HOLTZMAN

Though the first reference to tea in the West was in 879 A.D., it was centuries later, towards the end of the sixteenth century, that the first travellers returned from the East with tales of an exquisite drink. Finally, in 1610, the Dutch East India Company brought the first tea to Europe. Within decades, the Chinese word "tay" or "tcha" was part of the languages spoken from France to England to Russia. ¶ In over 75 languages, today "tea" is the word for a drink that has become an integral part of cultures throughout the world. Over 1.5 billion cups of tea are drunk every day. Tea is very deeply

rooted in many cultures—from China to India to Europe to Japan. ¶ In England, tea is an important part of British life—from the morning "cuppa" to high tea in the afternoon. The English worship of tea spread throughout Britain's one-time Empire where the sun never set! ¶ In Japan, the tea ceremony is entrenched in their Zen aesthetic. The Japanese tea ceremony develops the appreciation of each moment as one that will occur only once. The sharing of tea between people for one passing moment is a shared experience to be savoured.

After Alexander Graham Bell invented the telegraph in 1833, networks of telegraph wires rapidly spread through Britain, Europe and the United States. By the 1870s, they spanned the Atlantic carrying their discontinuous signals of dots and dashes. ¶ Telegraphy initiated the era of electronic communications and began a process that has led to today's world wide digital communications network. Phone, fax, television, email, images, films, banking information—every kind of information—are transported around the world on networks of computers. Today, global computer networks electronically linked via public and private telecommunications systems, fiber optic cables, and satellite connections form a chain of living information. ¶ The public network known as the Internet has captured the public's imagination. Until recently the exclusive domain of the technically savvy, the Internet was accessible only to hackers capable of mastering arcane commands and complex communications technology. But now, the World Wide Web—first introduced in 1993—is making the Internet's vast global tapestry of information resources and virtual meeting places available to anybody who can use the point-and-click interfaces of Windows or Macintosh. Once on the Web you can click on a word underlined with a thin blue line to jump through a "wormhole" and arrive at a destination that can be almost anywhere in cyberspace. Within a year after the first point-and-click navigator for the Web became available—called *Mosaic*—over one million people were using it.

World Tea Party explores the thread of unity that binds tea drinkers around the world. It examines how tea has been a catalyst for human communication and interaction in cultures throughout the world since the fifth century B.C. *World Tea Party* uses tea to celebrate cultural difference and, at the same time, human connectedness. ¶ Various artifacts reflect how different cultures approach tea. Walking through the gallery rooms I view the simple designs of Japanese tea cups, each with its unique form. They are works of art to be savoured with the drinking of the tea itself. Across the room I see a flowery porcelain tea set of European tradition. It reflects a refinement and sophistication that mirrors the parlours and tea rooms of high European culture. On a retro-1950s table, it's hard to miss Dr. Brute's leopard skin tea set with a contemporary attitude to tea—drinking tea should be fun! ¶ I slowly

survey the paintings, photos, drawings, and texts that complement these tea artifacts—from Tibetans harvesting tea to Europe's first tea parlour, the Cafe Florian in Venice's Piazza San Marco, to a photo of the Generation-X chronicler Douglas Coupland drinking it. ¶ Music plays in the background while interactive video displays present an eclectic collection of tea-related images as electronic slide shows. Electronic sensors detect how many people are in the viewing audience and modify the video program accordingly. When I'm alone in the gallery it presents me with images of individuals drinking tea. When others come in, images of several to many people are selected from a rich library of digitized images. ¶ The *Tea Party* is a collection of tea pots, tea cups, images, music, and video all of which together create an experience of the world of tea.

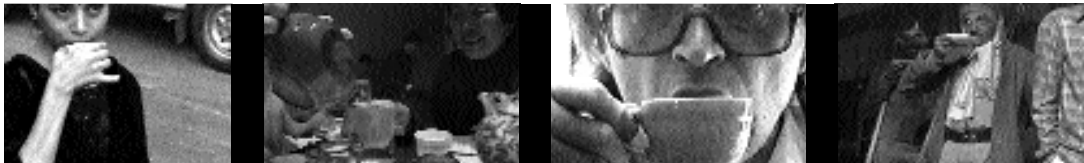
Once you connect to a "page" on the Web, the special underlined words, called "hyperlinks," can point to other information available on the same computer you're connected to, or to information on any other computer connected to the Internet anywhere in the world. You simply point-and-click from one page of information to another, hopping around the globe. ¶ Or you can travel to virtual meeting places—gathering places in cyberspace linked by the Information Superhighway. Enter a chat-room in cyberspace and share your ideas with others interested in the same subject, who may be almost anywhere in the world. ¶ The medium of the Web is the sum of the many different pages of information and virtual meeting places completely interconnected via a dense mesh of links that span the planet. In the 1960s, the visionary Canadian Marshall McLuhan talked about the discontinuous experience created by electronic media. He described how the bits and pieces thrown together in the electronic mediascape form a **mosaic**. The Web is just such a mosaic. Like a mosaic, an experience on the Web is discontinuous, not uniform. A page of information here, another somewhere else. You jump from one subject to another. From a chat room discussing the politics of ecology to another discussing literature to yet another group with MTV fans. An experience on the Web creates an organic whole from the sum of many different parts. ¶ The World Wide Web isn't like any familiar communications medium. The Web is an entirely new medium. It's a new type of hyperlinked discontinuity that's on-line. It's wired. A shared web of virtual connections open for exploration.

The mosaic is not uniform, continuous, or repetitive. It is discontinuous, skew, and nonlinear. . . . Iconographic art uses the eye . . . to create an inclusive image, made up of many moments, phases, and aspects of the person or thing.

World Tea Party is not just an exhibition of the artifacts of tea. It's a "transformative meeting space." A place for people to meet and come together. For centuries, tea has created a forum for group gatherings, social interactions, discussion, and debate. Likewise, the *Tea Party* is an environment for the celebration of tea. The *Tea Party* features tea events from different cultures to fill the exhibition rooms in a living celebration of tea that brings people together to share the experience of tea. ¶ At an Indian tea party I sip

delicious cups of "chai"—milky and sweet, spiced with cardamom—accompanied by tasty samosas. I listen to readings by Indian poets—Phinder Dulai chants "dhi dhum dhin thikathum thikathum." Later, the twang of a sitar and the thwump of a tabla fill the room as part of a performance of ragas by a group of Indian musicians. ¶ The *Tea Party* is not a collection of static artifacts for observation. It's an environment to share the experience of contemporary Indian culture.

Tea parties with Bhubeneshwara students; Inuit women; bill bissett; Ahmedabad night police



Electric speeds create centers everywhere. Margins cease to exist on this planet. . . . Our specialist and fragmented civilization of center-margin structure is suddenly experiencing an instantaneous reassembling of all its mechanized bits into an organic whole. This is the new world of the global village.

J.J. Lee serving tea at the *First Nations Tea Party*. At *World Tea Party*, Presentation House Gallery. September 24, 1995. PHOTOBY DIANE EVANS.

McLuhan also painted a vision of a "global village" created by electronic technology. A world where the possibility of instantaneous connections between any two (or even many) points in the world by electronic means virtually removes the barriers of distance that separate people. A world where even people in the remotest parts of the world are connected to others—where the very ideas of centers and periphery must be redefined. ¶ The Web is a large scale structure of virtual places in cyberspace. It brings together people from across the planet acting as a catalyst for human communication. People with different cultures sharing their ideas in the ethereal world of cyberspace. The World Wide Web is the foundation for the realization of McLuhan's prediction of the global village.

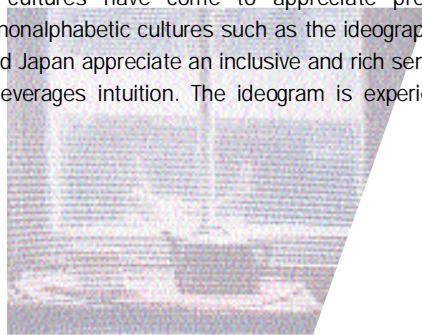
Another day of the *World Tea Party* celebrates the Japanese Tea Ceremony—a ceremony that commands universal esteem. The shared experience of brewing and drinking tea is cherished in Japanese culture. ¶ The environment at the *Tea Party* has been transformed. A dozen or so Japanese women—wrapped in the rich fabrics of their kimonos—prepare to be humble hosts to a collection of honoured guests. A small wooden table has been set up for the preparation of tea. Behind it is a beautiful Japanese screen. A single calligraphic image decorates the wall. In Japanese tradition, ornamentation is limited to one or two items specifically chosen to satisfy the aesthetic of the moment. ¶ Our host enters and sits behind the wooden table. Her “tools” are carefully placed on the table. The aesthetic of tea values the asymmetrical. Nothing is placed in the center to avoid dividing the table into equal halves. ¶ She lifts a black container filled with a green powder that is the

essence of the potent tea. She uses a long bamboo utensil to scoop just a small amount of the green powder, carving a crescent moon. She places the powder in a brown clay bowl that contrasts sharply with the black container—no colour or design should be repeated. Every item is to be appreciated for its contribution to the uniqueness of the moment. Our host picks up a bamboo ladle to add a small amount of boiling water to the bowl. She then uses a whisk to whip the tea into a frothy brew. Every motion is a studied movement steeped in centuries of tradition. ¶ One cup is ready for serving. Our host places the cup on a laquer tray and offers it to bryan mulvihill, one of the artists who created *World Tea Party*. He carefully lifts the cup and turns it to the right twice—in a show of deference he drinks from the back of the cup. He sips the tea and acknowledges its excellence. ¶ Our host returns to prepare a second cup of tea. I await patiently—this second cup is for me.

Only the phonetic alphabet makes such a sharp division in experience, giving to its user an eye for an ear, and freeing him from the tribal trance of resonating word magic and the web of kinship.

Print media has dominated Western culture for centuries. It has brought with it a sense of uniform precision. Print has shaped Western taste for the exact measurement and repeatability that we now associate with science and mathematics. ¶ In contrast with print media, the mosaic languages of digital hypermedia like the Web will return us to the diffuse. Repeatability is exactly what hypermedia isn't. It cannot be assumed that any two people on the Web will experience the same work in the same order. Rather than a deterministic experience, there is a texture of experience. It will be necessary to undo the scientific, the precise, to create instead a “diffuse texture” similar to what predated print technology. ¶ Given the visual perception of written words, alphabetic cultures tend to diminish the role of the other senses—sound, touch, and taste. According to McLuhan, it was the alphabet that caused a sudden breach between the auditory and visual experience of man. While alphabetic cultures have come to appreciate precision and sequence, nonalphabetic cultures such as the ideographic cultures of China and Japan appreciate an inclusive and rich sensory experience that leverages intuition. The ideogram is experienced as a

TOBY MACLENNAN
Film still from *How will
I know I'm here*, 1995,
colour photograph



facing page: WESTERN
FRONT CABINET
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BRYAN MULVIHILL

teaware sale in London shop window
 June 1995, black and white photograph



Tea events in Venice with Ping Jong; Johnnie Walker; Adele and Eva

whole. ¶ New digital media like the Web will leverage the multiple media of graphics, photos, sound, music, video, animations, and text to build a complete sensory environment that, when experienced, also creates a sense of its wholeness. Like a mosaic, the structure of the relationships between every part will emanate an integrity that is the essence of the new media. Like an ideogram, digital media will be experienced as a whole. ¶ The best of new digital media will create an experience that reveals a new logic. Sparse text merges with images that reflect the emotional world of the words. There are links to text in every direction. Moving across surfaces, skimming as we jump from one site to the next, the effect resonates inwardly. The media matrix creates a sense of coherence. ¶ The Japanese tea ceremony is a celebration of the moment. The experience of the sounds and images of the environment, the touch of the tea cup and the appreciation of its unique qualities, and the taste of the rich green tea. It is the mindset that is a result of the appreciation of tea that will open the door to future digital worlds. It is the appreciation of wholeness. The appreciation of the nonrepetitive. The changing. Acceptance of the moment. This is the state of consciousness that will open our minds to future digital worlds.

Exploring the exhibition, a tea cup from Bhutan captures my eye. It's made of a dark burl wood with a metal inlay that is curled just over the lip. The wood is worn from years of use. It has a simple form. It is from a distant place and time. As I look at it, my mind jumps to a memory. I'm sitting outside a small hut with its chokidar, its Tibetan attendant. He is about to prepare tea after our dinner of rice and some greens. ¶ He squats before the fire in the familiar Asian style: feet flat on the ground, calves straight up, knee-to-butt at a sharp angle, back straight. A pot of water sits on the fire. At this altitude it will take some time to boil. ¶ The radio is on. There is static. It hisses and sputters like only a drifting radio can. It's unclear if the radio is drifting or the signal is drifting. Out of the static and hiss some Russian is heard. The Russian speaker addresses some unknown subject briefly before returning to static and hiss. After some minutes, a Chinese speaker emerges from the noise, again unintelligible to its mountain desert audience. The signal fades and again there is hiss and static, static and hiss. The Chinese voice reemerges from the noise. And then again

becomes indistinct, overcome by the static and hiss. This time the Russian speaker emerges from the rich noise. But only to eventually fade back to the noise again. Now there is an Indian voice, again, at least to me and my Tibetan companion, not understood. There is hiss and static again. The Chinese speaker. Noise. The Chinese speaker again. ¶ Tonight's concert continues for hours, drifting from Chinese to static and hiss, Russian, Indian and noise and noise again. The performance is excellent, not unlike a rendition of John Cage's aleatoric works for radios. The sounds drift from one context to another based on some underlying aleatoric force. The direction of the wind. The heating of the radio's analog components, weary and drifting. ¶ This chokidar squats and listens in silence. The water boils. He prepares and serves the tea. He smiles. We nod at one another, pointing to the radio, confirming our enjoyment of the rich spectrum of sounds. We pass the hours. ¶ Noise to most ears. This chokidar, ears tuned to temple bells, gongs, chant and the mountains, listens to the richness of the textures with an openness that most ears will never share.



Inuit camp tea;
tea break in Rumtek
Buddhist Monastery,
Sikkim

STEVE HOLTZMAN is author of the critically acclaimed *Digital Mantras*, published by The MIT Press in 1994. He has been a guest commentator on NPR's *All Things Considered* and has also written for *Wired*, *HotWired*, *Technology Review*, *Digital Media*, and other publications. He is now a founder and vice president at Optimal Networks Corporation, a developer of leading-edge software applications to enable the design of the internets and information superhighways of the near future. His email address is "steveh@shriek.com."

following page: MYSTERIOUS WEST ART TEA SALON

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DOMINION PHOTO COMPANY

Tea in Vancouver in the 1940s

1940s, b/w photograph

HISTORIC PHOTOGRAPHS SECTION, VANCOUVER PUBLIC LIBRARY (#25681)

World Tea Party
Video Archive





*The building, in a moment
near the Gare St-Lazare, felt
himself already in England.*

GEOFFREY JAMES
In Front of the Gare St-Lazare, July 1992
Silverprint



VINCENT SZE

In 3,000 BC, tea was discovered accidentally by the divine cultivator, Shun Lung. He had been sampling many different kinds of plants to see which ones were edible. He was nearly poisoned until he drank some soothing leaves in boiling water. Thus tea was born with a medicinal value and it has since become a very popular and common drink. Tea is now cultivated

in many provinces in China: Fujian, Yunnan, Seechuan, Zhejiang, Jiangzn, and Taiwan. ¶ "Would you like some tea? What kind?," we are asked every time we sit down in a Chinese restaurant. It's hard to calculate exactly how many types of tea are grown in China but generally Chinese tea is classified into six categories:

1. GREEN TEA *Lung Ching* (also known as Dragon Well) is the king of all Chinese teas due to its green colour, mellow taste, aroma and shape. *Pi Lo Chun* is a very famous green tea, known for its outstanding fragrance and shape. At first the leaves of Pi Lo Chun are curled up like a snail but after each brew the leaves return to their natural size and turn a light green colour.

When brewing green tea, use a small amount of leaves and wait for two minutes after the water has boiled before pouring over the tea leaves. If the tea is left uncovered, the same leaves can be brewed twice more.

2. WHITE/YELLOW TEA *White Needle Peony* is a combination of full grown tea leaves and buds. The buds are shaped like eyebrows, with silvery, silky hairs. They are what give the tea its smooth taste. A sour aroma will indicate the freshness of the tea. *Junzhan Silver Needles* is famous too. It uses the buds only, rolled as thin as needles, covered with similar silvery, shiny hairs. The needles will float to the top of your glass, then expand and drop while they are returning to their original shape.

We use lots of boiling water to brew white or yellow tea and enjoy the visual effect. Junzhen Silver Needles should be drunk in a long tall glass to see the needles floating.

3. BLACK TEA (ALSO KNOWN AS RED TEA IN CHINA) *Keemun Black Tea* is grown in the southern mountains of the Anhui province. Keemun black tea requires skilled handling so the leaves can be cut into fine strips without breaking. This technique was developed in the Fujian province more than a hundred



years ago. Keemun Black Tea is known for its flowery flavour. *Xiaozhong*, *Lapsang Souchong*, is another type of black tea with a distinctive smoky flavour. It is grown in the Wuyi mountains in the northern part of the Fujian province. The tea leaves are thick and glossy, and when brewed, the fine, pine aroma will make you want a second cup. *Yunnan Black* is believed to be made with ancient roots. Ancient tea trees, 30 metres high, were grown 1700 years ago in Yunnan province. Yunnan Black is famous for F.B.O.P. which stands for Flowery, Broken, Orange, and Pekoe. These words describe the shape, taste and aroma of black tea.

Drink black or red tea straight. Use fewer tea leaves with broken black tea. If it is still too strong for you, add cream and sugar, or a single slice of lime or lemon. Black tea and cookies are a good match.

4. OOLONG *Ti Kwan Yin* (also known as Iron Bodhisattva) has darker and heavier leaves than other types of tea. It got its name because the shape of the tea leaf looks like Bodhisattva sitting in a lotus blossom. *Ti Kwan Yin* is grown widely in the southern part of the Fujian province. Relax and brew a small pot of *Ti Kwan Yin* and enjoy its outstanding orchid-like flavour. *Shin Hsien* is very famous for its long lasting aftertaste and fruity flavour. Since the beginning of this century, it has been a favourite drink in southeast Asia. *Dahongpao*, believed to be the most expensive and outstanding tea in China, grows in Wuyi Mountain. Although it is a very rare and fine tea, if you ever try it, you certainly will fall in love with it.

Use boiling water to brew oolong tea and a smaller pot and more tea leaves. With each brewing, several servings in tiny tea cups can be enjoyed. Always share this tea with just three or four tea-lovers; too many friends might spoil the tea-tasting.

above: Vincent Sze performing tea ceremony at the *Chasing the Moon*

Tea Ceremony, part of the *Mid Autumn Moon Festival* at the Dr. Sun

Yat-Sen Classical Chinese Garden, Vancouver, September

10, 1995. (This tea ceremony was organized by Presentation House

Gallery for *World Tea Party*).

PHOTOS BY BRYAN MULVIHILL.

5. FLOWERY TEA *Jasmine* tea is a clever combination of fragrant jasmine buds and loose tea. The tea leaves are mixed with ready-to-open jasmine buds. As the buds open, the tea leaves absorb their fragrance. Tea leaves will need two to seven rounds of scenting, according to the grade. Super-scented *Lu On* is made in Guangdong province with orchids. Like Jasmine tea, Lu On tea is mixed with tiny orchid buds and loose tea.

To brew a cup of flowery tea, remove the flower petals or the tea may taste bitter. Because of its green tea base, Jasmine can be made with hot, not boiling, water. However, Lu On is made with a semi-fermented tea base so it must be made with boiling water.

6. PRESSED-TEA *Pu'erh* is a small town in the Yunnan province which does not grow tea, but has been a central tea trading area since the Tang dynasty. That's why the tea that grows around Pu'erh town has adopted its name. Pu'erh tea is pressed into a brick or cake, in either a square or round shape. Tea-lovers in Tibet buy pressed tea to avoid broken tea leaves. *Yunnan Tuo Cha* also is pressed into a bowl shape. It is well known for its medicinal effects.

Pu'erh tea is customarily aged for twelve to forty years. However, Tuo Cha is drunk while fresh and young. No skill is needed to brew Pu'erh or Tuo Cha, just use the right amount of tea leaves and boiling water, then you can sit back and wait for a good cup of strong tasting tea.

VINCENT SZE is a Chinese tea lover and lecturer on "Chinese Tea Appreciation" for the Ying Kee Tea House in Hong Kong and the Fu Hui Buddhist Temple on Kingsway in Vancouver. He is also a Chinese teaware collector, specializing in the covered tea cup. In addition to lending *World Tea Party* a selection of these tea cups for the exhibition, Vincent Sze presented a *Chasing the Moon Tea Ceremony* at the Dr. Sun Yat-Sen Classical Chinese Garden in Vancouver, part of their *Mid Autumn Moon Festival* in September and the first event in the *World Tea Party* special events series organized by Presentation House Gallery.

THE ROOTS OF TEA
IN THE FAR EAST
SALON
Details page 63





CONTRIBUTORS

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Francis Lemieux

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Nabob: Cathy Berrardo (tea sponsor)

National Importers: Gary McClune (tea sponsor)

Overwaitea Food Group: Anne Szczoczarz (tea sponsor)

Peter Tolliday Oriental Carpets: Peter Tolliday

Quattro on Fourth: Antonio Corsi

S.M.A.R.T. Systems Corp: Steven Platt

The Source Enterprises Limited

T Oasis in Nobo: Garrett Chan and Partners (tea sponsor)

The Tea Room, Plaza Escada: Robert Peacock (tea sponsor)

Tom Lee Music: Chuck Gorling & David Buchan

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Wally's Folly: Judy Wallchuck

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Amarrah Brandley

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Ray Fuse

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bryan mulvihill, Vancouver/London/Calcutta, etc.

Serge Murphy, Charles Guilbert & Michel Grou, Montreal

Deb Meyer, Tucson

John Meyer, Tucson

Nhan Nguyen

Baco Ohama, Montreal/Vancouver

Marc Patch, Banff

background photo: MOORE AND KING STUDIO

Interior of Kelly-Douglas Tea Room

1932, b/w photograph

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 Vincent Trasov, Berlin/Vancouver
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 jil p. weaving
 Madeleine Wood, Montreal
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 (sponsorship of *World Tea Party* workshops for
 highschool students)
 Tea Council of Canada

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Computer programming for the interactive component of the installation at Presentation House Gallery was provided by Grant Gregson, with assistance from Martin Godfrit. Original Max programming for the Very Nervous System was written by Craig Kendall. Other technical assistance was provided by Colin Griffiths, Robert Kozinuk and David Rokeby.

Food and service at the Opening Reception for *World Tea Party* was provided by Maxine Thrasher, Cheri and Bill Cartwright and friends.

World Tea Party is endorsed by the *Canadian Committee for the 50th Anniversary of the United Nations* and is dedicated to the UNESCO *World Decade for Cultural Development*.

facing page: A HISTORY OF THE ENGLISH TEACUP CABINET

Details page 64





LEONARD FRANK

B.C. Tel Supervisor's Christmas Party with Tea

December 1920, b/w photograph

CITY OF VANCOUVER ARCHIVES (CVA 17/154)

Her Majesty and Lady
Di at charity tea;
women visiting PHG
tea salon;
Mrs. Marpole on the
case; J. J. Lee serves
dignitaries at the
Opening; Abraham
Rogatnick makes a
paper tea cup in
Venice



SPECIAL EVENTS

Organized in connection with *World Tea Party* In the Gallery unless otherwise noted

TEA PLANT GARDEN
by Mike MacDonald,
on the Presentation House grounds

CHASING THE MOON TEA CEREMONY
by Vincent C. Y. Sze
Sunday, September 10, 2 pm & 3:15 pm

Part of the *Mid Autumn Moon Festival* at the Dr. Sun Yat-Sen Classical Chinese Garden, Vancouver, Sept.8-10.

AN EARLY AUTUMN TEA GATHERING
1 pm, 2 pm and 3 pm on Saturday, September 23rd

This Japanese 'tea ceremony' was presented by the Urasenke Foundation of Vancouver in the tea house of the Nitobe Garden at the University of British Columbia.

NORMAN RICH READING
from *Musings of an Artist*
Saturday, September 23rd, 2 pm

Catherine and Vincent Sze presenting Chinese tea; Tea attire at Opening; Japanese tea gathering; Norman Rich reading



OPENING RECEPTION/TEA PARTY
Sunday, September 17, 3 pm

Entertainments included the inauguration of the *Dr. Bruta Service*, WTP awards for the finest tea hats and tea room apparel, and an appearance by The Fool's Society enacting *The Mad Hatter's Tea Party*.



above: Suschnee serving tea at opening of World Tea Party at Presentation House Gallery. September 17, 1995 BLACK & WHITE PHOTO BY REECE METCALFE

far left: Award winners for finest tea hats and apparel with Daniel Dion (far right), Suschnee (with black hat), and bryan mulvihill (with white bow tie) at opening of *World Tea Party*. September 17, 1995 BLACK & WHITE PHOTO BY REECE METCALFE

Medicine women calling good spirits to First Nations tea party; artists' tea toast;
Whirling Dervish dances at Sufi Tea Circle; Fans Gala Tea Party



FIRST NATIONS TEA PARTY

Sunday, September 24, 2 pm

Hosted by Dolly Watts from Liliget Feast House and Catering, featuring wild herbal teas of the Pacific Northwest. Special tea savories including Saskatoon Berry, Pine Needle and Cranberry & Apple teas, smoked salmon sandwiches, fresh Blueberry Tarts and Liliget Indian Wedding Cake were presented along with storytelling, tea legends and special guests discussing the traditions of tea among the native peoples of the coast.

TEA CHAT

by artists Daniel Dion and bryan mulvihill
Thursday, September 28, 7:30 pm

Two of the four collaborating artists on *World Tea Party* served tea and talked about the project's ideas, the artists's process of creative collaboration, and plans for future *World Tea Parties* in other parts of the world.

background photo: *First Nations Tea Party*.
At *World Tea Party*, Presentation House Gallery,
September 24, 1995. PHOTOBY DIANE EVANS.

A SUFI TEA CIRCLE

Sufi music, poetry and tea
Saturday, September 30, 2 to 5 pm

An afternoon of Sufi poetry, music, stories and tea in the Middle Eastern tradition. Sufi is a mystic tradition of Islam that has given rise to a rich outpouring of poetry, music, art and spiritual enrichment. The *Sufi Tea Circle* was organized by Mohammed Ahmed, and included himself as well as Baba Farid, Gogpoh Seng, David Campbell, Ali Koushkani and others.

FANS GALA EVENT

Tuesday, October 3, 7:30 pm

A special evening of entertainment and awards to launch the *Fund for the Arts on the North Shore*. The FANS award, in celebration of significant achievement by a professional North Shore artist, was announced: Robert Clothier won the award while Judith Marcuse and Robert Studer were the other two finalists. The evening began in the Theatre at 7:30 pm, and continued with a reception in the Gallery in the *World Tea Party* Salon at 9:15 pm. Tea was served. Organized by the North Shore Arts Commission with assistance from Presentation House.

TEA TRADE TALK

by Gwen Murchie of Murchie's Tea & Coffee Ltd
Thursday, October 5, 7:30 pm

A thirty-year veteran in the tea industry, Gwen Murchie spoke about the history of the tea trade and the Murchie family's important contribution to this history. Anecdotes and Murchie's *World Tea Party* special blend tea.

EDUCATION ENLIGHTENMENT ENCHANTMENT**TEA SYMPOSIUM**

Saturday, October 7, 3 pm

An opportunity to savour the world of herbal, tisane and flavoured Ceylon tea, at a tasting and chat hosted by T Oasis in Nobo, Vancouver.

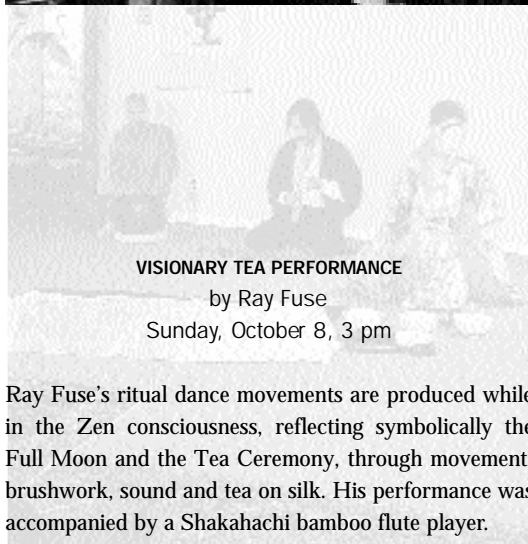
INDIAN TEA AND POETRY READING

Saturday, October 14, 3 pm

Featured poet Phinder Dulai reading from *Ragas from the Periphery*. This event celebrated the recent publication of Dulai's new volume of poetry and was accompanied by other entertainments, including Sadhu Binning reading from his book *No More Watno Dur* (Away from the Motherland), and Mrs. Jyoti Singh, a renowned vocalist and sitar player who performed with accompaniment by Ms. Zainub Vergee on harmonium.



Mrs. Murchie; T.Oasis in Nobo;
Steve Holtzman at Japanese
tea gathering

**VISIONARY TEA PERFORMANCE**

by Ray Fuse
Sunday, October 8, 3 pm

Ray Fuse's ritual dance movements are produced while in the Zen consciousness, reflecting symbolically the Full Moon and the Tea Ceremony, through movement, brushwork, sound and tea on silk. His performance was accompanied by a Shakahachi bamboo flute player.

**TRADITIONAL LARGE JAPANESE TEA GATHERING**

Sunday, October 15, 1 pm

A short video on the traditions of the Japanese "tea ceremony" was screened in a large tea room setting specially created for this occasion. Tea was formally presented by the Urasenke Foundation of Vancouver to all guests, followed by discussions on Japanese tea rituals with Vancouver Urasenke tea instructor Keith Snyder. The *Tea Gathering* was followed by a performance of Japanese songs by The Sakura Singers.

Background photo: Ritual dance by Ray Fuse at
World Tea Party on October 8, 1995

above: Keith Snyder and Fukiko Hinatsu of the
Urasenke Foundation.

EDUCATION ENLIGHTENMENT ENCHANTMENT

TEA SYMPOSIUM

Saturday, October 21, 3 pm

The world of green and black estate teas was revealed at a tea tasting and chat hosted by T Oasis in Nobo.

Each Thursday afternoon from 1 to 3 pm, traditional Japanese tea was served by members of the Urasenke Foundation of Vancouver.

Tea Party Workshops, conducted by bryan mulvihill and assisted by Education Coordinator Annie Hillis, were organized for students from St. Thomas Aquinas, Gladstone, and Britannia Secondary Schools.

Ongoing talks and tours of *World Tea Party* were conducted (with tea of course), including those to students from Capilano College, Douglas College, Eastside Secondary School, Emily Carr Institute, International Language School of Canada, Lonsdale Elementary School, Queen Mary Elementary School, Sentinel Secondary School, St. Thomas Aquinas Secondary School, York House School, and visitors from the Lower Mainland Museums Educators Group, Margaret Fulton Centre, the North Vancouver Community Arts Council, Silver Harbour Seniors Centre, West Vancouver Seniors Activity Centre and the West Vancouver University Women's Club.



video bar images: Chick Rice introducing her students to Hannah Maynard's photographs; schoolgirls in tea archive; schoolboys' first taste of Japanese tea; Grant Gregson with students at WTP

top: Fukiko Hinatsu of the Urasenke Foundation presenting formal Japanese tea for a group of students at *World Tea Party*.



JOHN VANDERPANT

Three and Four is Seven

1929, silverprint; VAG 90.68.42

Courtesy Vancouver Art Gallery; Photo: Trevor Mills

facing page: MARC PATCH, composer

synthroid-bacteriorodopsine

Written for *World Tea Party*

1995, excerpt from the score

A musical score for guitar and bass, page 54. The score consists of two systems, each with a guitar staff (treble clef) and a bass staff (bass clef). The guitar staff features complex chordal textures with many beamed notes, often marked with '15' indicating a 15th fret position. The bass staff provides a rhythmic and harmonic foundation with fewer notes. Above the first system, there are three measures of guitar notation with '15' markings. Above the second system, there are two measures of guitar notation with '11' markings. The score is written in a style typical of a guitar solo or a complex instrumental piece.



A C K N O W L E D G M E N T S

World Tea Party was an extraordinary event for all involved - labour-intensive certainly, object-intensive and above all socially-intensive. We were enriched by the project's depth and breadth of imagery and ideas. Thousands of cups of tea were consumed with many engaging conversations surrounding that consumption.

Numerous individuals are owed big thank you-s for their special efforts on behalf of this project. I would like to acknowledge Presentation House staffers for their amazing stamina, resourcefulness and enthusiasm for the project: Susan Byman, Linda Chinfen, Diane Evans, Annie Hillis, J.J. Lee and Chris Rafuse. And the individuals who came to our aid in the last stages of the installation: Grant Gregson, Robert Keziere, Cherie Markiewich, Roman Pearce and Geoff Topham. In connection with the catalogue, I thank Alex Hass for her patience and inventive design work; all of the writers - Jennifer Fisher, Steve Holtzman, Keith Snyder and Vincent Sze - for their thoughtful words; Robert Keziere for wonderful installation photography; Reece Metcalfe, bryan mulvihill and Diane Evans for their photographs of events and Daniel Dion for his work on the video stills. We are grateful to the four artists for the ideas behind *World Tea Party*, and particularly wish to acknowledge the diligence of Daniel Dion, Suschnee and bryan mulvihill during the days and evenings when they were present at the exhibition.

World Tea Party could not have been accomplished without the aid of the many lending insititutions and individuals, in-kind and financial sponsorships from private businesses, and the support of private and public funding bodies, all of whom are acknowledged elsewhere in this book.

In addition to the many individuals thanked elsewhere, the artists also wish to thank Pierre Beaudoin, Alain Bertrand, Bernard Bilodeau, Sylvain Bouthillette, Johnny Bryan, Katie Canning, Choeur Maha, Ian Cole, Debecks family, Sylvie Fortin, Dana Friss-Hansen, Stewart Herzog, Yves Le Seigle, Nathalie Malaket, Fumijo Nanjo, Darrel Oakford, Eric Rosenzveig, Narj Singh, Ross Thrasher and Brad Todd for their kind assistance.

KAREN LOVE
DIRECTOR/CURATOR

facing page: EMILY CARR

Reunion after the Holiday, 1900

Watercolour sketch, "London Student" Album

COLLECTION OF THE B.C. ARCHIVES & RECORDS SERVICE, VICTORIA (PDP 6116)

A R T I S T S ' B I O G R A P H I E S

DANIEL DION is an interdisciplinary coffee adept who has been researching video, sound, performance, writing, photography, telephone and computer technologies for two decades. His work is centered around theoretical, aesthetic and spiritual issues in communication and art, and has been presented in many cities and communities across North America, Europe and Asia. In 1993 the National Gallery of Canada organized a solo exhibition of his video installations, and included the special project *World Tea Party* (in collaboration with mulvihill, Schnee and Patch), its first presentation as a tearoom installation. Based in Montréal and Vancouver, Daniel is actively involved in trans-cultural discourse and practices, and has organized several art/artist exchange projects between Canada, India, Mexico and Japan among other countries. Since 1982 he has been co-founder and co-director of OBORO, one of Canada's most active artist-run centers.

BRYAN MULVIHILL has been involved in the correspondence art community since the late 1960s when he established a floating mythological teahouse on the Image Bank Correspondence network. For more than three decades he has visited many of the world's tearooms, tea gardens and made a life as a wandering tea enthusiast. He is a practicing photographer and videographer with an extensive collection of "tea-portraits." bryan has had extensive involvement in Tibetan Buddhist traditions, having spent years living in Tibetan refugee communities in the Trans-Himalayan regions. He has evolved a Zen-inspired ink brush painting style of the human shadow he calls "Shadowcalligraphy." As an artist he has had the privilege of knowing many of the last generation of living masters in both the east and west. He currently divides his time between Vancouver, London, Berlin, Delhi and Calcutta living the life of a nomad tearoom flaneur.

MARC PATCH is a composer trained in Montreal and Belgium, and now living in Banff. He composed *Dimensions of Tea*, an interactive tea music to accompany the video disc archives of *World Tea Party*. The thirty minute CD Rom is made up of twenty-two sound files which are played in varying sequences according to the activities of tea room guests. Marc composed a new work for the PHG-

WTP, using midi desklavier on 'Finale' software. The work, called *Bacteriorodospine-tea*, refers to an experimental computer liquid that allows non-sequential functions. The Vancouver WTP also included *La Spirale du Thé*, an electro-acoustic tape piece with midi grand piano, max system and 'sample cell,' that was premiered at the WTP presented in the 100th Venice Biennale *Transcultural* exhibition.

SUSCHNEE is a multimedia artist whose life's work is dedicated to active involvement in cultural community activities and artistic exchanges. Her practice includes painting, drawing, photography, collage, video, singing and meditation. She is co-founder and co-director of OBORO in Montréal and has played a key role in its development during the past 13 years. In 1990, she co-founded *Choeur Maha*, a 35 female voice choir. For 25 years Su has been researching medicinal plants through cups of herbal teas. She has shown her work and traveled through Canada, Europe and Asia.

Daniel Dion, bryan mulvihill and Suschnee are the founders of OPERA, a non-profit organization composed of artists and culturally-minded individuals cooperating to create an international network of exchange and production of art. OPERA's activities range from organizing exhibitions, conferences, video and film presentations, residencies, publications and training programs, to conducting studies and producing works of art. OPERA is dedicated to trans-cultural understanding and collaboration.

World Tea Party has been shown as an installation at the National Gallery of Canada in Ottawa in 1993, as part of the exhibition *Transculture* at the 1995 Venice Biennale and at Presentation House Gallery in North Vancouver in the autumn of 1995. A WTP Salon was hosted by Casino Container in Media Park during the '95 Köln Art Fair. Special artists tea events were held for eleven afternoons and late evenings of the Art Fair. Television portraits were collaged by X: Kunstkanal for nightly broadcast on the German station WDR during the fair.

INSTALLATION PHOTOGRAPHS

EVOLUTION OF THE TEACUP SALON, page 10

In the foreground: Hand-painted table and chairs by Joan Chisholm and François Vaillant. Artworks viewable in this photograph, counter-clockwise from foreground, are as follows: Grid of black and white photographs regarding the manufacturing & packaging of tea in Vancouver in the 1940s, from the Dominion Photo Company, Historic Photographs Section of the Vancouver Public Library; suite from the *Acquaintances* series, a row of square paintings high on the wall, by Robbin Deyo; Madelaine Wood's oil on canvas diptych *Exchange*; chandelier by Linda Varro; *Thé dans la rue Pecquay, Paris*, painting by Joseph Plaskett; *In Front of the Gare St-Lazare*, black and white photograph by Geoffrey James; *Empress* paintings from the Vancouver Maritime Museum (three works); *Five Women Shop Stewards in Burrard Drydock Canteen, North Vancouver*, black and white photograph in corner of left-hand wall, from the North Vancouver Museum and Archives; three Hannah Maynard photographs from the collection of the B.C. Archives and Records Service; *All Free?*, painting by Charles Spencelayh from the collection of the Art Gallery of Greater Victoria.

INSTALLATION PHOTOGRAPH BY ROBERT KEZIERE.

ONE AND THREE QUARTER-MAT JAPANESE TEA

ENVIRONMENT pages 20 + 21

Installed by members of the Urasenke Foundation, Vancouver. Objects from the collections of Keith Snyder and the Urasenke Foundation, bryan mulvihill, and the Art Gallery of Greater Victoria. Video tape by bryan mulvihill, taken primarily at the tea house of the Nitobe Garden at the University of British Columbia. Members of the Urasenke Foundation came to *World Tea Party* every week to change the flowers; and every Thursday afternoon they served traditional Japanese teas to all visitors to the Gallery.

INSTALLATION PHOTOGRAPH BY ROBERT KEZIERE.

WESTERN FRONT CABINET, page 35

This carved wooden cabinet, owned by Glenn Lewis, had been on the premises at the Western Front for many years. Hank Bull, Kate Craig and Glenn Lewis kindly agreed to a loan for *World Tea Party*.

Top shelf: Tea bowls by Charmian Johnson; gold lacquer tea cup and Chinese blue & white tea cup, all courtesy Charmian Johnson. Second shelf: Teaware by John Reeves, Flakey Rosehips, Mick Henry, Ron Vallis, Charmian Johnson and Sam Kwan, all courtesy the Hank Bull and Kate Craig Collection.

Third shelf: Teaware from the collections of the Art Gallery of Greater Victoria, the Maltwood Museum and Art Gallery, and the Hank Bull and Kate Craig Collection.

INSTALLATION PHOTOGRAPH BY ROBERT KEZIERE.

MYSTERIOUS WEST ART TEA SALON, pages 38 + 39

The installation included an interactive video/sound program (3 monitors) by Daniel Dion, bryan mulvihill, Suschnee and Marc Patch. Art works viewable in this image, counter-clockwise from foreground are as follows: Eric Metcalfe's *Dr. Brutea Tea Party Service* on the table (in collaboration with Gillian McMillan and Rick Ross); as well as Metcalfe's gouache on paper on right hand wall, titled *Dr. Brutea Set*. Back Wall: Three-part ink & acrylic work-on-paper (lower right), *Afternoon Tea* by Edward Pien and Johannes Zits; Deryk Houston's acrylic on canvas *Teacup and Orange*; *Four Star Tea*, oil on canvas by Gathie Falk; Leah Lazariuk's ink on paper, *Tea on a Cloud*; jil p. weaving's *Teatime Dorothy*, mixed media with photos; *High and Dry*, ceramic white teacup sculpture by Glenn Lewis; chandelier by Linda Varro; Toby MacLennan's film still from *How will I know I'm here*; and two photographs from *The Bal* by Suzanne Jaques. INSTALLATION PHOTOGRAPH BY ROBERT KEZIERE.

THE ROOTS OF TEA IN THE FAR EAST SALON, pages 46 + 47

Artwork viewable clockwise from top left corner, as follows: Colour photo, *Kyoto Tea Cups* by Norman Rich; Cynthia Kanetsuka's colour photographs (top and bottom in vertical row of three photos); bryan mulvihill's untitled colour photograph (centre of row); three colour photographs from Tibet by Sonam Zoksang; and detail of *Tea for Three*, three wooden boxes with teaspoons, porcelain plates, paper and loose tea, by Zainub Verjee and Susan Edelstein.

INSTALLATION PHOTOGRAPH BY ROBERT KEZIERE.

A HISTORY OF THE ENGLISH TEACUP CABINET, page 51

Wooden cabinet loaned by Alice's Old Furniture Memorabilia on Main Street, Vancouver.

Top shelf: Teaware dating from approximately 1781 to 1810, made in England (exception: Chinese porcelain & enamel cup, third from left), from the collections of the Maltwood Museum and Art Gallery in Victoria (White & Veilliette Study Collection), and the Art Gallery of Greater Victoria (Anonymous collection and Gift of Mr. & Mrs. Theed Pearse, Comox).

Second shelf: Teaware dating from 1755ca. to 1830, made primarily in England (exception is tea bowl on far left, made in China), from the collections of the MMAG (White & Veilliette Study Collection) and AGGV (Ann & Joseph Pearson Collection).

Third shelf: Teaware dating from 1820ca to 1930ca., made in England with exception of cup & saucer on far left, made in Limoges, France. Objects from the collections of MMAG (White & Veilliette Study Collection, except for Limoges piece); and the Royal B.C. Museum.

Fourth shelf: Teaware dating from early 20th century, from the collection of MMAG. INSTALLATION PHOTOGRAPH BY ROBERT KEZIERE.

Cover photograph: bryan mulvihill, *Mary's Teapot in North Shore Window*, 1970

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PRESENTATION HOUSE GALLERY

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