



TEA, Connecting Cultures

Over a cup of tea, conversations begin.

TEA, The Guide

A Companion to *TEA, Connecting Cultures: The Video*

Ann E. Grasso

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A collaboration is, by definition, the work of more than one person, I am grateful to the 44 artists who contributed their time, talent and resulting artworks for the benefit of this project:

Julie Anderson, CO
Lisa Call, NZ
Cari Camarra, CT
Dianna Cates Dunn, CO
Elizabeth Cook-Asai, CT
Stephen DiRienzo, CT
Terri Delaune, MA
Liliana Fijman, RI, AZ
Thomas J Foran, CT
Julie Gladstone, CT
Lois Goglia, CT
Charlotte Hedlund, CT
Patricia Johnson, VT
RJ LaRussa, CT
Carol Lawrence, CT
Sammy Seung-Min Lee, CO
Danielle Libera Tencza CT
Jennifer Linssen, WI

Lindy Lyman, CT
Angeline Martinez, FL
Carol McIntyre, CO
Linda Parent, CT
Van Parker, CT
Rose Petronella, CT
Dina Pratt, CT
Jean Rill-Alberto, CT
Nan Runde, CT
Ruby Silvius, NY
Adrienne Sloane, MA
Jane Stickney, CT
Kelly Taylor, CT
Claudia Van Nes, CT
Eunice Wiseman, CT
Judy Wood, AZ
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Special thanks to
RJ LaRussa, Videographer
Daniel Carr, Composer

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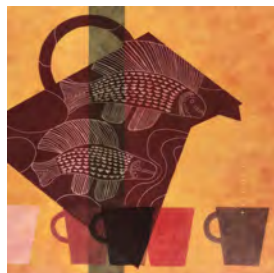
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As the organizer of this event, I look forward to continuing dialogue regarding the concepts of collaborations and the need for our human family to remain connected. Please contact via email:

Ann Grasso, Ann@AEGrasso.com



Tea Ceremony, Diane Ward



Poured Out, Sammy Lee



Collide-o-scope, Colleen Zeitz

TEA, The Guide

Introduction

One of the main goals in creating *TEA, Connecting Cultures* is to foster discussion about similarities we share as a human family. To encourage these conversations among you and your friends, and with any organizations of interest, following is *TEA, The Guide*.

We hope you find this an interesting spark for dialogue. The Guide is sorted into categories. Feel free to skip to the categories that most interest you.

You might consider drinking tea to accompany your conversations, whether private or with others.

The following topics are tailored to different groups that might find *TEA, Connecting Cultures* a good starting point for discussion.

Departments:

ART

Teachers can use the video artworks as the basis for looking at technique; for discussing the process of collaboration; for comparing and contrasting pieces of work; for generating language about content and concepts.

Museums and gallery groups can discuss: what is the artist trying to portray? What is the story the artist is trying to tell?

[The Storm of Creativity](#) by Kyna Leski

ECONOMICS

TEA, Connecting Cultures can be the basis for economic and business discussions. The production of tea continues to be a major source of commerce. In some places and times, tea as a commodity has even been used as money.

<http://greentealovers.com/greenteahistoryconflict.htm>

HISTORY

Trade in tea has been a major driver in international relations, and even warfare, throughout history. The Boston Tea Party is just one example.

<https://academic.oup.com/ahr/article-abstract/123/1/189/4840268>

LITERATURE

[The Tea Girl of Hummingbird Lane](#), by Lisa See (2017), is a story of a girl who lives in a tea-farming culture unknown to most of us. [The Book of Tea](#) by Kakuzo Okakura (1906), is likely the most famous book about tea. There are dozens of literary and coffee table books dealing with tea as a major theme.

<https://www.newyorker.com/books/page-turner/tea-a-literary-tour>

POLITICS

The forces splintering humans politically are gaining strength. Can this exhibition and video be used as the basis for discussing the similarities we share across political divides?

[Thai politics and green tea business warfare](#)

RELIGION

Tea as ceremony has regularly been rooted in the religion of a culture. What are the spiritual undertones of tea ceremony today, even as they occur in a secular context?

[Tea Ceremony as a Space for Interreligious Dialogue](#)

SOCIOLOGY

Can our human similarities bridge the divides in culture, race, and gender?

[Tea Tuesdays](#)

Why TEA?

1. An instrument of dialogue among cultures

Generally, when we use the word culture, we think of countries other than our own. While this is valid and important, another way of thinking is much closer: it could be our next door neighbor whose values differ from ours; it might be a family member who sees the world differently than we do. Connecting cultures, is both far and near. Tea can be an instrument of communality. It is a starting place. From there, we might find other things we share in common.

Tea, the beverage, was selected for this project because it is more universal than other beverages and other than water is one of the oldest drinks on record. It is also used in many formal rituals and ceremonies. The varieties of tea offer selections that fit almost any occasion from hot to cold, sweet to bitter, tart to astringent, and black, green, red as well as herbals, all with many flavor profiles. It is a staggering list and more blends continue to be created by specialty tea companies. Some individuals even blend their own leaves.

2. An accompaniment during times of concern

Have you noticed that the act of making tea takes time and some concentration, even if not in preparation for a ceremonial event? Busying ourselves with actions outside our current state of mind has the medicinal effect of diverting our attention, even if for only a few moments. This can calm the hamster-brain and move us away from our worry.

Someone offering support will often take the time to prepare a beverage. It is hospitable and shows a level of care and concern even before the listening ear or thoughtful words of conversations.

3. **An aid in times of solace**

When bodily aches or mental angst invade, many find the warmth of hot tea quieting during these episodes. Alternately, in hot climates, ice tea is a refreshing pick-me-up during a moment of relaxation.

Do you agree with these definitions?

The art offered in this collaboration focuses on these attributes of tea. At the beginning of this endeavor, I created a TEA Survey to learn if respondents found tea calming. 84.72% responded that they did. (See other results of the survey, pg. 53.)

Ceremony, Ritual, Party

1. **Ceremony**

In general, a tea ceremony is something created by a few and received by many. The set procedures can come as customs passed down from generation to generation with few innovations or adaptations throughout the years, or designed by organizational leaders for specific purposes. Tea ceremony can be strict as in Japan, or more loosely interpreted in other cultures although the doyennes of taste might be quick to point out where interpretations differ from “the real” ceremony. It can be quiet and serious or raucous and light-hearted.

2. **Ritual**

While this word often has a religious connotation, a ritual can be anything performed in an habituated manner. Individuals can have a ritual in their making of TEA. Artists often satisfy rituals before they settle into their work. What are your rituals?

3. **Party**

A party is a gathering which features happiness as its goal. TEA can often be the elixir that quenches during conversations even with people we don’t know.

Do you agree with these definitions?

What are Collaborations?

1. **The strict definition**

The Cambridge English Dictionary states: the act of working together with other people or organizations to create or achieve something. What are some collaborations you engage in?

2. **TEA, Connecting Cultures definition**

The participants in this collaboration did not work together. They worked independently interpreting the project’s aim: to foster collaboration and cultural awareness by submitting artwork focusing on our similarities as humans using tea as a unifying symbol.

3. **The genesis of this collaboration** (see pg. 52)

Who is an Artist?

1. **Everyone is creative**

Yes, it is innate within each of us. Creativity comes in all disciplines. Narrowly defined, not everyone practices in the arts sufficient to becoming masterful. This is different from being creative. Do you agree?

The target of this collaboration was not to decipher who is an “artist”. All entries were welcome and appreciated. The variety makes for more interesting conversations.

Some of the most valued artworks in today’s world were considered “junk” when first created.

2. **Self-label**

Artists are notorious for claiming they are not good enough to use the label. Only those who are recognized professionally seem comfortable with the term, which is too bad because historically this was not case. Art was a trade profession; it was at the top of the monetary ladder in historic Japan – alas, not today. We all know that currently the arts are underfunded in favor of other programs. This should not keep us from honoring the label of artist and adopting it for ourselves if we seriously practice. Do you agree?

3. **Public recognition**

It is true that public endorsement enhances the monetary value of artwork. This has little to do with intrinsic value although we can recognize masterful craftsmanship and technique. No doubt you have heard the phrase that art is only worth what someone is willing to pay for it. And that has a time and place aspect, not an intrinsic value. This goes for most things in life, not just art. Many artists never show their work. Does this mean they are not artists?

Pictures tell stories.

How do we interact with these stories?

1. **Personally**

While this segment speaks specifically to the two and three dimensional art in this video, the concepts can be used to analyze other art forms such as literature, music, dance, etc.

Our first inclination is to react to a piece of art only viscerally. How do we feel when we see it? Do we like it? Do we hate it? Is it meh? If sufficiently interested, we might ask ourselves why we have had this reaction.

Do we ask ourselves, “What story is this artwork trying to tell?” Sometimes the title is a doorway into understanding what the artist is communicating. Sometimes the title is self-evident, e.g. *Starry Night*, or only numerically insightful, e.g. #22, perhaps the 22nd piece of art created in a series. Perhaps the artist doesn’t care if we get what “they” were trying to say. However, this should not keep us from creating our own meanings and reflecting on our own insights.

The story we “see” may be different for each of us because of everything from our upbringing to what we ate for lunch. Pick one piece of art in this video and consider the story

IT is trying to tell you. It's fine if you talk back. Just try to have an open mind about what it is telling you.

2. **Comparatively**

Things might start to get more interesting if we look at two or three pieces of art juxtaposed as they are in this video. Very few pieces of art are a solo shot. This was intentional because the TEA collaboration is about connecting. Select a group (two, three or four pieces on one screen) and stop the video. What do they have in common? What conversations might they have with each other? What insights might you gain from their conversations? Now, enter their conversations. What do you add? Do you have new thoughts as a result of this interaction?

Other options for comparing and contrasting include taking another group of art and adding it to the first one you selected and go through the same process. Or taking any single piece of art and comparing it with one other piece of art. See the Artists section below to find each individual piece of art. Consider printing them out for further study.

3. **Imitatively**

Copying the masters is considered appropriate as a method of learning. Copying anyone's art is appropriate as long as we don't pass it off as our own. Much can be learned from copying. Imitation is not copying. It is derivative and often thought to be non-inventive for that reason. However, with proper attribution, this is frequently done, generally with a statement like, "after Jackson Pollock." Then comes the question: what is truly original? Should that stop us in our tracks? Hopefully not. We generally start from a place of knowing, (not original; done before). As we continue to work, we often find ourselves creating outcomes that were not planned (or known). In this way, our work becomes original.

Today, there is a lot of conversation about "appropriation." It is an important conversation although not the focus of this collaboration.

4. **Sharing through conversing**

This video is interactive. No, not in the gaming sense but in the thinking and commenting sense.

Conversing is not a monologue. Conversing means: "to talk informally with another or others; exchange views, opinions, etc., by talking." (Dictionary.com). The word "exchange" is important. In a conversational exchange, listening and understanding is required in order to respond to what the other person has said. One way to do this is to see if there are *any* similarities in their opinions that agree with your own and in your reply, begin with this agreement. Then consider what it might take to agree with more of what they said.

If we only listen to one news channel, we are missing out on what others who listen to different channels are hearing. If we shut down and only listen to what confirms our own preferences, we stagnate. Do you agree?

When Hip Hop began in the 1970's, it was an artform endorsed by few. Now it is recognized world-wide. Why?

Why the focus on similarities?

1. **Yes, No, Yes**

William Ury wrote [The Power of a Positive No](#). While it was written for business, it has a contribution to make to the concept of similarities. I believe we all find it hard to listen to conversations that attack our beliefs. So how do we find a way to have others hear what we are saying? We start with agreement, even if on something very minor.

In this video, art was used to help us step outside our personal thought system by looking at something created by others. We might only like the colors used, or only one corner of a painting, or only the technique employed or only the way it is framed. Can you look at each piece of art and find “one” thing to comment on positively?

2. **My rights vs. Your rights**

“You’re entitled to your opinion,” is something we often hear. However, when your opinion negates what I consider to be my rights, historically, civil dialogue did not settle such disputes. When leadership and the justice system fail to settle disputes, chaos ensues. What can we do to avoid this chaos? It starts with each of us.

3. **A strategy, not a solution.**

This video and guide are intended as a strategy and basis for conversation. The artists participating in this collaboration come from varied backgrounds, generations and genders. We do not know this from looking at their art and, therefore, we do not bring judgement to what we see using these filters.

Conversation over a cup of tea, alone, will not solve the serious problems of inequity we face. However, it is a strategy to consider in our daily human relationships. What do you think?

From *The Little Tea Book*, Arthur Gray, 1903, Applewood Books ed. pg. 38

Coffee suggests taverns, cafes, sailing vessels, yachts, boarding-in-houses-by-the-river-side, and pessimism. Tea suggests optimism. Coffee is a tonic; tea a comfort. Coffee is prose; tea is poetry. Whoever thinks of taking coffee into a sick-room? Who doesn’t think of taking in the comforting cup of tea? Can the most vivid imagination picture the angles (above the stars) drinking coffee? No. Yet, if I were to show them to you over the teacups, you would not be surprised or shocked. Would you? Not a bit of it. You would say:

“That’s a very pretty picture. Pray, what are they talking about or of whom are they talking?”

From *Alice’s Adventures in Wonderland*, Lewis Carroll, 1860’s, **A Mad Tea-Party**

There was a table set out under a tree in front of the house, and the March Hare and the Hatter were having tea at it: a Dormouse was sitting between them, fast asleep, and the other two were using it as a cushion, resting their elbows on it, and then talking over its head. ‘Very uncomfortable for the Dormouse,’ thought Alice; ‘only, as it’s asleep, I suppose it doesn’t mind.’ [Continue reading](#)

The Artists in this Collaboration

TEA, Connecting Cultures would not have been possible without the interaction of many people, in particular the artists who participated. Please reach out to each of them if you wish to learn more about their process and their work.

1. Alphabetical listing

	NAME, first	NAME, last	EMAIL
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6.	Dianna	Cates Dunn	dcddesignllc@gmail.com
7.	Elizabeth	Cook-Asai	cook-elizabeth@sbcglobal.net
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10.	Eva	Dykas	evagdykas@gmail.com
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46.	Theresa	Zeitz-Lindamood	tzeitlindamood@gmail.com

2. **Data sheets per artist are listed in order of appearance within the video.** Some artists provided artists statements which are included.

Group 1: TEA, The Ritual

ARTIST: **Ann E. Grasso**

Email: ann@AEGrasso.com

Website: www.anngrasso.com

ARTWORK TITLE: *Initiation – Japanese Tea Ceremony*

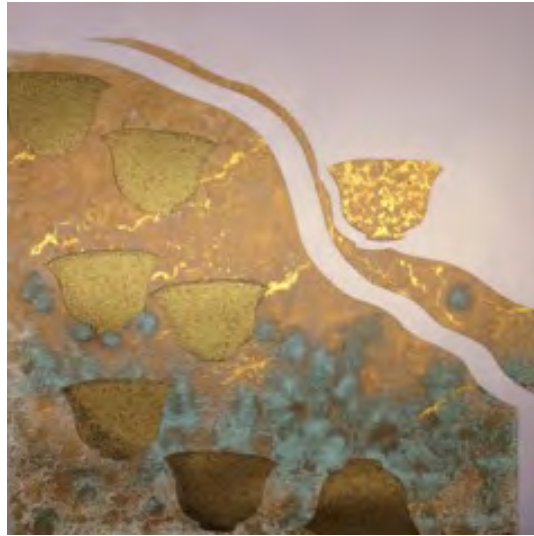


Medium: mixed media, collage, pen, watercolor

Size: 27.5" x 27.5" with frame

The *Tea Bowl Series* considers two major themes: tea as ceremony and tea as solace. My mother introduced me to the Japanese tea ceremony through *The Book of Tea* by Kakuzo Okakura. When I visited Japan in 2008, tea was served both ceremonially and socially. Personal experiences have been enhanced through researching a variety of cultures and their ceremonies, traditions and bowls/cups/glasses of conveyance. I find now that even hearing the word – tea – I relax.

ARTIST: **Ann E. Grasso**
Email: ann@AEGrasso.com
Website: www.anngrasso.com
ARTWORK TITLE: *Reaching Calm*



Medium: mixed media, collage, metallic watercolor,
Size: 23.5" x 22.5"

see copy for tea as ceremony and solace at *Initiation* typical this series.

ARTIST: **Ann E. Grasso**
Email: ann@AEGrasso.com
Website: www.anngrasso.com
ARTWORK TITLE: *Life's Trilogy, Attaya Ceremony*



Medium: mixed media, collage, pen
Size: 24" x 24"

West Africa, Tea as Ceremony

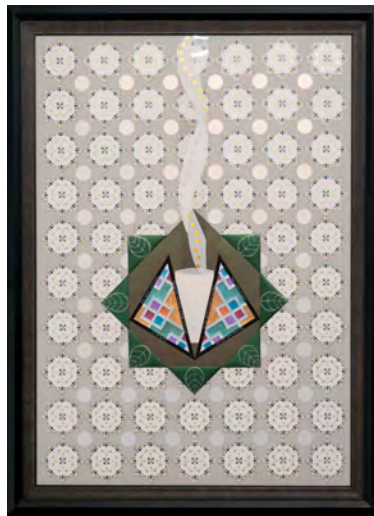
ARTIST: **Ann E. Grasso**
Email: ann@AEGrasso.com
Website: www.anngrasso.com
ARTWORK TITLE: *Above the Froth*



Medium: mixed media, collage, watercolor, mylar
Size: 20.25" x 18.25"

West Africa, Tea as Solace

ARTIST: **Ann E. Grasso**
Email: ann@AEGrasso.com
Website: www.anngrasso.com
ARTWORK TITLE: *Morocco, Atai Ceremony*



Medium: mixed media, collage, pen, watercolor metallics
Size: 29.5" x 21.5"

ARTIST: **Ann E. Grasso**
Email: ann@AEGrasso.com
Website: www.anngrasso.com
ARTWORK TITLE: *Managing the Static*



Medium: mixed media, collage, suminagashi, pen
Size: 29.5" x 21"

ARTIST: **Thomas J Foran**
Email: foranthomas37@gmail.com
Website: www.thomasjforan.com
ARTWORK TITLE: *TEA.private.ceremony*
Medium: poetry

TEA.private.ceremony by Thomas J Foran

First the fragrance and then the warmth:

When I approach the room in which you wait for me
A sweet smell of grass and herbs and love are there
For you have prepared our daily ritual, the silent one,
where I am passive, you an active tutor of my senses

I take the cup in hand and it pleasures me, fingertips
feel it first, a sudden onrush, an invasion, a tactile hit
The heat has managed to escape the cup but not in
the cloud that overtakes my morning nasal passages

Why are we now in this tea ceremony...

ARTIST: **Theresa A. Zeitz-Lindamood**

Email: tzeitzlindamood@gmail.com

Website: www.TAZL.com

ARTWORK TITLE: *Golden Teatime*



Medium: mixed media on paper

Size: 20" x 14"

While making this drawing I was reminded of the ceremony of sharing a cup of tea with new friends and acquaintances in Japan, while I was studying at an art school in Kyōtō. Ever since, I have found sharing a cup of tea to be a most auspicious start to a friendship. The act of sharing tea with a friend awakens my spirit, provides a physical link to the natural world, and creates a space for connection and understanding with another.

ARTIST: **Dianna Cates Dunn**

Email: dcddesignllc@gmail.com

Website: www.diannacatesdunn.com

ARTWORK TITLE: Garden Gifts: Rock heart, Floral soul, Tea for thought



Medium: mixed media

Size: 13.5" x 10.5"

My small garden is a personal haven. It has provided the natural environment in which I connect the universe along with the beauty and bounty this gifts to us. A river rock shape like a heart was an early find in this green space and seems to sum up the care this verdant slice of heaven provides to me. Tea is my excuse for spending more time here.

ARTIST: **Kelly Taylor**
Email: littledogart@aol.com
Website: www.kellytaylor.com
ARTWORK TITLE: *Cultivating the Conversation*



Medium: mixed media
Size: 10" x10"

As a visual artist, I find that words cultivate ideas for developing my vision. With a cup of hot tea in hand, I savor the moment and let the ideas come forth. As this piece developed, I knew that I wanted to share the messages on the tea bags as they may somehow open a meaningful conversation.

ARTIST: **Kelly Taylor**
Email: littledogart@aol.com
Website: www.kellytaylor.com
ARTWORK TITLE: *Celebrating our Differences*



Medium: mixed media
Size: 10" x10"

Some of my most enlightening experiences as an artist are sharing ideas and conversations with fellow artists. At an artist retreat I attend every April, I asked my 11 fellow artists to create tea bags that I would incorporate into this piece. Each tea bag is unique and truly celebrates our diverse artistic voices.

ARTIST: **Terri Delaune**
Email: 12ftoftrouble@gmail.com
Website: www.thetirelesstangler.com
ARTWORK TITLE: *Time for Tea*



Medium: mixed media; collage, acrylic
Size: 20" x 24"

ARTIST: **Jean Rill-Alberto**
Email: jean@withheartbyhand.com
Website: www.withheartbyhand.com
ARTWORK TITLE: *Come Together*



Medium: tea bags, pen, Japanese paper
Size: 10" x 8"

Group 2: TEA, The Leaves

ARTIST: **Charlotte Hedlund**

Email: ch4art@aol.com

Website: www.charlottehedlund.com

ARTWORK TITLE: *Reading Tea Leaves*



Medium: artist's book

Size: 10W x 7 D x 4.5H

TEA LEAF READING....CROSSING CULTURES

Soon after tea was discovered in China around 2700 BC the ritual of tea leaf reading started. Before that time Buddhist monks would read the designs and symbols.

Tea and tea leaf reading was introduced to England in the 17c. Tea was costly and was only available to the upper classes. They enjoyed reading leaves as a parlor game called "tossing cups". Today tea leaf reading continues to be enjoyed by some as a form of light entertainment.

ARTIST: **Van Parker**

Email: vanandlucille@gmail.com

Website: Letting in the Light, Amazon Books

ARTWORK TITLE: *TEA LEAVES*

MEDIUM: poetry

TEA LEAVES by Van Parker

According to a legend tea was discovered in China in the year 2737 B.C. by a servant of the

Emperor Shen Nung who was boiling water and noticed some leaves from a nearby tree

had drifted into the hot water, giving it a new and refreshing taste. From this beginning the

drinking of tea spread through
China and other parts
of the world,

inviting people to slow down
and be where they are,
to look around and discover

what's already there.

Think of the man
who noticed the tea leaves

drifting into the hot water,
All he had to do was look.

ARTIST: **Ruby Silvius**

Email: ruby@rubysilvius.com

Website: www.rubysilvius.com

ARTWORK TITLE: *Camellia Sinensis*



Medium: ink, gouache, watercolor on used tea bag
Size: 8" x 8"

Camellia Sinensis is a species of evergreen shrub or small tree whose leaves and buds are used to produce tea.

ARTIST: **Ruby Silvius**

Email: ruby@rubysilvius.com

Website: www.rubysilvius.com

ARTWORK TITLE: *Cherry Blossoms*



Medium: ink, gouache, watercolor on used tea bag
Size: 8" x 8"

Cherry blossom tea, "Sakura cha" is a Japanese infusion created by mixing salt-pickled cherry blossoms with boiled water.

ARTIST: **Ruby Silvius**
Email: ruby@rubysilvius.com
Website: www.rubysilvius.com
ARTWORK TITLE: *Flora*



Medium: ink, gouache, watercolor on used tea bag
Size: 8" x 8"

ARTIST: **Judy Wood**
Email: pinklemonadelipgloss@icloud.com
Website: www.creativearts-jwood.blogspot.com
ARTWORK TITLE: *A Forest Within*



Medium: artist's book: accordion; tea bag and mixed media
Size: 6" x 8"

ARTIST: **Julie Gladstone**
Email: lanadog@sbcglobal.net
ARTWORK TITLE: *Tea's Morning Glory*



Medium: watercolor and ink
Size: 14" x 14"

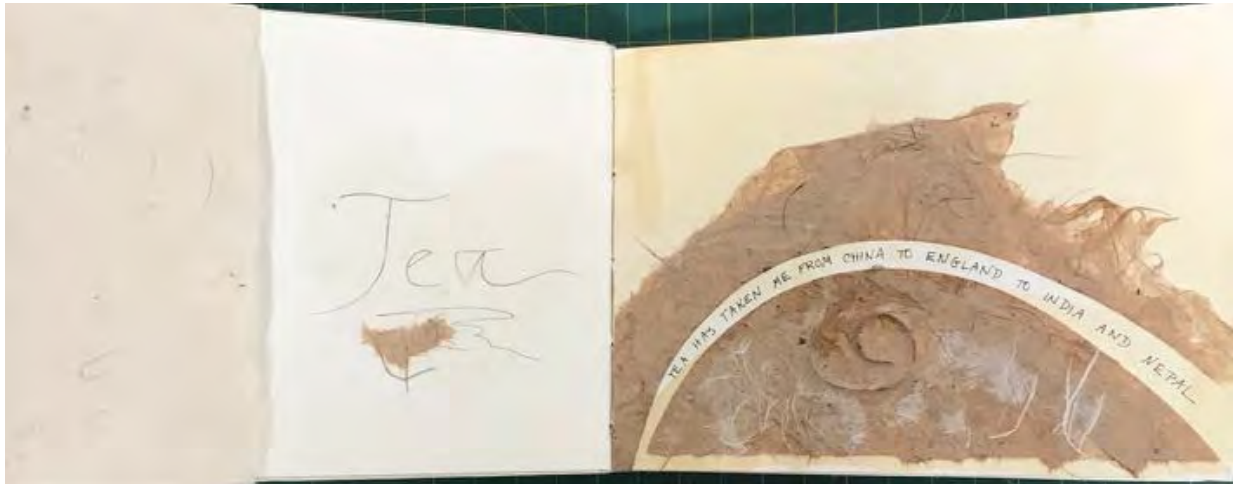
The circular movement of this mandala-like piece brings to mind a birds-eye view of a cup of swirling tea sitting on a floral saucer. The black border design is a nod to the interconnectedness of all people.

ARTIST: **Jean Swanson**
Email: swansart@gmail.com
ARTWORK TITLE: *Repose*



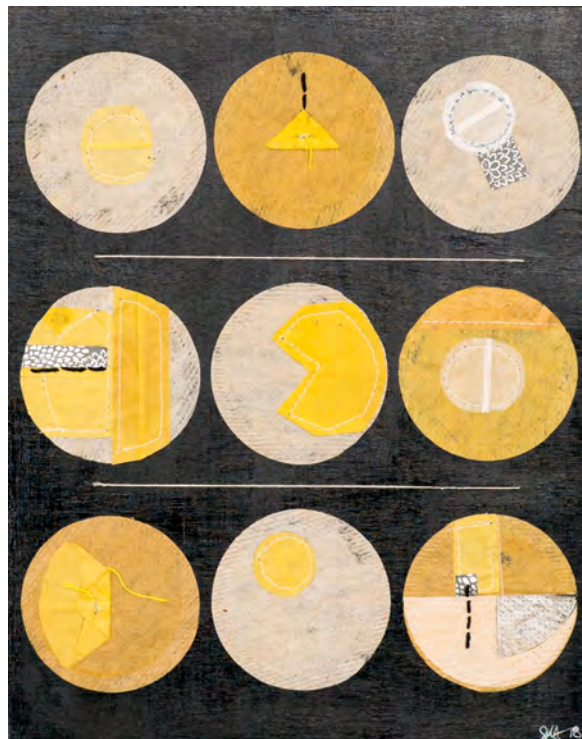
Medium: mixed media collage
Size: 10" x 10"

ARTIST: **Patricia Johnson**
Email: patty@stillwaterbindery.com
Website: www.stillwaterbindery.com
ARTWORK TITLE: *TEA*



Medium: artist's book
Size: 7W x 5H x .5D

ARTIST: **Jean Rill-Alberto**
Email: jean@withheartbyhand.com
Website: www.withheartbyhand.com
ARTWORK TITLE: *Tea Patterns*



Medium: paper tea bags, Japanese paper, thread
Size: 10" x 8"

ARTIST: **Judy Wood**
Email: pinklemonadelipgloss@icloud.com
Website: www.creativearts-jwood.blogspot.com
ARTWORK TITLE: *Unity*



Medium: collage: ink, tea bags, found object, acrylic
Size: 5" x 7"

ARTIST: **Judy Wood**
Email: pinklemonadelipgloss@icloud.com
Website: www.creativearts-jwood.blogspot.com
ARTWORK TITLE: *Winter Trees*



Medium: collage: ink, tea bags
Size: 8" x 10"

Group 3: TEA, The Vessels

ARTIST: **Sammy Seung-Min Lee**

Email: sammy@studiosmlk.com

Website: www.studiosmlk.com

ARTWORK TITLE: *Poured Out*



Medium: Hanji (Korean Mulberry Paper) persimmon juice, acrylic varnish

Size: 12H x 15W x 2.5D

ARTIST: **Judy Wood**

Email: pinklemonadelipgloss@icloud.com

Website: www.creativearts-jwood.blogspot.com

ARTWORK TITLE: *Gossamer*



Medium: lace paper

Size: 3"x 3"

ARTIST: Fabiana Borello with Ann Grasso
Email: contact ann@AEGrasso.com
ARTWORK TITLE: *Ceremony in a Box*



Medium: mixed media

ARTIST: **Ann E. Grasso**
Email: ann@AEGrasso.com
Website: www.anngrasso.com
ARTWORK TITLE: *Just a Sip*



Medium: felt, tea leaves, matte medium
Size: 2.25" x 2.25"

Sometimes, a sip suffices.

ARTIST: **Adrienne Sloane**
Email: adrienne@adriennesloane.com
Website: www.adriennesloane.com
ARTWORK TITLE: *Jilted*



Medium: knit teapot with knit on sculptural elements
Size: 8H x 10D

ARTIST: **Adrienne Sloane**
Email: adrienne@adriennesloane.com
Website: www.adriennesloane.com
ARTWORK TITLE: *Earl Grey with Red*



Medium: knit teapot with knit on sculptural elements
Size: 7.5H x 8W x 4.75D

ARTIST: **Marcia Rothwell**
Email: marciarothwell@gmail.com
ARTWORK TITLE: *Gourdeous Teapot*



Medium: 2 gourds, using quick wood and acrylic paint to make one pot
Size: 4" x 5"

My love of gourds used as an expressive medium and tea inspired me to create an art piece representing a teapot. All cultures have aesthetically different style teapots which people enjoy. My gourd represents a universal pot.

ARTIST: **Jane B. Stickney**
Email: jane.stickney@att.net
ARTWORK TITLE: *Tea Cozies*



Medium: fiber; Size: varies

ARTIST: **Carol Lawrence**
Email: carol5955@gmail.com
ARTWORK TITLE: *Lemon*



Medium: colored pencil
Size: 12-3/4" x 12-1/4"

ARTIST: **Linda Parent**
Email: lindaparent@icloud.com
ARTWORK TITLE: *Drink Tea*



Medium: bead embroidery
Size: 7-3/4" x 5-3/4"

ARTIST: **Ann E. Grasso**
Email: Ann@AEGrasso.com
Website: www.AnnGrasso.com
ARTWORK TITLE: *Better than Yesterday*



Medium: Kintsugi, felt and watercolor metallic gold
Size: Acrylic case: 8H x 8W x 9H; felt tea bowl: 4.5H x 3W

This felt tea bowl was repaired after intentional cutting in the manner of [Kintsugi](#). Ceramics generally break accidentally. Habits need to be broken intentionally. In both cases, the repair provides a stronger and more elegant vessel.

ARTIST: **Julie K. Anderson**
Email: jkananderson@zirkel.us
Website: www.julieandersonceramics.com
ARTWORK TITLE: *Infinite Possibilities*



Medium: porcelain, glaze
Size: 3"x 3.5"

5 tea bowls

Languages are made of rules and patterns that are combined in an infinite manner to convey thoughts to one another. Over many years of practice, this configuration of carved water-like swirls has become a language to me. The pattern grows and evolves much like a conversation amongst strangers over tea.

ARTIST: **Jean Rill-Alberto**
Email: jean@withheartbyhand.com
Website: www.withheartbyhand.com
ARTWORK TITLE: *Comfort of the Ages*



Medium: paper, ink
Size: 8" x 6"

ARTIST: **Cari Camarra**
Email: cari@caricamarra.com
Website: www.caricamarra.com
ARTWORK TITLE: *A Round of Tea for 72*



Medium: paper cut
Size: 12" x 12"

I think of the commonality of tea drinking and then differences in ways that tea is consumed, celebrated, read, and honored. My mandala represents connectivity in tea. 72 cups? There is nothing special regarding the number, it was just what was created in the end result.

ARTIST: **Cari Camarra**
Email: cari@caricamarra.com
Website: www.caricamarra.com
ARTWORK TITLE: *Everyday Teas*



Medium: paper cut / quilling
Size: 12" x 12"

Everyday Teas bring many memories to me...the sweetness of an iced green tea, the steeping of a sun tea, tea with cream and sugar sitting with my great grandmother listening to the musical tapping of her tea cup, or to the medicinal values when not feeling well.

ARTIST: **Diane Ward**
Email: dianewardart@gmail.com
Website: www.dianewardart.com
ARTWORK TITLE: *Tea Ceremony*



Medium: Acrylic Paint
Size: 18" x 18"

ARTIST: **Claudia Van Nes**
Email: claudiavannes@aol.com
Website: www.claudiavannes
ARTWORK TITLE: *Tempest in a Teacup*



Medium: mixed media
Size: 8" x 10"

In all three works, teacups and tea are placed in unlikely, somewhat chaotic situations yet they exude calmness and tranquility.

ARTIST: **Claudia Van Nes**
Email: claudiavannes@aol.com
Website: www.claudiavannes
ARTWORK TITLE: *Afloat*



Medium: mixed media
Size: 6" x 6"

See "Tempest in a Teacup"

ARTIST: **Claudia Van Nes**
Email: claudiavannes@aol.com
Website: www.claudiavannes.com
ARTWORK TITLE: *We Shall Overcome*



Medium: mixed media
Size: 8" x 8"

See "Tempest in a Teacup"

ARTIST: **Lissa Hunter**
Email: lissa@lissahunter.com
Website: www.lissahunter.com
ARTWORK TITLE: *Two Sides of a Spoon*



Medium: charcoal drawing
Size: 26" x 21"

I like to look closely at things and to invite others to do the same. Whether a stone, a bird in flight, a moment of sorrow or a difficult choice, these small aspects of life draw my attention. In the non-verbal, non-intellectual way in which art functions best, I keep trying to express the experiences of being human through small insights into a larger world.

ARTIST: **Lissa Hunter**
Email: lissa@lissahunter.com
Website: www.lissahunter.com
ARTWORK TITLE: *Teapots, Short and Stout*



Medium: charcoal drawing
Size: 31" x 25"

Do children still sing I'm a Little Teapot? I hope so. It's the first lesson in anthropomorphism, the humanization of the world around us.

I'm a little teapot, short and stout.
Here is my handle; here is my spout.
When I get all steamed up, hear me shout.
Tip me over and pour me out.

Group 4: TEA, The Parties

ARTIST: **Margaret Rumford**

Email: rumkin@sbcglobal.net

ARTWORK TITLE: *Tea with the Bishop*
With the original silver service and tea china



Medium: Short Story read by Margaret Rumford

ARTIST: **Nan Runde**

Email: nanrunde@gmail.com

Website: <http://www.nanrunde.com/>

ARTWORK TITLE: *A Cup for You*



Medium: oil on canvas

Size: 13.5" x 13.5"

We are each of us a little world closed off from all the other little worlds spinning around us – yet at the same time connected by the most fragile of threads: language, gesture, touch, eye contact. When I look into the eyes of another – really look, without guile or guard – otherness is no longer a barrier between us but a welcome in. Likewise, the rituals that bring us together – such as the sharing of tea – say, “It’s time to stop what we’re doing, sit down together face to face, and delight in the mystery of one another: the discovery.”

ARTIST: **Dina Marie Pratt**
Email: dina@paintedbydina.com
Website: <http://www.paintedbydina.com/>
ARTWORK TITLE: *A Dogs' Tea Party*



Medium: acrylic
Size: 7" x 7"

A Dogs' Tea Party shows each dog wearing a hat representing a different country. We are all different but the same; even if we come from different cultures, we can share tea and live together in harmony.

ARTIST: **Julie K. Anderson**
Email: jkanderson@zirkel.us
Website: www.julieandersonceramics.com
ARTWORK TITLE: *Purple with teacup*



Medium: photo

Purple is the studio office cat /and a very curious cat at that.
Investigating but never breaking / the hand-made vessels she's fond of crating.

ARTIST: **Angeline Marie Martinez**

Email: angeline@angelinemarie.net

Website: www.angelinemarie.net

ARTWORK TITLES:

Emerald Seahorses Staring

*Emerald Seahorse Circling
Scarlet Seahorse*

*Emerald Entangled
Seahorses*



Medium: acrylic paint

Size: 8"x 8" - each

On chilly AC days, I treat myself to a mug of hot chocolate espresso, made with rich Ghirardelli dark chocolate powder and Pilon instant café Cubano. I remember September 29, 2016 because I had a huge life upset. There was a seahorse in the dry dregs of my chocolate and café Cubano! Since that day, I have assembled 37 bottom-of-cup photos and now I have begun to paint them with the set intention to keep the colors vivid, eye-popping, and full of values.

ARTIST: **Cari Camarra, props**

Email: cari@caricamarra.com

Website: www.caricamarra.com

ARTWORK TITLE: Ted-E's Tea Party



Medium: miniatures

Size: varies

The child's tea set is behind the miniature Ted-E tea party and the snail friends are eager to join. In the video, Blobby (artwork following) also joins in the fun.

ARTIST: **Colleen Zeitz**
Email: czeit@lincolnschool.org
ARTWORK TITLE: *Blobby*



Medium: fiber wall quilt
Size: 39" x 29"

OWNER: **Eunice Wiseman**
Email: eunard@sbcglobal.net
ARTWORK TITLE: *Antique Dolls Tea Party*



Medium: cherished objects
Size: varies

ARTIST: *Company N Tempo, Danielle Tencza Libera*
with choreographer *Elizabeth Cook-Asai* and six dancers
Email: CompanyNTempo@yahoo.com
Website: www.CompanyNTempo@yahoo.com
ARTWORK TITLE: *Dancers and Dolls at a Tea Party*



Medium: dance

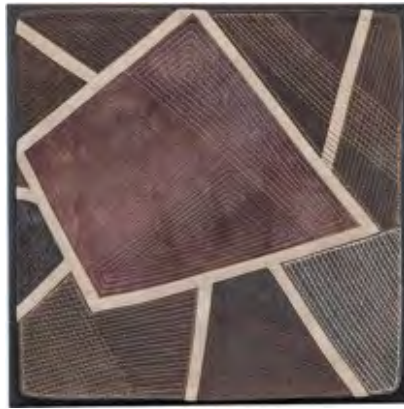
Group 5: TEA, The Conversations

ARTIST: **Lisa Call**

Email: lisa@lisacall.com

Website: www.lisacall.com

ARTWORK TITLE: *#IDontDrinkTea*



Medium: fabric, dye, thread, acrylic paint, canvas

Size: 8" x 8"

There are times I feel I am missing out on something essential, comforting and elemental as a non-tea/coffee drinker. It's such a ritual. The anticipation, the preparation, the purchase and then the eventual chat around the table with a hot cup of tea. I happily sip my water and then head off to yoga for connection. Same thing – just a different format?

ARTIST: **Liliana Fijman**

Email: lbulgu@gmail.com

Website: www.lilianafijman.com

ARTWORK TITLE: *Between Teas – Between Cultures*



Medium: cotton pulp, tea leaves, acrylic frame

Size: 16"H x 12.5W x 5D

The curatorial call for artists to participate in this collaboration gave me the opportunity to share my experience with tea; the purse is a trigger point for story-telling.

ARTIST: **Liliana Fijman**
Email: lbangu@gmail.com
Website: www.lilianafijman.com
ARTWORK TITLE: Sri Lanka video and stills



Medium: iPhone
Size: N/A

During my recent experience visiting a tea plantation in Sri Lanka, as expected I learned about the tea plants and the process involved in making tea for consumption. What I did not expect to see was a group of women, the harvesters of the tea leaves, at work. Although they looked beautiful carrying green mesh bags on their heads, they were doing a job for their sustenance.

As eager tourists with a camera ready to record the moment, we may be insensitive to other people's feelings. I wondered what did they feel about being filmed? Curiosity? Pride? Intrusion? What do their smiles mean? I smiled back and thanked them!

ARTIST: **Rose Petronella**
Email: sacredcircles01@att.net
ARTWORK TITLE: *Make Tea, not War*



Medium: mixed media, watercolor collage, ink
Size: 16" x 16"

ARTIST: **Diane Ward**
Email: dianewardart@gmail.com
Website: www.dianewardart.com
ARTWORK TITLE: *Comfort Amid Chaos*



Medium: mixed media, acrylic paint
Size: 18" x 18"

ARTIST: **Carol McIntyre**
Email: carol@mcintyrefineart.com
Website: <https://carolamcintyre.com/>
ARTWORK TITLE: *Friendship*



Medium: graphite
Size: 11" x 14"

ARTIST: **Jean Rill-Alberto**
Email: jean@withheartbyhand.com
Website: www.withheartbyhand.com
ARTWORK TITLE: *Peace and Brotherhood*



Medium: paper, pen, marker, paper sheen
Size: 9" x 9"

ARTIST: **Eva Dykas**
Email: evagdykas@gmail.com
ARTWORK TITLE: *To be Human is to be Connected*



Medium: mixed media, mulberry paper, ribbon, cold wax
Size: 12" x 12"

“One of the sayings in our country is Ubuntu... Ubuntu speaks particularly about the fact that you can't exist as a human being in isolation. ...we think of ourselves far too frequently as just individuals, separated from one another, whereas you are connected and what you do affects the whole world.” Desmond Tutu

ARTIST: **Jennifer Falck Linssen**

Email: jennifer@jenniferfalcklinssen.com

Website: www.jenniferfalcklinssen.com

ARTWORK TITLE: *Karesansui 1 (Japanese Dry Gravel Garden 1) - matcha*



Medium: Moku hanga (Japanese woodblock print) with stone mineral pigments

Size: 14"x 11"

Karesansui are the dry gravel gardens of Japan. These gardens include linear patterns of raked gravel representing water. It is the peaceful quality of these gardens that has always linked them in my mind to the care and joy of taking tea, whether with friends or for contemplative reflection.

ARTIST: **Thomas J Foran**

Email: foranthomas37@gmail.com

Website: www.thomasjforan.com

ARTWORK TITLE: *Kyoto Memories, 1966, Thomas J Foran*

Medium: Poetry

Kyoto Memories, 1966, by Thomas J Foran

walking sheltered streets
cobblestoned underfoot
leaves piled artistically to
the side...steep pathways
to ancient bowered shrines
where prayer papers fluttered
in a cool transparent breeze

iced green tea in cool glasses
offered in a rough art gallery
where yamada-san reigned
measuring art in some cubic
centimeter price so foreigners
could export calligraphic messages
to innocent audiences afar

futon arranged on tatami
floor where the children slept
after luxuriating in chin deep water
bathing/swimming/playing in a
ryokan bath oblivious to their
cultural heritage knowing only
the warmth of water on naked skin

a mountain top refuge with meat
grilling on a yakiniku, vegetables
charred and aromatic waiting for
four gaijin to enjoy...the dusk air
with koi pond view and caretakers'
cottage hidden in a swirling mist
of fog...kyoto...contented...memories

ARTIST: **RJ LaRussa**

Email: rjlarussa22@gmail.com

Website: www.rjlarussa.com

ARTWORK TITLE:

Tea Time in Khataba (February 12,2010, 4:00 a.m. UTC +4:30)



Medium: Mixed media, cyanotype on Kafan (burial shroud)

Size: 7'-0"H x 30"W

As part of the Global War on Terror, the United States Military conducts “hearts and minds” missions where soldiers engage in local customs, such as tea ceremonies, with community members. This nominal engagement with culture comes as part of a war which perpetrates a level of worldwide violence never seen before in human history.

ARTIST: **Stephen J. DiRienzo**
Email: sjdgraphics1@gmail.com
Website: www.stevedirienzo.com
ARTWORK TITLE: *Crystal*



Medium: oil on canvas
Size: 30" x 24"

ARTIST: **Lois Goglia**
Email: logoes@sbcglobal.net
Website: www.loisgoglia.net
ARTWORK TITLE: *Life / Death*



Medium: computer modified and giclée printed
Size: 14" x 14"

Modifying CT Scan X-rays of human skulls, *Life / Death* pay homage to the Mexicans, whose religious icons, ceremonial masks, and colorful artifacts have provided me with a rich understanding of the Mexican people and their culture.

ARTIST: **Lindy Lyman**
Email: LL@LindyLyman.com
Website: www.lindylyman.com
ARTWORK TITLE: Ancestor / Earth



Medium: Colorado tree branch, acrylic paint, paperclay, and found objects

Size: 22H x 7W x 3D

Ancestor / Earth was first found in my Denver alley after a heavy Spring snowstorm. I could see immediately that she was a dancer with exquisite grace, so I took her into my Studio for further transformation.

I wound her skeleton with newsprint for muscle, smoothed on slabs of paper clay for skin, dressed her in coats of gesso and acrylic, and a Birch Bark head dress.

Birch Bark is rare in Colorado, so I chose carefully from my archival collections for the right curl of papery white bark brought back from New England.

In this way ~ I added something from the place of my own natal ancestry to the Colorado branch, connecting it all to the African tradition.

Without The Ancestors none of us would be here.

Ancestor / Earth gives homage to All The Ancestors from all times and places.

Her presence is West African-inspired ~ by the deep and ancient traditions of the song, the drum and the dance.

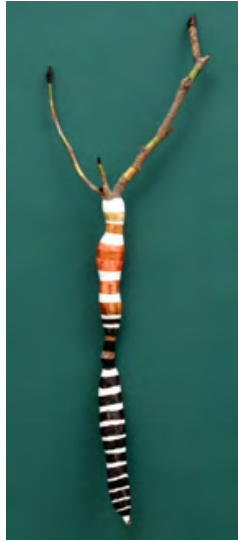
At the beginning of every party or ceremony The Ancestors are invoked and thanked.

One of the many songs devoted to the Ancestors goes like this, and is sung in a circle with thigh slapping, clapping and stepping sideways:

“Yay Yay Bonge, Yay Yay Bonge, Ah Ah, Yay Yay Bonge”.

We give thanks and praise to all the elders and the ancestors.

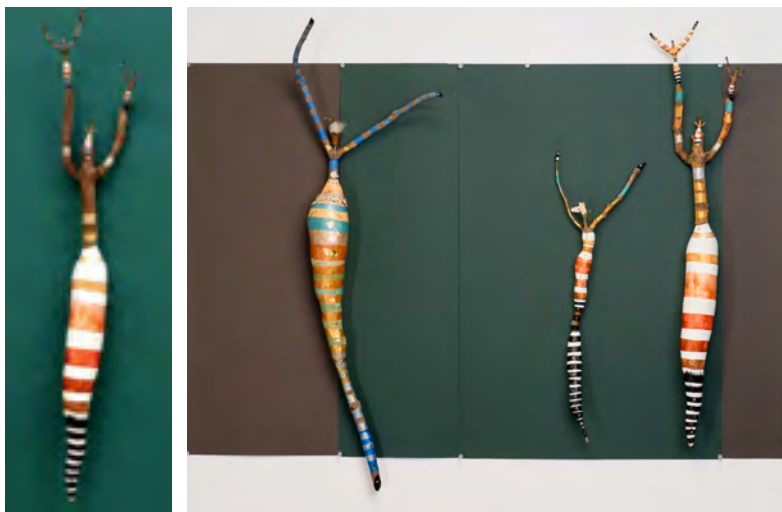
ARTIST: **Lindy Lyman**
Email: LL@LindyLyman.com
Website: www.LindyLyman.com
ARTWORK TITLE: *Mama Africa*



Medium: branch from Neuchatel, Suisse, acrylic, paper clay, found objects
Size: 36H x 10W x 9D

Mama Africa evolved as part of an Artist Residency and Exhibition in Neuchatel Switzerland in June 2013. Early in the morning, three of us went on a branch search in a well-tended forest, emerging with just the right inspiration to build upon. After two days in the studio we hung our sculptures on the Gallery wall – complete with themes and stories.

ARTIST: **Lindy Lyman**
Email: LL@LindyLyman.com
Website: www.LindyLyman.com
ARTWORK TITLE: *Elder with New Ones*



Medium: California eucalyptus vine, acrylic, paperclay, and found objects
Size: 33H x 8W x 6D

The inspiration for “Elder with New Ones” came from a venerable Eucalyptus Vine which had completed its life cycle in the San Francisco back yard of my young family. When I pulled it from its mailing box in my Colorado Studio, I could see that it had three places which could be planted and sprung forth with new life.

The creating of this piece was a rite of passage for this new Grandmother !

The Elders are honored in most self-respecting cultures, especially in West Africa. In the dance place under the trees, you can always find little people off on the side, playing on buckets and dancing.

The Elders are also there, watching, and dancing with grace, wisdom, and refinement.

In Senegal, this song is sung in honor of the elders :

“Tanya Tanya-Tanya Ta Yah Ye La

ARTIST: **Colleen Zeitz**

Email: czeitze@lincolnschool.org

ARTWORK TITLE: *Collide-o-scope*



Medium: fiber wall quilt

Size: 36” x 36”

I am a big admirer of the kaleidoscope quilts by Paula Nadelstern. I was inspired by those style of quilts, as well as books of sea stars and jellyfish. I love Ernst Haeckel’s stylish drawings of sea creatures as well. And then there are the gorgeous Indonesian fabrics. That’s a large number of not obviously related or naturally compatible elements for one quilt, hence the name, Collide-o-scope. My quilting time is always tea-fueled. I love working with fabrics from around the world while contemplating the distant lands from which the tea leaves I am enjoying originated. Is there someone enjoying some iced yuzu sencha at that exact moment on the other side of the world?

What was the genesis of this collaboration?

In her book, *Big Magic*, Elizabeth Gilbert writes:

Ideas are driven by a single impulse: to be made manifest. And the only way an idea can be made manifest in our world is through collaboration with a human partner. It is only through a human's efforts that an idea can be escorted out of the ether and into the realm of the actual.

Therefore, ideas spend eternity swirling around us, searching for available and willing human partners. (I'm talking about *all* ideas here: artistic, scientific, industrial, commercial, ethical, religious, political.)

When an idea thinks it has found somebody – say, you – who might be able to bring it into the world, the idea will pay you a visit. It will try to get your attention.

Collaborations have always been a part of my work life. Designing homes with clients, they were the idea generators. I interpreted their dreams into drawings and contractors created the tangible results. Sometimes, banks facilitated the process. This was a collaboration where many worked together on one idea to produce one outcome.

In my personal art career, collaborations have also played a large part because I know the magic that can happen when multiple minds and disciplines join to concentrate on a single idea. (See [Ann Grasso Pattern Art, Collaborations](#).) Many ideas are not fully formed at the outset. TEA was not. In 2016, I was creating a body of work about *TEA as Ceremony and TEA as Solace* focusing on the similarities in cultures. At a presentation on a totally different subject, I included *Initiation, Japanese Tea Ceremony* and it prompted a response that led to the offer of the collaborative gallery show resulting in this video. Serendipity?

Initially, I thought of connecting cultures in a global sense, not to morph all cultures into one, but rather to see our similarities while appreciating our differences. However, as the news began to speak about “tribalism at home” (recent report: [The New York Magazine](#), 7.1.18, “Our Gang” by Laila Lalami) the concern of connecting hit closer. The notion is common that often we have a difficult time communicating with each other because we are so vested in what we want to say that we don't really listen to understand what the other person is saying. I felt that if we could step away from “our personal” and view an outside form together, we might share a conversation about that form without regressing into habituated beliefs that allow little or no room for understanding or change. I chose “the arts” as that form including 2D and 3D art, poetry, short story, performance (only during the gallery opening) and dance. I fancied that each of the art pieces might be in conversation with each other. What would they say if they could speak to other pictures or sculptures? Would they be as ingrained in their beliefs as we humans? Before you give up on the idea of artworks talking to each other, please remember that artworks are communicating, with you, the viewer. Play along for moment or two and think about what they might say to each other.

The TEA Survey was the vehicle for inviting participants and circulated among specific group lists and was shared with anyone who learned about it and had interest. The survey was short and led to a final request to share work on the this specific topic. Not all respondents agreed, however 44 did. Few restrictions (size of piece and length of artist statement) applied. All entries were accepted and are included in the video. (see Who is an Artist? Pg. 9)

TEA, The Survey: Results

In January 2017, as a strategy for testing the idea of a collaboration focusing on the similarities among humans using tea as a symbol, I created a short survey and sent it to a number of groups asking that they take the survey and pass it on to friends and family. The final question asked if they would like to participate in the collaboration. Specific tallies and several interesting comments are included below:

Total Respondents: 72

Total Participating Artists: 44 (62%)

Questions:

4. *Do you drink tea?* yes: 71, no: 1
5. *How often?*
 - Not often: 14
 - A few times per week: 20
 - Every day: 38
6. *How many different kinds of tea do you drink?*
 - One: 5
 - Two: 16
 - Three: 11
 - Four: 8
 - Multiple: 31
7. *Do you prefer tea over coffee?* 26 yes
8. *Do you see tea as calming?* 61 yes
9. *Do you see coffee as energizing?* 52 yes
10. *What times of day do you drink tea?*
 - Anytime: 14
 - Morning: 9
 - Afternoon: 30
 - Evening: 18
 - Winter only: 5
11. *Do you add anything to your tea and if so, what?*

Saffron, cardamom, ginger, clove, sugar (to chai)	2		
Honey:	19	Almond milk:	1
Lemon:	12	Lime:	1
Sugar:	9	Lemonade:	1
Milk:	7	Ginger:	1
Cream:	5	Mint:	1
Soy milk:	3	Orange slices:	1
Organic Stevia:	3		
12. *Do you eat anything when you have tea (other than at meals) and if so, what?*
 - Cookies, pastries: 25
 - Muffins/scones: 6
 - Salty snacks: 5
 - Crackers and cheese: 1
 - Chocolate: 1
13. *Do you serve tea to guests, family and friends?* 53 yes
14. *Do you purchase tea on line?* 19 yes
15. *Do you go to specialty tea shops?* 34 yes

16. *Do you know of, or have you participated in tea ceremonies?* 19 yes
 17. *Is there anything else you wish to add regarding your drinking of tea?* A few of the comments are listed here:

Jennifer Hadley: “1. As a child, we usually had sweetened Nestea iced tea at home, so the slightly bitter jasmine tea that was served from white tea pots with a few stray tea leaves escaping into the little tea bowls when we went out to eat in Chinese restaurants seemed extra exotic even though it was my culture. 2. My mom’s friend could read tea leaves, but she only demonstrated once to me. The process involved pouring water on to tea leaves in a cup and letting them settle. However, she didn’t like to be in touch with the spirits that made this possible or seeing in the future so she didn’t do it often.”

Lisa Irish: “For the last year, I have been working on a book and I ended up creating a new ritual to support the extended process of revision and editing. After months of working at the computer (and facing unknown number of many more), I created a “tea station” on the kitchen counter. Small wooden tray covered with a navy napkin, friendly powder blue teapot with sterling silver spoon and china sugar bowl filled with stevia. Each morning, I heat the water and fill the pot, adding either English Breakfast or Oolong tea, steeping on the counter as I get back to my writing. The cups of tea are always available, reheated if necessary, when I want them. This small but significant change in my morning seems to serve as an invitation for my work. The tea station waits for me on the counter, my companion in the solitary experience of writing, somehow elevating my work through the lovely simplicity of ritual.”

Nancy Moore Bess: “When I was researching for the book [on bamboo], I came to the subject of tea ceremony with some negativity. Only after long library hours and several ceremonies did I realize that each one is entirely unique and not formulaic at all. The Japanese saying, “*ichi go, ichi e*” – once in a lifetime, really applies. The ceremony allows a completely ‘separate’ moment and allows a calmness to prevail. The tea host selects everything from the charcoal to the flower at the entry. I especially enjoyed attending a tea ceremony in a more traditional tea hut in which the entry opening is low so that the participants must humble themselves upon entry!”

Resources

If you would like to explore these topics in more depth, here are references for further research.

1. History: time-line of tea

2,740	BC	Emperor Shen Nung discovers tea
800	AD	Lu Yu, Patron Saint of Tea, writes Cha Ching
805		Japanese Buddhist Dengyo Daishi, brought tea to Japan
906		Sung Dynasty during which tea ceramics and ceremony was developed
1206		Genghis Khan a non-tea drinking Mongolian, conquers China
1275		Marco Polo visits China and has no tea
1368		Ming Dynasty restores ethnic Chinese Emperors to the throne and revives tea drinking, this time as a steeped leaf.

1498	Portuguese round Cape of Good Hope and head for the orient
1559	Venetians first mention Tea
1600	East India Trading Company, later called the John Company, was officially formed by the beer drinking Queen Elizabeth, <i>“for the honour of the nation, the wealth of the people...The increase of navigation and the advancement of lawfull traffic,”</i>
1610	Dutch merchants carried tea from Lisbon to the Baltic and France starting in 1610
1649	Lord Cromwell takes over England by arresting then beheading Charles I. The remainder of The Royal family flees to Holland where Charles II grows up in a tea society
1658	Lord Cromwell dies and Charles II a tea drinker returns to the English throne, crowned in 1660. He soon after marries the Portuguese Princess Catherine of Berganza, another tea totaller.
1658	The first record of tea being advertised in Britain occurs in 1658, which advertised tea for sale at a coffee house called the Sultaness-Head. Later the same year at Garaway’s Coffee house as the “by all physicians approved china drink known as T’cha or tay”
1742	GROG invented
1773	England employees the Tea Act that grants the John Company shipping interests duty free tea trade in a attempt to undersell the illegal Dutch trade to American Colonists. The scheme backfires culminating the Boston Tea Party
1834	The John Company lost its tea monopoly and a tea committee was formed to explore the possibility of growing tea in India to break the Chinese monopoly. A questionnaire circulated offices in India seeking appropriate climates for tea.
1840	Opium war of 1840-42 dispelled the Chinese invincibility myth and forced at bayonets the dismantling of the Hong system and acceptance of free trade, the opening additional ports, low tariffs on imports and the recognition of foreign consuls.
1857	A second opium war in 1857, which burned the imperial summer palace, actually forced the Emperor to legalize opium.
1869	Suez Canal begins operations
1871	Last Clipper Ship race is won by the Cutty Sark
1884	First true teashop “ Lyons”
1904	John Sullivan a tea merchant invents the tea bag.
1907	Last Camel caravan leaves Usk Kayakhta

2. Countries known for tea ceremonies:

Argentina	New Zealand
China (marriage)	Russia
Great Britain	Thailand
India (chai)	USA
Japan	West Africa
Morocco	

3. [Applicable quotes](#)

4. Books, in no particular order:

1. [The Book of Tea](#), Okakura Kakuzo
2. [The Little Tea Book](#), Arthur Gray
3. [The London Ritz Book of Afternoon Tea](#), Helen Simpson
4. [The Story of Tea](#), Mary Lou Heiss, Robert J. Heiss
5. [The One Taste of Truth](#), William Scott Wilson
6. [363 Days of Tea](#), Ruby Silvius, artist participant in TEA, CC
7. [Tea](#), Christine Dattner

8. [*The Tea Girl of Hummingbird Lane*](#), Lisa See
9. [*Connected*](#), Van Parker, artist participant in TEA, CC
10. [*A White Tea Bowl*](#), Mitsu Suzuki
11. [*The Essential Haiku*](#), Robert Hass
12. *Honoring the Soul: Mandalas for Inspiration and Insight*, Rose Petronella: contact TEA CC artist directly; see page 38
13. [*The Gift*](#), Lewis Hyde
14. [*The Nature of Generosity*](#), William Kittredge
15. [*Philosophy and Social Hope*](#), Richard Rorty
16. [*The River of Consciousness*](#), Oliver Sacks
17. [*Kinds of Minds*](#), Daniel C. Dennett
18. [*The Art of Possibility*](#), Rosamund Stone Zander, Benjamin Zander
19. [*The Storm of Creativity*](#), Kyna Leski
20. [*The Power of the Positive No*](#), William Ury
21. [*Big Magic*](#), Elizabeth Gilbert

As the organizer of this event, I look forward to continuing dialogue regarding the concepts of collaborations and the need for our human family to remain connected. Please contact via email:

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