



TEA'S TIMES



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THE HORNIMAN & UAL MUSEUM ARTS FELLOWSHIP

maia conran

The Museum Arts Fellowship considers not ‘the story’ but the stories of tea. Working within the framework of the fellowship, Maia Conran as artist, researcher and Course Leader of the Fine Art Photography degree at Camberwell College of Arts has sought to build a space through nurture, listening and hospitality in which fellow researchers from the University of the Arts Camberwell and internationally can consider tea as a social and collaborative process. This has drawn together a plurality of practices which, during the first year of the fellowship, have unpacked tea as a material component in relation to individual and specific locations and practices.

In 1826, Joseph Nicephore Niepce produced what is often credited as the first known photograph, *View from the Window at Le Gras*, setting in motion a chain of social and technological changes in the thick of the Industrial Revolution. Drawing connections between photographic images, liquid processes and social space, the project began by drawing analogies between the uses of photography and the rituals and practices of tea, connecting the establishment of Horniman’s Tea (also 1826) to the world of images. The fellowship’s project proposes that in these parallels photography in expanded forms is uniquely positioned to consider tea as material, as commodity, as colonial and imperial history, and as cultural practice.

The activity of the fellowship in its first year has revolved around the *Tea’s Times* exhibition and conference, towards the end of the year it continues in the *Take Over Space* within the Horniman’s 茶, चाय, Tea exhibition. This research is drawn together in a physical publication which will be given as a gift and this freely downloadable digital version which includes more extensive texts, images and documentation.



茶, चाय, *TEA EXHIBITION*
SUMMARY TEXT AND NOTE ON THE FELLOWSHIP

navjot mangat

茶, चाय, Tea is a collections-based exhibition that uses the Horniman Museum and Gardens' collection to tell the story of tea over a period of a thousand years, exploring tea cultures across Britain, China, India and the rest of the world. From the origins of the *Camellia sinensis* plant and tea-drinking culture in China, to tea's global spread and relationship to empire and identity, the 茶, चाय, Tea exhibition sought to bring together a multitude of voices and stories into a compelling blend of personal, historic and artistic explorations of our daily cuppa. The purpose of this exhibition was, ultimately, to address the colonial history of the Horniman and place the communities that are most connected to these legacies at the heart of the conversation.

Alongside the exhibition, we developed a programme that would allow us to continue to engage and connect with the communities that are at the heart of the narrative of 茶, चाय, Tea. Maia Conran's *Museum Arts Fellowship* is central to the continuation of the story of tea at the Horniman. In combining her arts practice with a truly collaborative approach she's been able to shine a light on the imperial and postcolonial relationships between tea and photography through a multitude of lenses. Her work in curating *Tea's Times*, the exhibition and conference has changed the way we're thinking about not only programming but collaborative curatorial practice with collections.







TEA'S TIME EXHIBITION

The *Tea's Times* student and staff exhibition took place in Camberwell Space at Camberwell College of Arts from the 27th of November to the 3rd of December 2023. As a starting place for the research of the Museum Arts Fellowship, it was conceived as a way to open discussion around relationships between tea and photography and provide the opportunity to share research processes between staff and students of Fine Art Photography at the college.

Leading into the exhibition was a short intensive research phase. Participants were initially invited to visit and respond to the Horniman's 茶, चाय, Tea exhibition in a discussion with the curator, *Navjot Mangat*. Staff also visited the Horniman's Collection Archive to view selected tea related objects ranging from lantern slides to teapots. *Melanie King* was invited to speak to participants about her environmental photographic practice and introduce a workshop on toning cyanotypes with tea. Artists *Lydia Dique* and *Josef Konczak* ran workshops on using tea to develop film, and participants were invited to take part in discussions and tutorials about their artworks in process.

The exhibition was conceived as a shared project. Curation, publicity, installation and organisation were collaboratively decided amongst the participants. The project also generated collaborations within artworks by *Lydia Dique* and *Chelsea Coats*, *Maia Conran* and *Cerys Roberts*, *Amelia Butterworth*, *India Pears*, *Aurora Karati* and *Beckett Guilmaraes-Tolley*, *Haohao Zhang* and *Shengu Chen*, *Cietisoo Nguyen* and *Leonara Peace*. It made other spaces for social sharing in the tea's shared by *Katarína Čačíková*, and by *Ruilin Li*, and in the participatory artworks by *Yutong Wang* and *Synchar Pde*.



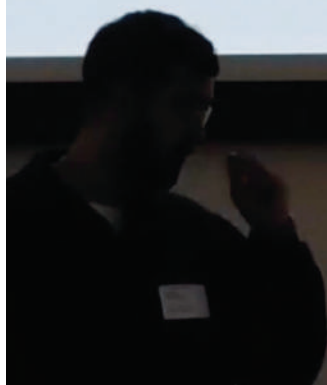


HORNIMAN'S TEA



STRONG
PURE

FRAGRANT
DELICIOUS



TEA'S TIME CONFERENCE

Conceived in response to The Horniman's 茶, चाय, Tea exhibition which unpacked the museum's origins in the profits of the tea trade through a decolonial lens, the *Tea's Times* conference took place at the University of the Arts, Camberwell on the 14th and 15th of March 2024. It drew parallels between the founding of Horniman's Tea Company (1826) and the first fixed photographic images, including Joseph Nicéphore Niépce's View from the *Window at Le Gras* (also 1826), bringing together the histories of photography and tea to explore each as processes of reciprocity and extraction.

From points of departure in colonial practices and the mass productions of the industrial revolution, tea and photography each map a shifting multiplicity of social and political relationships. As interest in environmental practice in photography increases, tea becomes one among other plant-based developers in contemporary use. The conference examined photography and tea as the results of processes of extraction, exchange, reciprocity and materialisms, situating these histories relative to colonial and imperial practices.

Contributors include:

Smriti Mehra, Maia Conran, Claire Undy, Navjot Mangat, Paul Greenleaf, Cassie Layton, Charlotte Bruns, Rod Bantjes, Synshar Bhaki Pde, Katarína Čačíková, Melanie King, Ruth Hogg, Natascha Ng and Disha Kulkarni, Zsuzsanna Szegedy-Maszák, Duncan Wooldridge, Katy Connor, Elif Karaçimen, Tahireh Lal. With keynotes by Kim Knowles and Joy Gregory.



exhibition of artworks by Sophia Chefalo and Kai Fung Dennis Ngan.

TAKE OVER SPACE

Within the Horniman's 茶, चाय, Tea exhibition the *Takeover Space* acknowledged that we are all connected to tea and the story and future of tea is owned by all of us, that tea is a plant that can be seen through many lenses. The space recognised that the 茶, चाय, Tea exhibition is only the start of visitors' journey with tea.

Between May and July 2024, a selection of artworks from *Tea's Times* were exhibited in rotation as the final display in the *Takeover Space*. In these artworks tea was considered by the artists as both social and photographic material, as a symbol of connection and of time spent. It was also the developer, toner and ink which forms their artworks. The works variously reference the violent history of the international tea trade and tea as a product which is marketed and enjoyed across the globe by individuals and communities.

Participants included:

Maia Conran, Sophia Chefalo,

Kai Fung Dennis Ngan, Smriti Mehra, Claire Undy,

Mervyn Arthur, Takeshi & Shizuka Yokomizo.

LOOSE LEAVES ON TEA AND PHOTOGRAPHY

duncan wooldridge

'What might it achieve, to think the practice of photography alongside tea's import, trade, processes and rituals? How might we build upon this convergence, of photography and the Horniman, in 1826? The strange meeting of the invention of a medium and the founding of a business. Such a collision seems to emphasise only contrast, but I want to suggest that it might reveal to us points of alignment through which our thinking of photography might be changed.

This is not to obsess over a question of origins: looking at the beginnings of photography we are not seeking a source. As Bruno Latour and Adam Lowe note in a remarkable text 'The Migration of the Aura', in which they observe the ongoing transformation of a painting, always changing, decaying, transported, restored, decaying again, origins are points of departure and moments of beginning, whatever their object. A study of photography's origin will be useful because I hope it might allow us to draw a history of the photograph in a longer arc: we'll seek not its starting point, but a sense of the photograph as an assemblage or network of practices. A product of light and light sensitivity, optics, physics, chemistry, and electronics. A process that exists not only in a moment, but over prolonged durations.

When Joseph Nicéphore Niépce produced what is often referred to as the first photograph, *View from the Window at Le Gras*, the result of an 8-hour exposure, he was not seeing an image through a camera for the first time. Nor did he see an image on a light sensitive plate: this had already taken place. This had already already. Niépce instead successfully managed to hold the photograph there, fixing it down, stopping it in its tracks. Placing the image into a condition of arrest, he held it back as a demonstration, to be looked at. The photograph, as we know, is an image captured.

But the events of photography, such as *View from the Window at Le Gras* nevertheless tempt us into thinking that this is photography as a moment of invention. How might access its ongoing-ness? The first known and recorded observation of a camera obscura appears in the words of Mo Zi in approximately the 5th century BC, in what has come to be known as the *Book of Mo*. The mechanisms of the camera obscura and of optics are understood by Ibn Al-Haytham between the 9th and 10th century AD, and it is only in the 12th century AD that it is known for sure that Camera Obscurae are experimented with in Europe by experimenters such as Roger Bacon. Photography's development is one of assemblage, directed optics onto light sensitive substrate. As Geoffrey Batchen observes in his study of photography's announcement, the list of people attempting to 'invent' photography was large and research has it growing (at one early moment Batchen counts it as 17).

And so a more accurate alignment in 1826 might be to say that Niepce, Daguerre and Fox Talbot stake successful claims to the refinement of a process that we recognise began elsewhere. Horniman's Tea is established upon such grounds, trading imported Chinese tea bought from London markets. Purchased and packaged, it distributed to a market, in the UK. Might we see the moment of photography's 'invention' not as a discovery, *sui generis*, but as its packaging? A framing, or apportioning? It is certainly a presentation, a claim to the stakes and its proceeds.

Unpicking the desire for fixity that accompanied the moment of photography's 'invention', Kaja Silverman observes an image becoming losing its stasis, continuing to react, starting to shift and animate the world around us. 'The Miracle of Analogy', observes in early Daguerre photographs an unstable terrain seen through a lens (a busy street, rendered uncannily transformed, almost empty), a reactive and granular chemistry, and an object must be held and tilted so as to be viewed in the light. How can we see all of photography through these many dimensions? Something about its ongoingness allows to us to access the neat realisation that the image is always already entangled with the world.

Photography's production, often out of sight, makes itself known if we pay attention to it. In a curatorial project, *Mining Photography*, Boaz Levin and Esther Ruelfs trace materials and minerals of analogue and digital photography across the globe: silver, carbon, lithium, and other rare metals are extracted, assembled out of view and made into the components for our representations. In a parallel to the exploration of tea, Levin and Ruelfs charge a popular ritual and describe our inscriptions in this entangling: to take a photograph is to use these materials. The production of a representation is an action. It sets events in motion.

We have focused on photography's process, but what of its surrounds? Our perception of photography's ongoingness was activated by thinking through its long history and imaging its event in the eye of the storm of the industrial revolution. But beyond our imagination, where can we see these entanglements? One example is located in the Horniman's own collection, where the history of tea, the museum's objects and the practice of photography collide. During Frederick Horniman's travels to Burma in 1895 the museum recounts that "most of the things he bought (which became foundational materials for the museum collection) came from a well-known dealer in Mandalay, Felix Beato, who employed local craftsmen. Beato also bought and sold cultural items, some taken from the Royal Palace when the British deposed King Thibaw". Beato was a trader, but he was also a photographer, amongst the first to return images of Britain's new colonies to London and the seat of empire, practicing his photography under his original name, Felice. His depictions of sites of conflict in the Crimea were admired for their unflinching representations, and on his travels across India and China, he made a handsome income from making photographs, sold to British visitors and sent home for publication. Beato's photo studio specialised not only in architectural scenes, but developed lines of commissioned and documentarian portraits. Between boom and bust, eventually diversifying beyond photography once the industry had caught up with colonial frontiers, Beato turned to trading, ultimately selling his emporium, before he would seem to disappear from the everyday record. Something of the

many layers of his operations become visible when the history of a business of tea trading and the early stages of a photographic industry are brought into proximity. So too might a shifting, protracted temporality for the photograph, which might take it beyond a rapid capture, towards a time found readily in tea.

This is not to sour the taste of the image, but to allow us to trace its many parts beyond its representations and to know its process: in one of its many beautiful tangents, Rebecca McCarthy's poetic navigation of photography 'Photo Phyto Proto Nitro' traces some of the foodstuffs that found their way into early photographic production, and cites early studies by Taylor and Thomas, who observed that sweet ingredients, sugar, honey, tea, coffee, beer, and syrup were so significant in preparing and washing photographic plates that a taste test of the water was adopted: the water's sweetness would indicate insufficient washing: as McCarthy prompts us provocatively, "actually drink your material, to see if the image is ready".



5. A moderate Sea Breeze, hot between the Sea and the Land Breeze, the Breeze blows at *Port Royal* all night.
6. A moderate Sea Breeze.
7. A moderate Sea Breeze.
8. A moderate Sea Breeze, very hot, and few people perfectly well, Loosnesses in the night common.



SEEDS OF EMPIRE

joy gregory

Seeds of Empire is a series of exhibition projects by the artist Joy Gregory and composer Philip Miller. The work combines still and moving image, drawing, text, objects, sound to create an immersive installation. Emerging from Gregory's extensive research on the slave trade and colonial histories in Jamaica, the work looks at documentation of slavery from 1492 to the present day.

A Little or no Breeze, is a collaborative piece, comprising of two moving image works (developed with Gary Stewart), and an original soundscape. Inspired by Hans Sloane's journal documenting his voyage to Jamaica, where he collected and examined plant specimens, the work considers the complex history of Jamaica, its plants, people, and fused cultures. The work directly references two texts from Hans Sloane's *A Voyage to Jamaica*; one in which he charts the weather in Jamaica daily, and the other in which he records his brutal and non-consensual medical treatment of Rose, an enslaved woman at the house he is staying, who is suffering from depression.

The work engages with Sloane's casting of himself as an objective observer in his work, rather than a perpetrator of violence. This material is combined with the recollections of Jamaicans who emigrated to the UK and their early encounters with the British weather which feature in the second of the two films.



BECOME A LADY, BECOME A BUG

shengyu chen + haohao zhang

Become a Lady, Become a Bug is a collaborative porcelain artwork by artists Haohao Zhang and Shengyu Chen.

Drawing inspiration from the recruitment of virgin tea-pickers in northern Chinese tea gardens and the English nursery rhyme *Ladybird Ladybird*, this sculpture creatively dissects the Ladybug motif into 'Lady' (associated with the Virgin Mary) and 'bug' (symbolizing insignificance).

Through this deconstruction, the artists compose a poignant narrative portraying the struggles of the tea-picker in the tea garden. Through this exploration, the artists aim to provoke nuanced reflections among viewers on the intricate relationships between women's identity, labor, and societal status.

ladybird, ladybird, fly away home!
your house is on fire,
your children are gone, all but one,
and her name is ann,
and she crept under the pudding pan.







THE TEA CARPET

synchar bhaki pde

As an indigenous tribal artist who explores the domestic landscape of India, tea is an integral part of the culture. It is a unifying aspect not only for one's immediate family but brings communities together. While tea under the colonial umbrella has been homogenised, each part of India has a regional tea speciality worthy of celebration. Therefore, this carpet is not only made from a variety of different tea leaves but also designed with weaving motifs from different indigenous tribal communities of India. Through colonisation and capitalist agendas tea has become highly commercialised, and I think we, as consumers, often forget about the disenfranchised people behind it. By highlighting these figures and motifs from across India I hope to remind my audience of the human aspect of tea, that we are part of a larger community.

For Land, for Tea, for the Indigenous people of India.

This piece is created through the participation of the audience in collaboration with the artist. With the use of stencils made out of indigenous tribal motifs and tea from different regions in india, the audience and the artist create their own distinct tea carpet with the tea plantation at the heart of the carpet.



Figure 1 – Underwood & Underwood, c. 1900, (20) *Where Shanghai's Wealthy Natives Pass the Time—Chinese Teahouse, China, Gelatin silver prints on curved pasteboard mount*



Figure 2 – Keystone View Co. (Underwood negative), c. 1906, V14912, *Girls Picking Tea on a Famous Plantation at Uji, among the Sunny Hills of Old Japan., Gelatin silver prints on curved pasteboard*



*THE GLOBAL TEA TRADE
THROUGH THE LENSES OF STEREOSCOPIC REALISM*

rod bantjes

The boxed set of stereoviews which I am going to discuss is a wonderful example both of the deployment of the visual to valorize contentious ideological narratives, but also of the internal tensions and contradictions of that project. It is ideological suture tearing at the seams. The indexicality of photographs supported their claimed status as direct visual evidence of truths while the tactile, immersive quality of stereoscopy was touted as a more embodied, sensually implicating experience of the real. Many of the 100 stereoviews that make up this “tour” of China deal with the tea trade, but they all treat in some way with the highly charged clash of cultures between the American Occident and Chinese Orient, as well as the Western imperial project, not excluding its racism and violence, that made the tea trade possible. While the Western perspective on this fraught relationship attempts to masquerade in this boxed set as simply the photographic facts, the deeper stereoscopic embodiment in the real also makes one accessible to the real in Levinas’s sense – the face-to-face encounter with the Other calls upon one to recognize and ethically engage with their humanity.

Within the boxed set, the photograph becomes a component of an apparatus and is surrounded by text and peritext. Each paired photograph is part of a larger narrative told by the set of 100. It is accompanied by discursive notes – either on the back or in an accompanying guidebook; and it is located in space by a series of maps. I will be looking at China through the Stereoscope, photographed in 1900 by James Ricalton and published the following year by the Underwood & Underwood company. Ricalton, who claims to “personally conduct” the tour brings us, by means of the following stereoview, to a tea house.



Figure - 3 Underwood & Underwood, c. 1900, (35) Coolies unloading Tea at Hankow, the great Tea Market of Interior China., Gelatin silver prints on curved pasteboard mount.



Figure 4 - Keystone View Co., c. 1906, 14557, An Open Air Restaurant, Peking, China, Gelatin silver prints on curved pasteboard mount.

It is possible to look without seeing, and Ricalton's text here helps us to see more richly what is before us:

The rooms are decorated with handsome mirrors, rich carving in wood, and elegant painted wall-screens. You see the tops of these tables are of mottled marble; the framework and the stools are of rich black wood. The rooms are lighted by large lanterns of glass set in wooden frames, which you can see suspended from the ceiling. There is a fine French-plate mirror just behind that little fellow advancing with a plate of sweetmeats. (Ricalton 1901: 85)

The previous view in the series, number 19, *Looking across Nankin Road to a Native Tea-house*, offered the same tea house from the outside. In this case the text brings into view what is beyond the frame: warning us that the “clean, modern Nankin Road” is not typical. The writer helps us to smell and to somehow detect the moral qualities of what he describes as a miserable looking humanity:

Odors are suffocating, and the eyes can find nothing attractive or beautiful to rest upon: squalor, poverty, misery, slush, stench, depravity, dilapidation and decay prevail everywhere. (Ricalton 1901: 77)

Large fold-out maps in a slipcase at the back of the guidebook help to locate our virtual bodies, first in the Shanghai street – where we can find numbers 19 and 20 indicated with red circles. Where applicable, our direction of sight and the angle of view (and hence the extent of the scene that we take in) are also indicated with red lines. The fact that the unseen is objectively mapped supports the fiction that we have navigational access to the place in all directions. A separate map helps us to locate Shanghai, plus the route of the whole tour, in China. Finally, a map of the entire world attests to the continuity between our virtual embodiment in China and our actual embodiment in America or wherever we peer into our stereoscopes. The overarching narrative mapped here is about a nexus of global connections that text, peritext and stereoscopic device purport to make experientially real and concrete.

Despite all the apparatus of mediation, the Underwood brothers pretend that their boxed sets yield direct, and immediate vision of the real: “the stereoscopic prints, when viewed through a stereoscope, become like so many windows through which you see the real things, full size, off in the distance where they actually were in fact when confronted by the sensitized plates of the camera (Underwood & Underwood 1900: 11).” This appeal to indexicality places the scene on the other side of the metaphoric window(s). The stereoscope demands deconstructive/reconstructive work as the two disparate images from different perspectives are directed to separate eyes and somehow conjoined in the mind as a single powerful illusion of volumetric space.

It takes time to fully appreciate the effect – as though the space needs slowly to blossom into view. And when it does so it can implicate the viewer in an uncomfortable intimacy, as though the volumes realized reached through the window to the viewer’s side of it. Oliver Wendell Holmes memorably described the effect in the following terms in 1859: “The scraggy branches of a tree in the foreground run out at us as if they would scratch our eyes out. The elbow of a figure stands forth so as to make us almost uncomfortable.” Rather than seeing them at a distance, one can experience objects as though bodily co-present. As the Underwoods put it, “You see everything standing out solid with space around it, exactly as you would see it if you were bodily present on the spot, lacking only the element of color.” (Underwood & Underwood 1900: 10)

I have included some tea images from other boxed sets to better illustrate the uses of stereoscopic embodiment. Global commodities like tea are abstracted from their local contexts. In this view of tea pickers (*Figure 2*) text and image are used to re-embed taste and quality in terroir in ways that enrich the experience of the distant consumer. This, we are told, is the famous Uji tea that delights “the taste of an English or American epicure;”

The secret of the special quality of the tea raised here lies partly in the species of the stock here (there are shrubs in some of the plantations here said to be over two hundred years old), partly in the soil of the locality, partly in the air, partly in the good judgement with

which the leaves are selected by these pickers and partly in the expert skill with which they are dried in baskets over charcoal fires (Figure 2, verso).

As global consumers we take into our bodies nourishment from distant soil. In another Keystone view, *Tea on the Uplands and Rice on the Lowlands, near Shizuoka, Japan*, we are placed in a landscape where tea and rice are cultivated. Through the stereoscopic apparatus we are invited to restore the bodily presence that once was always attendant on our consumption from the land.

Hidden in the abstracted global commodity there are of course people and their labour. Adam Smith, when he itemizes the nexus of human activity that produces the humble woollen coat of the day labourer, including the making of the dyes, their shipment from India, the building of the ships and so on, uncovers a "joint labour of a great multitude" dispersed across time and space unknown and anonymous to one another (Smith 1993: 18-19) They neither know, nor care about the eventual owner of the coat but work for him willingly out of self interest. The boxed set makes visible many of the links in this global nexus including nodes of exchange such as that depicted in view 37, *Hankow, Interior China's greatest Tea Port*. Another view from this location shows human porters conveying enormous crates of tea on their backs from ships to storage houses. Ricalton, in his notes, helps us to see (the men are barefoot); to feel (the sun is brutally hot); and to hear – the men are uttering a "weird, dolorous cry, which they think distracts the mind from the burden." He also notes the economic exploitation: they are being paid 6¢ a day, far less than workers in the west would accept for such backbreaking labour.

In place of Smith's "great multitude" who labour happily in self interest we are given a glimpse of W. E. B. Dubois's "dark and vast sea of human labour" who are racialized, enslaved, indentured or otherwise economically coerced and suffer pain and injury as they labour to spawn "...the world's raw material and luxury—cotton, wool, coffee, tea, cocoa, palm oil, fibers, spices, rubber, silks, lumber, copper, gold, diamonds, leather....

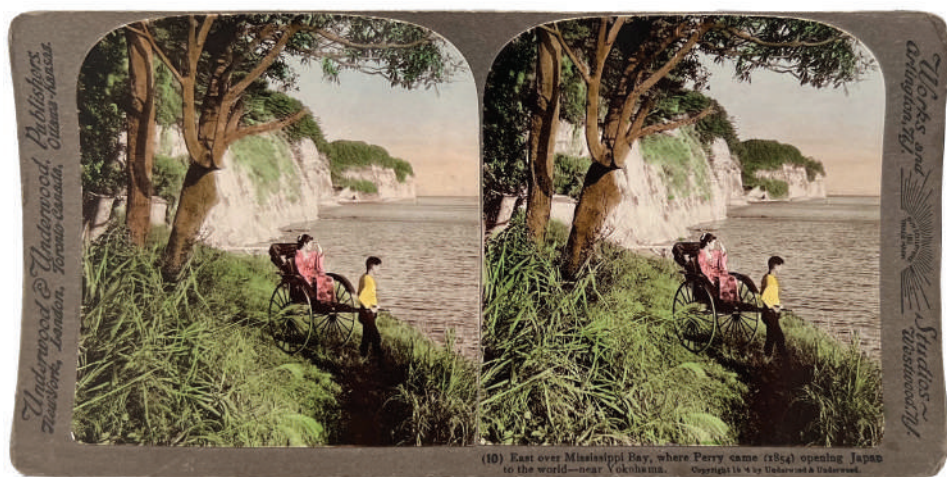


Figure 5 – Underwood & Underwood, 1904, (10) East over Mississippi Bay where Perry came (1854) opening Japan to the world, Gelatin silver print.

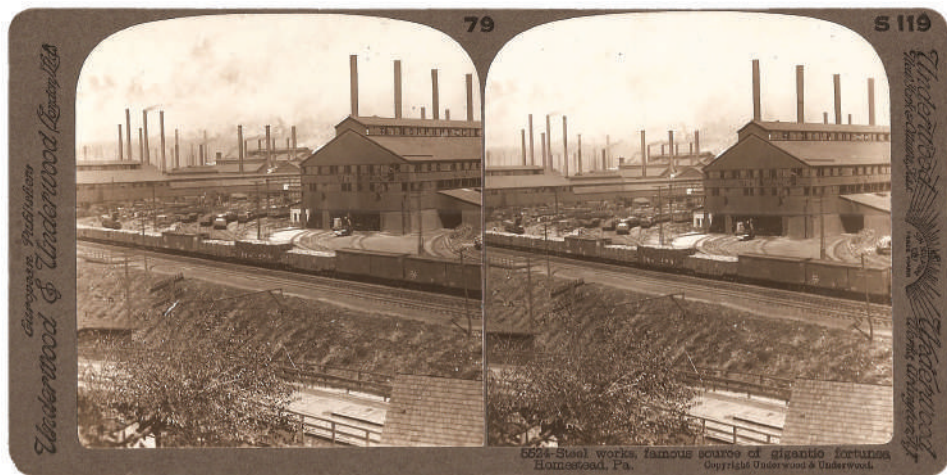


Figure 6 – Underwood & Underwood, c. 1904, (79) 5224, Steel Works, Famous Source of Gigantic Fortunes, Homestead, Pa., Gelatin silver prints on curved pasteboard mount.

All these are gathered up at prices lowest of the low, manufactured, transformed, and transported at fabulous gain; and the resultant wealth is distributed and displayed and made the basis of world power...(Du Bois 1935: 15-16).” An extraordinary image from an Underwood series on Japan, *Coaling the Pacific Mail S.S. Siberia*, gives another indication of the human costs of high-speed shipping circa 1900. Here workers, mostly women, are handing baskets of coal up rickety ladders and into the hold of a steamship – 12 hundred tons at a rate of close to 400 tons per hour.

Ricalton, like the Underwoods, stresses the direct observation of stereoscopic truth. The Underwoods state, “You are seeing for yourself the actual facts just as they are” to which Ricalton adds: “The stereograph tells no lies (Ricalton 1901: 11).” Ideology can in this way masquerade as factual report of the senses. Ricalton also develops a kind of idealist metaphysics of virtual travel. He writes:

The physical realities [buildings, landscapes etc.] which are so often thought of as the only realities, serve simply as the means of inducing the states of consciousness, the mental reality, the end sought. Now it will be easier to understand how it is possible for us to be dealing with genuine experiences of travel in the stereoscope. For we can see that proving there is no real Canton before a man in the stereoscope does not prove there is no real soul state within him, no genuine experience of being in Canton. In the stereoscope we are dealing with realities, but they are the realities of soul states not the realities of outward physical things (Ricalton 1901: 16).

We have a soul state of proximity to spatially realized distant things. What happens when those things are people whose proximity and psychological reality call upon us to respond to them in a human way? There is a potential danger here to an ideological project of justifying global trade relations: our “proximity” calls on us for a moral response to the suffering of the “dark and vast sea of human labour.” Better perhaps to leave such suffering unseen in an anonymous “joint labour of a great multitude” where it can better be justified as a price willingly paid by self-interested actors.

One counterstrategy to the moral tug of co-presence is to “other” the potential objects of sympathy. “Here is a crowd of yellow people” this card announces (*Figure 4*). We are asked to see these perfectly normal and genial people through a racist, social Darwinist lens: “...They are coolies, Chinese of the lowest class. You can tell by their faces that they are not a thinking lot. The lower class of Chinese are not very intelligent. The better class look very different from these people (*Figure 4* verso).” In stereoscopy’s “*psychological reality*,” purported moral qualities become visible in ways that are meant to inhibit sympathy and solidarity.

In this lovely hand-tinted stereoview a woman and her servant gaze out over the bay where an American fleet commander “opened Japan to the world” in 1854. What the Underwoods neglect to mention is that Commodore Perry succeeded only through threat of violence: 4 steam-powered, iron-clad warships armed with modern guns that the Japanese reckoned they could not defeat. The lady represents “picturesque” old Japan; while her servant has adopted the “masculine garb of Europe.” In these stereoscopic texts, Japan is positioned as the “good” orient: “Japan,” the Keystone Co. tells us “has adopted and assimilated so many of the most advanced scientific ideas and methods of the age that she is amazing the whole world with the demonstration of her fitness for a recognized place among the great modern powers.” Thankfully, she still retains enough picturesque tradition to delight the Western tourist (Keystone, East over Mississippi Bay, verso). China, on the other hand, is cast as the inscrutable and backward orient: “...a puzzle among the nations,” according to Ricalton, “... a gigantic and mysterious force (Ricalton 1901: 10).” The “mystery,” we can suppose, is her resistance to market penetration and Western cultural and technological dominance in the form of modernization.

The Underwoods’ ideology is most succinctly expressed in their 100-card series on America. There they celebrate the dominance of monopoly capital at a time when the prevailing capitalist ideology in America was the Jeffersonian ideal of smallholders and there was opposition from a large progressive movement of the labour and farm unions,

first wave feminism, urban reform and wilderness conservation movements. All these voices of opposition disappear from the frame (see Bantjes 2021). In the boxed set purporting to define the experience of America, the Underwoods admit to, as they attempt to rectify, one of the imperfections of stereoscopic realism. “You will find it well worth all the trouble it costs,” they write, “to pause at each standpoint and think definitely just where you are and not only what is before you, but also ...what is behind you and what lies off at your left and your right beyond the limits of actual vision (Underwood & Underwood 1900: 12).” In natural vision we have agency: we turn our eyes and move our bodies. We choose what to see. The Underwoods choose to see only the brutal modernism of the machine complex; not the workers, not the workers’ organization, not the massacre of striking workers that took place at this site in 1892 (*Figure 6*).

Ricalton is, at times, delightfully candid about the artifice of framing, and indeed the theatrical construction of the photographic reality. Ricalton failed to find a “typical” tea picking scene in China; the tea bushes were stunted and there were no tea pickers in the fields. So he tried to hire young women to perform tea picking. However, they ran away when they saw his camera. So here (*Figure 7*), as you can see, he directs one of his assistants to perform peaceful contemplation instead (Ricalton 1901: 154). The reality he does find at this site is neither peaceful nor industrious. Instead, he attracts a crowd of angry locals who jeer at him and pelt his crew and camera with stones and clods of earth. Resistance to the Westerner’s gaze and the colonial project of which it is a part is an important part of the story of tea but, like the Underwoods, Ricalton feels it must be erased from the visual reality. Still, his written account rather undermines the Underwood conceit that stereoscopy delivers only the facts exactly as they are.

Ricalton was in China when a coalition of Western forces crushed anti-imperialist Chinese resistance – the “Boxer” Rebellion (after the Western term for Chinese martial arts). Ricalton acted as embedded photojournalist – offering views of Western civilians in their solar topees on the rooftop of the “German Club” where they surveyed the action

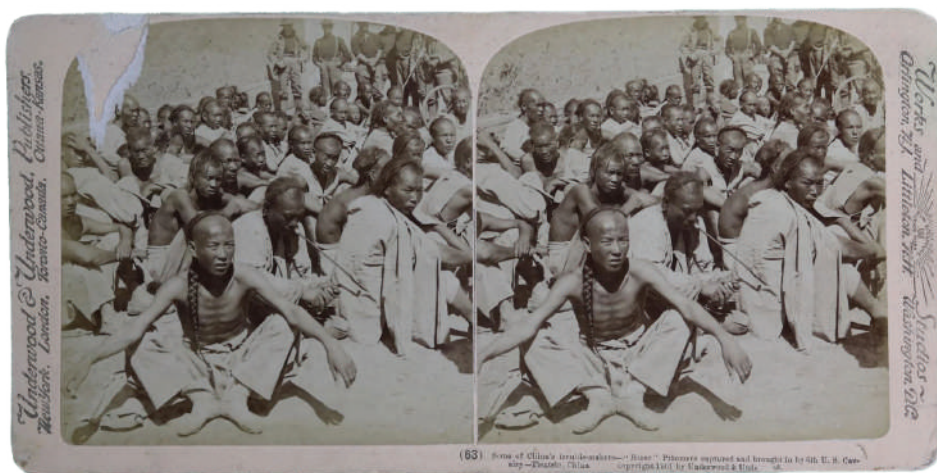


Figure 9 – Underwood & Underwood, c. 1900, (63) [Detail] *Some of China's Trouble-makers, China*, Gelatin silver prints on curved pasteboard mount.

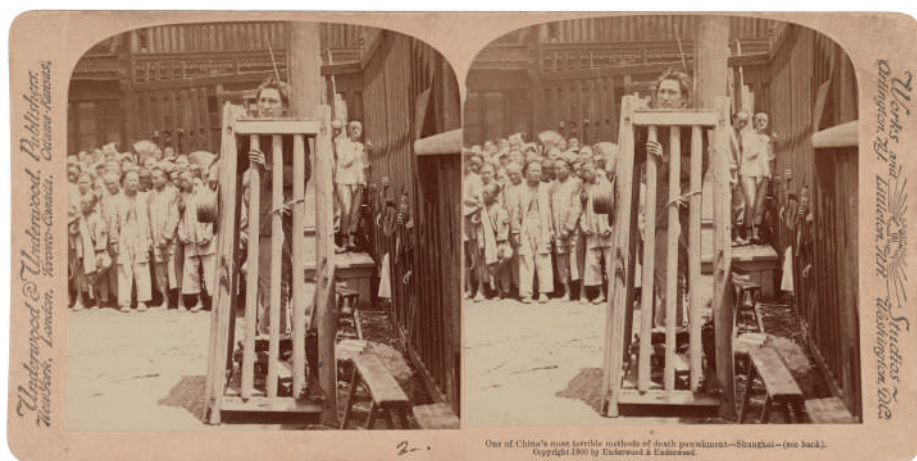


Figure 10 – Underwood & Underwood, c. 1900, (21) *One of China's most terrible methods of death punishment—Shanghai, China*, Gelatin silver prints on curved pasteboard mount.

in relative safety. He uses his stereoscopic camera to make a visual argument in favour of the use of colonial violence to guarantee asymmetrical trade relations. Although in the text he expresses greater ambivalence than in the images. He acknowledges that “The retaliation by the so-called Christian armies was often characterized by rape, plunder, cruelty, and enormous indemnities dictated by allied might. The Golden Rule has been quite lost sight of in the ravages of trade, greed and tyranny” (Ricalton 1901: 252). Yet his images of Allied forces are, like one of “Columbia’s Noble Soldier Boys,” generally laudatory (*Number 57, Columbia’s Noble Soldier Boys—as kind-hearted as brave—American giving water to wounded Japanese after Battle of Tien-tsin*).

We are, however, encouraged to empathize with the innocent victims of Boxer atrocities. There are numerous images, like this one, of Christian missionaries and their Chinese converts, particularly women and children. Here is the stereoscopically embodied proximity that is meant to elicit moral regard. Ricalton has foregrounded a little American girl who looks at us as though appealing to Western viewers to recognize the humanity of all of them.

Ricalton has had to resort to a certain amount of theatre to represent the “cruel” enemy in his depiction of “China’s troublemakers” (*Figure 9*). These are probably innocent peasants rather than combatants. The young man in the foreground has been grabbed by the pigtail and hauled to the front as an example of the “real thing.” We might take his defiant expression as understandable since he has been the subject of recent violence, but here it is offered as evidence of his guilt. Otherwise, these captives look remarkably patient and civil given the circumstances. Only a racist presumption would make Ricalton’s outburst seem at all warranted: “How darkskinned, how ill-clad, how lacking in intelligence, how dull, morose, miserable and vicious they appear!” (Ricalton 1901: 237)

Western photographers gathered visual evidence to support the generalized trope of Western decency versus Oriental cruelty. This (*Figure 10*) is one of Ricalton’s. The condemned man is a criminal boss who had someone’s eyes gouged out. He is on

display in this contraption and soon the stones under his feet will be removed so that he dies by a mixture of hanging and crucifixion. However, apparently the man has a network of faithful associates who Ricalton has had to pay for the privilege of taking this photograph. The photographer learns later that the condemned man has arranged for his accomplices to poison him that night.

I think this is a more interesting example than the one Roland Barthes (1981) offers of what he calls the “horror [of] an anterior future of which death is at stake.” As with Barthes’ photograph of Lewis Payne, we expect that the condemned man will have been dead so soon and before his time by the time the photograph is in our hands – in this young man’s case by unbearable torture. Yet Ricalton’s subject cheats us of this anterior future by moving the date and changing the manner of his own death. In the photographic present he mocks Ricalton’s indecent anticipation of his cruel suffering. The subject of this image of oriental cruelty confronts us with the cruelty of the Westerner’s gaze.

There is a tension between the ideological gloss within the photographic record and the accompanying text where Ricalton offers a more candid, more ambivalent take on Chinese culture and Chinese resistance to Western imperialism. He makes a number of appeals to his American audience to see things from the Chinese perspective. He expresses some sympathy with Chinese labourers, their exploitation and the threat they face from modernization. He asks his fellow Americans to imagine what it would feel like for them to be colonized through the kinds of conditions that they had imposed upon China: *What would we think if England should demand a cession of territory on Casco Bay that she might have a winter port for the Canadian Pacific Railway? And then, if Russia should demand a naval station on Massachusetts Bay to equalize strategic points* (Ricalton 1901: 252)?

He points out that people smoke opium in the backrooms of the teahouse he has invited us into (*Figure 1*), but argues that opium is a more benign drug than alcohol

and thinks that the American saloon is barbaric compared to the Chinese teahouse. He writes, “Old men are found here who, between their pipes and occasional cups of tea, pass away many weary hours. ... there is no drunkenness here; there are no bar-room brawls; there may be the mild merriment and sociability that come of theine [caffeine], but not the maniacal madness of alcohol (Ricalton 1901: 86).” The tensions between text and image may partly be due to the differences of interest between the Underwood enterprise and Ricalton as photojournalist. He brought back “many hundreds” of negatives from which the Underwoods, who owned the copyright, selected 100. However, even in Ricalton’s generous assessment of opium use there is ideological blindness. The only reason that China had to be coerced into trade was that their rulers were uninterested in Western goods which they saw as either inferior or pointless. To get tea without a disadvantageous balance of trade, Western nations chose to become China’s opium dealer. In this quiet teahouse we see the Machiavellian terms of colonial exchange: drug addiction for tea in a China cup.

In this paper I have been anatomizing how a unique and powerful form of photographic realism – stereoscopic realism – was deployed in an ideological project of justifying asymmetric economic and cultural power in the global tea trade in the late-19th and early-20th century. This case study is an instance of a larger project supported by the stereograph publishers, Underwood & Underwood, to create a new “reality” in which the dominance of large-scale systems of capital was accepted as natural and good. (The Underwoods might be thought of as Elon Musks of a previous century.) I treat the stereoscopic boxed set as an assemblage of images, text, peritext and apparatus and am interested in the ways the assemblage betrays counter-narratives against the intended ideological thrust. It is a common ideological strategy to give voice to opposition in order to resolve more decisively against it. Likely the photographer/ narrator, who experienced his Chinese subjects face-to-face and was treated to their hospitality, was better able to express sympathies for their perspective in the text while his editor / publishers both muted such expressions and ensured that they were largely excluded from the decisive “truth” of the visual record. More subversively, Ricalton often

betrays the artifice of construction of the photographic “facts.” A further source of ambivalence may be the subjective quality of stereoscopic realism that Ricalton highlights. What makes stereoscopic realism more seductive than merely photographic “objectivity” is the immersive, tactile proximity it invokes that seems to implicate the subject in the scene. When directed towards human subjects of oppression it is as though one becomes accessible to the other in ways that demand a more humane and sympathetic response than ideology intends.

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*FROM IMPORT SUBSTITUTION TO CULTURAL STAPLE:
TRACING THE EVOLUTION OF TEA CULTIVATION IN TURKEY*

elif karaçimen

Tea, a commodity deeply intertwined with the geographical disparities of its producing and consuming nations, has a significant international dimension due to its cultivation in tropical and subtropical regions. While primarily grown for the global market like other tropical commodities such as coffee and cocoa, Turkey's tea cultivation journey began distinctively as an import substitution strategy, diverging from the export-oriented approach of many post-colonial Asian and African nations. Introduced in the 1920s during the early Republic era to drive socioeconomic transformation, tea quickly became a cornerstone of local livelihoods, especially from the 1950s onward. The local population heavily relied on tea cultivation, which was suitable for smallholder farming in the region's rugged terrain, for their subsistence and economic development.

The necessity for quick tea processing fostered the emergence of local tea factories, significantly influencing the region's economic and social fabric through both agriculture and manufacturing. This development transformed peasants into petty commodity producers and factory workers, reflecting a profound socioeconomic shift. More than just an economic change, tea cultivation has become a cultural hallmark in Turkey, shaping daily life and social dynamics, with the country now leading the world in per capita tea consumption.

In contemporary times, despite declining income of petty commodity producers, tea production in Turkey has continued to expand, evidenced by growth in both cultivation area and the number of producers. This apparent paradox can be explained by two main factors. The state-run entity CAYKUR, holding a dominant market share, still plays an instrumental role in the tea industry's dynamics. This protection ensures



higher prices for tea growers compared to their counterparts in other regions, shielded from international competition by a substantial tariff of 145%.

The second factor explaining this paradox is about the unique nature of tea cultivation in Turkey, influenced by both its biological characteristics and the geographical conditions where it thrives. Unlike many other tea-growing regions worldwide, Turkish tea is harvested seasonally, typically three times during the summer period. Furthermore, the natural cover of snow during winter eliminates the need for pesticides, and tea plants only require fertilization once a year. This low-maintenance approach makes tea cultivation comparatively easier in Turkey, both in relation to other countries where tea is grown and to many other agricultural products cultivated within the country. This significance lies in its facilitation of tea production for small-scale producers, even in the absence of direct engagement. However, this detachment from the land and product has led to concerning practices. Formerly meticulous tea growers now prioritize quantity over quality, engaging in careless harvesting practices that harm the future yield by damaging branches and buds. Additionally, in attempts to boost productivity and offset income declines, excessive use of chemical fertilizers has become prevalent. This overreliance on chemicals has severe environmental repercussions, degrading soil quality and contaminating underground water sources in one of the world's most pristine natural regions.

In conclusion, while the expansion of tea production in Turkey appears positive on the surface, deeper examination reveals concerning trends driven by economic pressures and detachment from traditional agricultural practices. Addressing these issues is essential to ensure the long-term sustainability of tea cultivation in the region while preserving its natural beauty and environmental integrity.





CORRECT WEIGHT

cassie layton

Correct Weight is a video game created by Sri Lankan-British artist and researcher, Cassie Layton. The game was created as part of a PhD in Composition at the National Archives and Royal Northern College of Music, exploring decolonial approaches within ludomusicology and alternative ways of using immersive media in conjunction with heritage. *Correct Weight* centres around Ceylon's tea plantation photography from the collection held at the National Archives in Kew alongside an evolving generative soundtrack, controlled and influenced by the player.

Players engage with propaganda images from colonial tea production whilst being tasked with specific actions that draw them closer to the lineage and reality of Ceylon's tea industry. The game aims at disrupting and challenging the quotidian act of tea making by confronting players with questions regarding complicity and reinforcement of colonial logic. The theory behind this project draws heavily on Azoulay's work, *Potential History: Unlearning Imperialism* and invites the player to engage with dismantled archive photography, which has been subjected to digital 'pen, scissors, and tape in order to break the spell of the photographic document.'¹

¹ Alli, Sabrina. 'Ariella Aisha Azoulay: "It Is Not Possible to Decolonize the Museum without Decolonizing the World."' *Guernica*, 12 March 2020. <https://www.guernicamag.com/miscellaneous-files-ariella-aisha-azoulay/>.









TEA POST '23

tabireh lal

This work combines an audio interview and a video essay following Shekib Ahmed, a fourth-generation tea planter based in Assam. Originally suppliers of limestone to tea estates, his family won bids for estates when the British Empire allowed locals to own and operate them. They were able to expand operations when there was an exodus of British companies from the tea industry after Independence. In the 1990's there was a second exodus of multinational companies owing to changing dynamics in the industry. The last few years have witnessed a third exodus, this time primarily of capitalist powers. Titans of industry based out of Kolkata are divesting their tea operations due to the high cost and low margins in the business.

The Ahmed estates produce some of the finest marks of black tea in the country, yet the environmental impact on crop and global macroeconomic instability require steep degrees of adaptability for basic survival. A self-confessed technology enthusiast, Shekib engages with both age-old and new age technology in his professional endeavours. He collaborates with scientists and engineers with developments such as multispectral imagery, field and factory digitization and bio gas fuel projects. His experimentation and commitment to staying abreast of





current developments underscore the broader theme of innovation and sustainability within the tea industry.

The intention with this work is to offer insight into Shekib's professional role presenting his millennial point of view. He deals with the complex legacy of the industry as he steers an operation steeped in historical narrative that can obfuscate the current realities of tea estate management.

The title *Tea post 23* serves as a temporal indicator for estate management strategies following the year 2023. It serves as a microcosm of the broader conference's themes, providing a personal lens through which to examine the processes of extraction, exchange, and reciprocity in the tea industry. By spotlighting Shekib's efforts to navigate change and uncertainty, *Tea Post 23* explores the intersection of tradition, innovation, and the evolving narratives of the tea industry.



Film: <https://www.youtube.com/watch?v=JUVn.xl-GXao>

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A Right Royal Drink



HORNIMAN'S PURE TEA



HORNIMAN'S 'PURE' TEA – BRAND BUILDING AND THE ERASURE OF CHINESE TEA HERITAGE AND CULTURE IN MARKETING.

navjot mangat

The outbreak of the Opium Wars in 1839 and 1856, then called the First and Second China War respectively, shifted the perception of China, Chinese peoples and Chinese commodities in Britain. In the 17th and 18th centuries China, and the Qīng empire was admired, albeit through the lens of orientalist exoticism, as a civilisation leading in art, philosophy and culture. By the mid-19th century however, British politicians declared that China, and the Qīng empire stood against free trade, free movement and should be treated with great suspicion.

The marked increase in Sinophobia however did not impact the demand for Chinese tea. The drink was fast establishing itself as a daily necessity in the homes of Brits everywhere. Tea was introduced to Britain in the mid-17th century as “China drink” and popularised in Britain through the marriage of Charles II to Portuguese Catharine of Braganza in 1662. Her wedding dowry included a chest of Chinese tea as well as British control of Mumbai (then Bombay), India. Tea, as a symbol of Chinese exoticism, was quickly adopted by the nobility along with ‘eastern’ aesthetics and tea-wares that mimicked tea culture in China. In 1750, tax on tea was lowered and it became much more affordable and accessible. A cheap, energising and easy to brew drink, tea quickly became a consumer favourite.

As tensions with the Qīng empire and the demand for tea increased, the idea that the nation’s favourite drink was Chinese was concerning. China was not under the control of the British empire and was also the largest producer of tea in the world. How the tea was cultivated and processed was also unknown to European merchants. Additionally, Chinese tea was central to the British economy; a public boycott of tea in response to

the conflict with China would have caused a massive loss in profits and failure of a key income stream for Britain. To serve Britain's best interests, tea needed to undergo a metamorphosis from a Chinese drink to a British one. Looking at examples of tea packaging and material from the Horniman Museum and Gardens collection, I will explore four case studies that highlight the approaches that were taken in tea marketing to undermine Chinese tea culture and history over time.

Case Study 1: 'Pure tea', playing the protector

Horniman's Pure Tea was founded in 1826 by John Horniman. The brand smartly leveraged Horniman's quaker beliefs in their marketing, guaranteeing that their pre-packed tea was unadulterated. This was initially in response to a growing trend of dishonest traders who mixed their tea with twigs, herbs and leaves to increase their profits. In 1846, Robert Fortune, under the pay of the East India Company, stole and illegally smuggled tea plants and tea growers from China to India to learn how tea was cultivated, processed but more critically, fuel the start of a new tea empire. On his mission, Fortune confirmed reports that teas destined for Britain were dyed. The dying of teas was not news to East India Company merchants who had confirmed, at least 40 years prior to Fortune's report, that it was done for the sake of British markets who wanted their green tea to look green. Fortune stated that green tea was dyed with Prussian Blue and Gypsum. Prussian Blue is made using ferrocyanide. In potent doses cyanide can cause severe poisoning or death. Ferrocyanide, the actual substance used, however is much less toxic. The processing of Gypsum produced hydrogen sulfide, an irritant that could cause illness over time. The however would have been more harmful to those dying the tea than those consuming the tea. Samples of the colourings were shown in the Great Exhibition of 1851 and ignited claims that Chinese tea suppliers were slowly poisoning Britain's masses.

Horniman's Pure Tea soon shifted its focus solely on informing customers that although their tea came from China, it was free of dyes. There are three key facets to





HORNIMAN'S

STRONG
AND
DELICIOUS



CHEAPEST
AND
THE BEST



PURE TEA



**"THANK GOODNESS
FOR A CUP OF
HORNIMANS"**

When the party is in full swing and the children at their happiest and noisiest, *that's* the moment for the delicious 'cup that cheers'. Like most really good things HORNIMANS is worth a little trouble to get. If you don't see it at your usual tea dealer's, please ask.

RICH & FRAGRANT —
The connoisseur's choice
DISTINCTIVE —
The family favourite



W. H. & F. J. HORNIMAN & CO. LTD. EST. 1826 · ORIGINATORS OF PACKET TEA

the ad featured above: the brand name, the tea making process and the claim of purity itself. The brand name makes it clear that the tea is “Horniman’s Pure Tea”; taking ownership of the tea, allowing consumers to buy into the brand and its values. The illustration shows the cultivation, harvesting, sorting and processing of tea in a small rural setting. This offers assurance to consumers that all of these elements are done under the watchful eye of Horniman’s Tea Company, who ensure that your tea is safe and untampered throughout the process. Finally, the packaging reinforces that the tea is “free of the usual injurious mineral facing powder”. A majority of Horniman’s Pure Tea sales text or literature with the posters would almost always make note of “Chinese habitually facing their teas”.

Through their propagation of the Sinophobic values that were present at the time, Horniman’s Pure Tea simultaneously demonised Chinese people and practices and sold a Chinese product. The message to the consumer was simple: the tea is still from China, and of great quality, but the Horniman Tea Company, due to its values and beliefs, is able to ensure that the tea is pure and protect the British consumer. By the end of the 19th century, the Horniman Tea Company became one the largest tea brands in the world.

Case study 2: Gender, domesticity and class

Another approach used by the Horniman Tea Company, and many other tea brands, was to align tea with ideals of family and speak directly to the consumer’s lifestyle and aspirations. In doing so, less attention was placed on where the tea was from but rather how tea could improve the drinker’s life.

Marketed directly to women; marketing for tea often centred women from upper-class backgrounds enjoying tea socially with friends or their family. Horniman’s Pure Tea marketed itself as the go-to tea for the household; a cup of tea would be appropriate at breakfast, after dinner or even as we can see above, in the middle of a children’s party.

Horniman's Pure Tea also offered coupons and discounts for domestic items that might elevate one's social status. If a customer purchased enough tea, they could get discounted or free clothing, jewellery, silver cutlery, children's toys or even men's shirts and ties.

By the late 19th century class and tea were still interlinked but a shift had taken place. Instead of appealing to orientalist ideals of the upper classes of the 17th and 18th centuries, tea from the right brand could offer a sense of social mobility to anyone. By ingraining tea into domestic and family life, it became a daily necessity that also held social value. That value however was no longer rooted in where the tea was from, but rather the brand and what it was perceived to represent. As such, marketing began featuring less, and in some cases no information, on the origin of where Britain's tea was coming from. This set the stage for a more comprehensive erasure of Chinese tea heritage and culture for the British consumer.

Case study 3: 'British soil' and empire

In 1788, Joseph Banks, the first director of Kew, suggested that the East India Company should cultivate tea plants in India. Tea is native to Assam but it was not until the 1820s that Assamese businessman, Maniram Dewan, alerted the British that tea was grown by the Singhpoo people.

From 1833 onwards Europeans were 'allowed' to 'buy' Indian land colonised by the East India Company. In 1863, The Wastelands Act meant that Europeans could purchase 'wasteland' at cheap rates. Large areas of Assam were deforested to grow tea and the first English tea garden in Assam was established in 1837.

Tea was cultivated and produced through the labour of peoples in indentured servitude. This exploitative practice was also used in Darjeeling; the south of India; Sri Lanka (then Ceylon) and later in the 19th century, Kenya and East Africa.

HORNIMAN'S TEA



GIFT No 137
Wrist Watch, Gent's, Chromium, Cushion Shaped Lever on Horncro Leather Strap
100 % 1lb LABELS



GIFT No 138
Wrist Watch, Lady's, Chromium, Jewel Movement, Pearl Ribbon Strap
100 % 1lb LABELS

GIFTS FREE



GIFT No 129
Sterling Silver Chain Necklet, Solid Silver Bang with Cut Stones, Colours: Blue, White, Green, Red, Topaz
45 % 1lb LABELS



GIFT No 136
Sterling Silver Chain Necklet, Solid Silver Bang, Pearl, Stones, Colours: Blue, White, Green, Red, Topaz
60 % 1lb LABELS



GIFT No 135
Platinum Chain Necklet, Ruby Brilliant Centre, Pearl, Drop, Colours: Blue, White, Green, Red, Topaz
40 % 1lb LABELS



GIFT No 133
Rhinium Chain Necklet, Ruby Brilliant Centre, Pearl, Drop, Colours: Blue, White, Green, Red, Topaz
55 % 1lb LABELS

HORNIMAN'S TEA

Noted for over 107 years for its
unvarying High Standard of Quality.
Ask your GROCER for it and enjoy
- drinking this delicious tea -

Horniman's FREE GIFTS appeal to our customers
on account of their quality and usefulness

"Save the Labels and Choose your Gifts"

GIFTS NOT ILLUSTRATED

| | | | |
|---|-------------------|--|-------------------|
| No. 81 Rubber Apron | 15 1/4-lb. Labels | No. 96 14" Attache Case, 2 Locks, Brown or Blue | 50 1/4-lb. Labels |
| No. 61 Photograph Enlargement Size 10 1/2" x 7" | 25 1/4-lb. Labels | No. 105 Large size Teddy Bear, long plush covering | 60 1/4-lb. Labels |
| No. 114 Strong Clothes Brush All Bristle | 40 1/4-lb. Labels | No. 120 Painting Books, 4 Designs, 1 Book for | 15 1/4-lb. Labels |
| No. 115 Whisk Banister Brush | 45 1/4-lb. Labels | No. 65 Edison Bell 10" "Winner" Record | 35 1/4-lb. Labels |

Post your Labels to
Horniman & Co., Ltd., Gift Dept., 28, Shepherdess Walk, London, N. 1



GIFT No 92 Jade Suit Fabric Stock Size 20 1/2 lb LABELS



GIFT No 93 Jade Suit Fabric Stock Size 20 1/2 lb LABELS



GIFT No 94 Jade Suit Fabric Stock Size 20 1/2 lb LABELS



GIFT No 95 Jade Suit Fabric Stock Size 20 1/2 lb LABELS

GIFT No 146 Lady's Handbag, British made real Morocco Chrome Finished Fittings, Mirror, Double Inner Pocket, Colours - Green, Black, Brown, Navy, 120 1/4 lb LABELS

GIFT No 147 Lady's Handbag, Good Quality Leather, Morocco grained mounted with Calf, as illustrated, fitted Purse and Mirror, Colours - Green, Black, Brown, Navy, 100 1/4 lb LABELS

GIFT No 60 Art Pearl Necklace Graduated to 10 1/4 lb LABELS

GIFT No 55 Pair Art Silk Stockings Courtly's Dulesco Yarn, Colours - Flesh, Silver Rose, New Grain, Mode, Black, Grey, Tan, Gun Metal, 30 1/4 lb LABELS

Note - GIFTS No 92-93 and 94 form complete 3-piece Set. Colours - Navy, Pink, Azure, Maize, Sunrise, Apple, Black.

GIFT No 59 Powder Compact Fashionable thin Nickel finished Case. Complete with Mirror and Puff. Shades - Natural, Light, Roset, Dark Roset, 25 1/4 lb LABELS

GIFT No 59 Refill For above. 15 1/4 lb LABELS





By the late 19th century, Indian tea was traded across Britain. The fact that the tea was from the British empire was a key point picked up by marketers. Set against Chinese tea, Indian tea, utilising racialised pseudo-science, was marketed as ‘superior’ tea from ‘British soil’. The British consumer was being taught to accept that they were now global consumers and that buying goods from the empire was critical in supporting their nation. Describing the tea plantations of Assam and Darjeeling or Sri Lanka (then Ceylon) as ‘British soil’ also meant that the notion of nationality and Britishness was fast expanding. The portrayal of South Asian peoples in marketing however played an important role in reinforcing ideals of British superiority, maintaining a clear hierarchy between the people in the United Kingdom and those who were in its empire.

When featured, South Asians were exoticised, typically shown picking tea in idyllic fields or serving tea. Notably, South Asians were not depicted consuming tea, or in a location beyond the tea plantations, on marketing materials in Britain. This reinforced imperial attitudes, and the message to consumers was that South Asians were subservient to the British public. The tea was picked by Indian or Sri Lankan people for the drinker at ‘home’. The portrayal of a woman, wearing a sari, picking a single tealeaf in the tranquil tea plantation was particularly popular. This imagery aided the romanticisation of Darjeeling, Assam and ‘Ceylon’ and helped establish a new exoticised tea heritage rooted in British colonial India that was positioned to supplant high quality Chinese teas in Britain. The international tea committee statistics highlight that Chinese tea went from dominating a majority of the market, holding 70% of the market share in London alone, to only 10% within the space of 20 years. By 1900 black tea in Britain was almost exclusively coming from India and Sri Lanka.

Case study 4: Blends, erasure, transference of heritage

As messaging around tea in Britain became more brand-centric, merchants were actively seeking to create a proprietary blend of teas that achieved a distinct flavour profile. The blending of teas also allowed surplus or lower quality teas to be mixed and sold.

Tea blends contained teas from all over the world. English Breakfast tea, for example, initially contained a mix of Congou and Pouchong tea from China. Today, however, the blend (although varying across brands) most likely contains a mixture of Assamese, Sri Lankan and Kenyan teas. The Horniman's 'Boudoir' blend contained simply 'a blend of black teas', a far cry from the marketing of the 1850s where consumers were not only informed of the process but also guaranteed that their tea was 'pure' and detailed the exact tea garden where their tea was grown.

By the turn of the 20th century, tea was established firmly as Britain's national drink. Consumers were loyal to brands and the flavours that they had come to enjoy. Black tea marketing from hereon, for a majority of tea drinkers, had no real connection to where tea was grown or how it was made. The exception to this rule was, and remains, Darjeeling, Assam, Ceylon tea blends which now serve a market of tea enthusiasts. In 1972, a new constitution proclaimed that Ceylon would be renamed Sri Lanka; tea blends however retain the Ceylon title, harking back to imperial rule. Exclusively Kenyan tea blends, which do not clarify where in Kenya the tea was grown, are also available but not as widely stocked. Chinese black teas, although still being used in blends in the early 20th century, were no longer noted.

Green tea however still was being imported from China and, at much smaller quantities, Japan.

Sinophobia within Britain increased in the early 20th century. Harmful characterisations of Chinese people and culture were spread through writings, marketing materials and even children's toys. An anti-imperialist insurrection in 1899, led by the Society of Righteous and Harmonious Fists in China also resulted in a violent conflict which saw Britain and a coalition of nations, which included Japan, quelling the uprising.

It was within this cultural climate that we saw a transference of culture and perception. Mirroring the exoticisation of China and Chinese culture that captured public attention in the 17th and 18th centuries, Japan was hailed as a bastion of culture in the "east".

HORNIMAN'S PURE TEA



THE BEST
on EARTH

*Fragrant and
Invigorating*

IN PACKETS ONLY

PRICE FROM
 $1/6$ to $3/4$ per lb.

SOLD EVERYWHERE

Drink

HORNIMAN'S

*Pure
Yea*



"TWO TREASURES"

Horniman's tea company produced marketing featuring women wearing Japanese kimonos (incorrectly, as is evidenced above), Japanese scenery, geishas in spaces made to resemble tea rooms. Having said this, none of the packaging that we've investigated show any written reference to Japan, or to selling Japanese tea, leading us to believe that this imagery may simply have been used to sell Chinese, Indian and Sri Lankan tea.

It is important to note that the Japanese response to this was not positive. One example is the Japan-British exhibition of 1910 which took place in White City, London. It was celebrated by British journalists as being a fantastic insight into culture and tradition of Japan, its people and craft. Japanese commentators however perceived it as overly simplistic, offensive and demeaning. A key concern was that Britain was treating Japan as an ossified culture, fixed in a moment in time to feed their own curiosities, as opposed to sharing how rapidly the nation was undergoing modernisation. Nonetheless, a transference had taken place in the British consciousness and Japan and Japanese culture was used to describe and detail anything from the 'East'; driving the complete erasure of Chinese culture.

Conclusion, what about today?

Although these case studies offer us an insight into one organisation, the approaches taken by the Horniman Tea Company were widely used by many other tea brands and are reflective of a zeitgeist in which Britain sought to reaffirm its national identity and values through tea. The erasure of cultural heritage, and the propagation of racist ideas during this period has a legacy that continues to disproportionately impact East, South East and South Asian communities today. Although much knowledge of Chinese tea culture and heritage remains alive through source and diaspora communities, there remains a lack of awareness amongst the wider British public.

Ultimately, the process undertaken by Horniman's Tea Company and many other tea brands during this period was not only to ingrain tea into 'British values' but also to uproot it from its Chinese origins. In doing so, the relationship between

manufacturing, the people who produce our goods and the consumer was severed. This consumer brand relationship persists today, begging the questions: how much do we know about the tea we drink? Where does your tea come from?

The research in this paper is the culmination of a small section within The Horniman exhibition 茶, चाय, Tea. The exhibition sought to explore the history of tea through a social lens. Highlighting its roots in China, its adoption in Britain, the legacies of the Opium Wars but also how our tea is produced and its relevance to East, South East and South Asian communities today.

Today, almost all of Britain's tea comes from East Africa, Sri Lanka or South India - identifying this information from our tea packaging is either very difficult or impossible. Next time you brew your tea, take a look at the packaging it has come in, what message is it conveying? What history is hidden in your teabags?





*DROPPINGS OF TEA AND PHOTOGRAPHS:
MORAL SUPPORT FROM AFAR IN OCCUPIED NETHERLANDS*

charlotte bruns

During the German occupation of the Netherlands from 1940 until 1945, the Allied Forces conducted droppings above Dutch cities. Alongside magazines, food, and medical aid, cotton balls filled with tea from the Dutch East Indies, then a colony of the Netherlands, were dropped from British Royal Air Force airplanes. Attached to the tea balls were little cards saying “The Netherlands will rise again – greetings from the free Netherlands East Indies – take courage” in Dutch. As the Nazis severed the Netherlands from international trade and media, the appearance of food and other aid from the sky was welcomed support. In his diaries, G.H.C. Hart, at the time head of the economic department of the Ministry of Dutch Colonies, reports that 75.000 tea bags were shipped from Batavia (present-day Jakarta) to London and successfully dropped above ten Dutch cities between 20 and 28 May 1941.

It is said that photographs of the Dutch Royal Family were also dropped above the country, but no sources confirm this. Prints of the queen and her family in exile did appear in the dropped magazines, but dropped photographs seem to be a myth. The photos were purportedly claimed by the Nazis as highly flammable



Collectie Muscon-Omniversum



Collectie Museon-Omniversum

and therefore not to be touched, leading to their popular (and archival) designation as fire pictures (brandplaatjes).

A reasonable number of such pictures circulated in the Netherlands during the Second World War. However, it appears that the photographs did not originate from the sky but were produced by the photographer A.J. Bosch and his support network in his photo studio in Amsterdam, then sold and distributed throughout the country. At times, he placed short, hopeful poems or short saying on them.

The dropped tea and the distributed photographs served as emotional support from afar and conveyed the message to maintain hope for victory and an end to the war. This use of tea and photography to uplift the spirits of the Dutch population during occupation and bombardments underscores their symbolic significance. It also demonstrates the power of moral, social, and political meaning that tea and photography can embody in their own distinct ways.





TEA BAG WRAPPERS

takeshi & shizuka yokomizo

For this exhibition, I borrowed a collection of tea bag wrappers from my father's long-term research on printed ephemera. Printed ephemera is a term which describes printed objects that are made for the purpose of short-term use. My father used to teach product design in a Japanese art college and as much as he was interested in flashy vehicle design or household items that later became "classic" or "iconic" design, he was also interested in designed items especially printed items in everyday use that normally get thrown away afterwards. His research is partly a rescue mission and maybe partly finding a kind of wabi-sabi (the acceptance/appreciation of transience and imperfection) in this genre of designed items.

There is limited to see in the small rectangular space of tea bag wrappers, but when collected together, some tendencies in design emerge. Black tea wrappers use elegant fonts and sometimes feature images of ships implying its imperial history and trade. Herb & flavoured tea wrappers tend to be playful, trying to jazz-up humble ingredients. There is not so much to be said about green tea it seems, as wrappers tend to be just a meditative colour of green. From this collection, perhaps what can be seen is that the produce of tea has animated various aspects of culture including industry and visual design. It also provides one image of the global circulation of tea as well as a glimpse of its local nuances.

These days individually wrapped tea bags are discouraged for their negative environmental impact and many tea companies have stop using them. It is a rubbish for many, but printed ephemera reflects societal change and shifts in the consumer needs of the time.







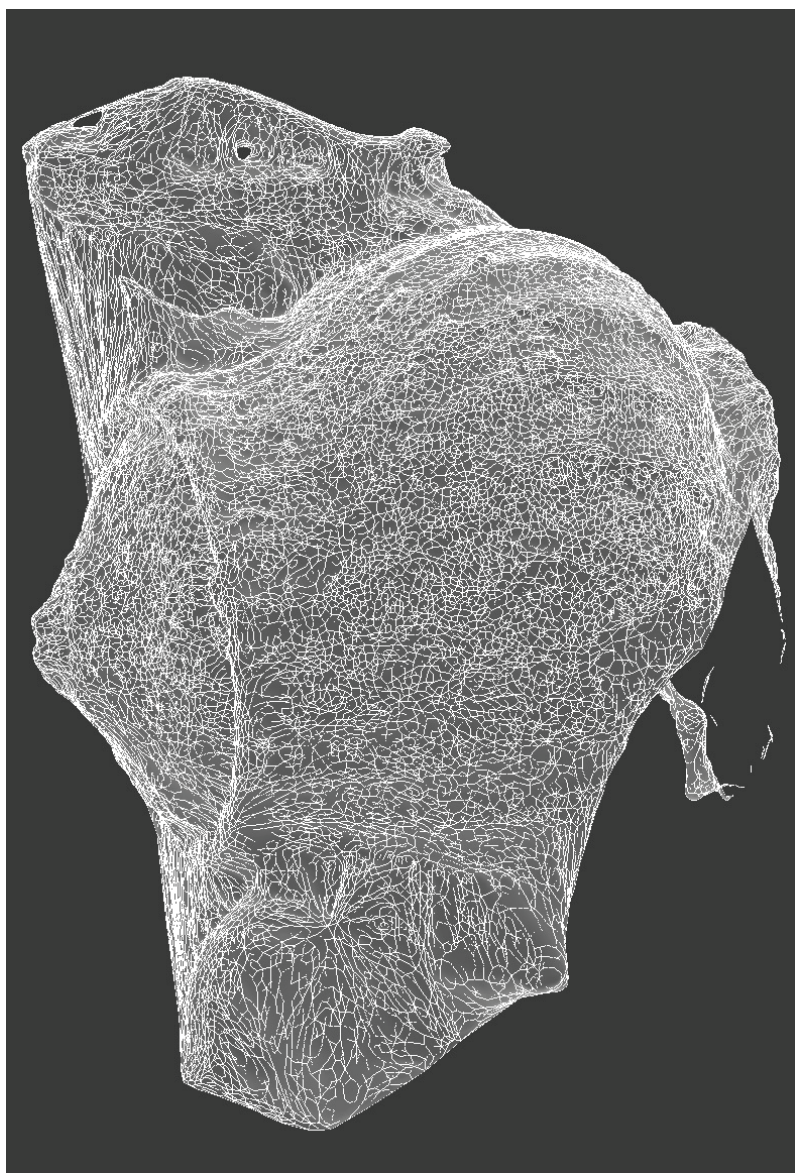


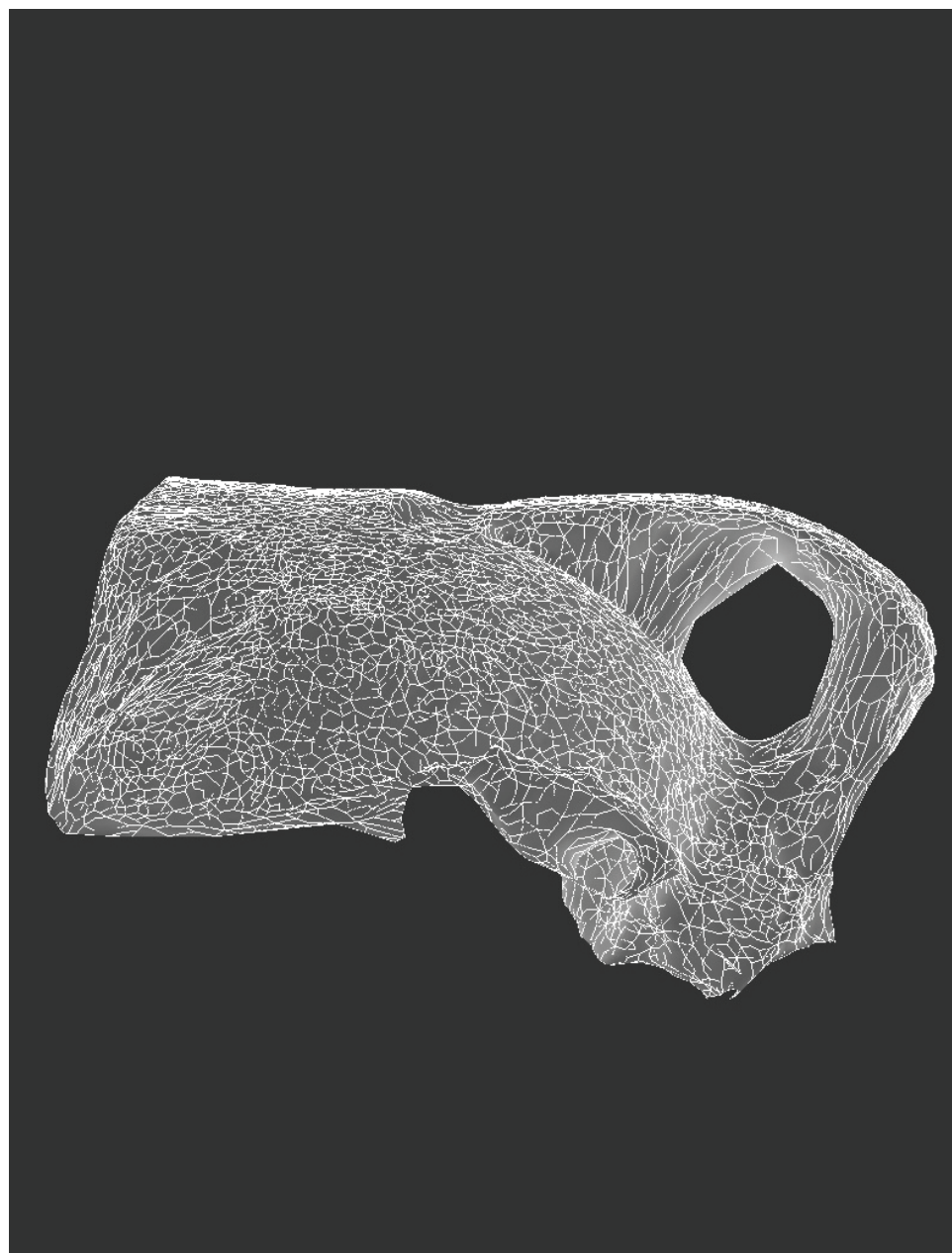
BETWEEN THE TWO OF US

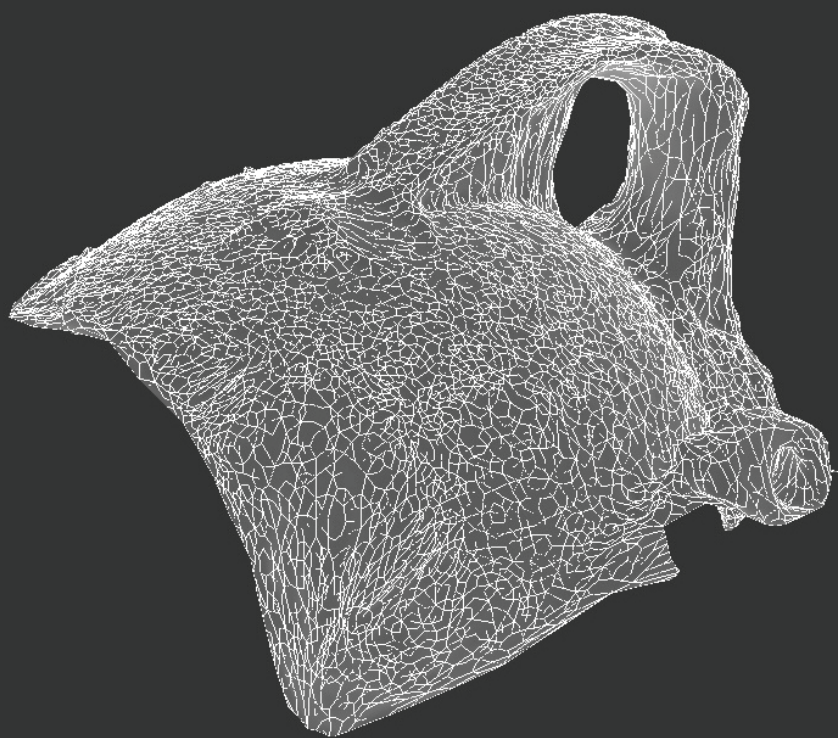
mervyn arthur

Between the Two of Us takes the form of a number of preliminary sketches for a composite tea pot – a teapot which will be constructed from multiple images of teapots belonging to my partner Joanna Young and my late mother Margaret Arthur. Photogrammetry and multiple photographs provide the framework for a new object that brings together different histories, forms and decorative styles.

The new teapot, when constructed, is intended to be read as a speculative object that imagines a conversation between two people who never met. What might have been discussed at this tea for two is of course unknown – but is something I think about from time to time.









EKTA KOLIR DUITI PAAT
(ONE BUD HAS TWO LEAVES)

synchar bhaki pde

Ekta kolir duiti paat (One bud has two leaves) is a **Jhumur* song sung by Kali Dasgupta. This song narrates the daily life of a tea labourer, the hardship of their labour, and the pain of seeing their manager's children go to school while their children have to pick insects from the bushes. For 100 insects they get 1 rupee.

Jhumur is a folk music of Sandanic language spoken primarily by the people of Chota Nagpur plateau in Jharkhand, southwestern region of West Bengal, northern part of Odisha and due to the emigration in the tea state of Assam.

This song was part of Synchar Bhaki Pde's presentation at the *Tea Times* conference. It especially draws out the clear contrasts in wealth tea plantations have brought tea traders such as the Horniman Family and the tea labourers.

Song: <https://kalidasgupta.com/kalid2.html>



Ekta kolir duti patai to
– *peeter bhat,*
Pahi pahi Pata kuri, tokori bharai,
Eh sokhi jiye ke upai, hai re
– *Hai re hai*
Eh sokhi jiye ke upai, hai re
– *Hai re hai*
Pahi pahi Pata kuri, tokori bharai,
Eh sokhi jiye ke upai, hai re
– *Hai re hai*
Dutakar bajar kori baki ani, na paini
Gota din pata kuri hapta hisab pai
Ehi sokhi jiye ke upai, o hai re
Ehi sokhi jiye ki upai
Babu bhaiyer chana pona school pore
– *jai re*
Moder chana poka biche jai
Ehi sokhi jiye ke upai- hai re hi
Ekta kolir duti patai to
– *peeter bhat,*
Pahi pahi Pata kuri, tokori bharai,
Ehi sokhi jiye ke upai, hai re
– *Hai re hai*
Pahi pahi Pata kuri, tokori bharai,
Ehi sokhi jiye ke upai, hai re
– *Hai re hai*

*One bud has two leaves,
and is the only source of our food
Petal by petal we pick lots of leaves to fill the basket*

*Dear friend,
this is the only way to live
Petal by petal we pick lots of leaves to fill the basket*

*Dear friend,
this is the only way to live.*

*We shop for two rupees on credit that we do not get
We pick leaves every day but we get paid weekly*

*Dear friend,
this is the only way to live.*

*Dear friend,
this is the only way to live
Children of my manager study in the School*

Our children goes to pick insects

*Dear friend,
this is the only way to live*

*One bud has two leaves,
and is the only source of our food
Petal by petal we pick lots of leaves to fill the basket*

*Dear friend,
this is the only way to live
Petal by petal we pick lots of leaves to fill the basket*

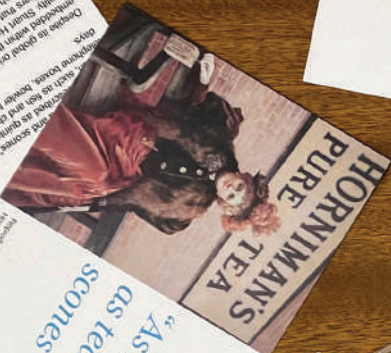
*Dear friend,
this is the only way to live.*

"Just my cup of tea"



...sure...
...relate to
...ment. Does
...tended
...day of
...or
...now
...day
...+ enjoy +

"As English as tea and scones"



"Spill the tea"

Ceramic model of two men, three grey beards and one younger man, sipping a meal, seated around a table. The man on the left is wearing a green robe and a green cloth with a bowl of apples, half breast and a white beard. Ceramic. 1980's from the Horniman Collection.

pure...
British rule:
In what way does our impression of what tea represents impact our experience of it?

From the standard
an English cat
my impression
what tea rep
what it is
universal -
across all -
take time
and have
This is for
my exper
therefor
encour
the B
"Cup
was
the sa



tea and sympathy"

...and for with these glass and fired patterns on the silver leaf of
England. 19th Century from the Horniman Collection.

"Tea and sympathy" or "tea for two" both suggest "class" of Chinese and intimacy of the two close friends. Making a cup and serving a meal is an act of care and nurture, a gesture is an act of care and conversation.

Who do you share tea with, and what does it mean to you?
We want to take a socio-cultural perspective on this. It reminds us of contemporary tea ceremonies that

influences on social media talk about -
the target audience seems to be similar to yoga, astrology and fortune telling. Connected to issues like self-care, connecting the inner world.



"
Porcelain



SPILL THE TEA

a workshop by smriti mehra and claire undy

Idioms are a quintessential part of the English language, and one of the hardest elements for a student of the language to comprehend. For the English, expressions like ‘tea and sympathy’ or ‘just my cup of tea’ might feel cosy, informal and familiar. For the non-English speaker, these phrases can be confusing, ostracising- a secret code that cannot be directly translated but must be learned. Cockney rhyming slang becomes even more cryptic: a reference within a reference, only understandable to those in the know. ‘Tea’ becomes ‘Rosy Lee’, shortened simply to ‘a cup of Rosy’.

Tea is one of the most common subjects for idioms in English culture due to its omnipresence in the lives of people of every class, from a ‘builder’s brew’ to ‘tea with the Queen’, drunk with a raised little finger. Tea has been folded into an impression of Englishness within popular culture, however the dialogues within this exhibition demonstrate to us that tea is anything but English.

While we may be increasingly familiar with the human cost of the English tea industry, how we address this colonial legacy in the present becomes an uncomfortable question with no singular answer. Traditionally, postcards are a souvenir of lived experience, capturing something of the ‘foreign’ to share with those back home. These *Spill the Tea* postcards (named after another idiom, encouraging people to talk openly) offer a tool with which to initiate dialogue, unpacking the appropriation of tea into a popular notion of English culture, and allowing disparate viewpoints and perspectives to co-exist.



*“As English
as tea and
scones”*

Reproduction of an original poster advertising
Horniman's tea from the Horniman Collection.

“As English as tea and scones”. Many things are described as quintessentially English, such as fish and chips, red telephone boxes, bowler hats and rainy days.

Despite its global origins, tea has become embedded within the British national identity. Stuart Hall wrote about himself and others that moved to Britain as part of the Windrush Generation as *‘the sugar at the bottom of the English cup of tea’*.

**Is British colonial history a
quintessential part of our culture?**



Album leaf from China, ca 1866. Painted with the process of sieving the tea leaves in order to separate into different grades. Watercolour and ink on pith. From the Horniman Collection.

“Tea leaf”

“Tea leaf” is Cockney rhyming slang for ‘thief’. Idioms and sayings (particularly Cockney rhyming slang) enfold meaning within a complex set of references and rhymes that appear impenetrable to an outsider, and almost impossible to translate for a non-English speaker.

Tea is a common subject for expressions within the English language, due to its omnipresence in the lives of Brits in every social class- from the working ‘builder’s brew’ to ‘tea with the Queen’.

What does our language around the subject of tea reveal about the role it plays in our lives?



*“Not for
all the tea
in China”*

Brick of compressed, powdered tea, which is circular with relief decoration on the obverse depicting on the upper half a trade scene with three male figures in a street: A customer is purchasing while the hawker is weighing goods by a steelyard, and another figure is walking away with goods carried in both hands.
China, 1901-25, from the Horniman Collection.

China is the world's biggest tea producer, accounting for almost half the world's tea production. “Not for all the tea in China” is an expression meaning ‘not at any cost’, and referring to the vast quantity of tea produced in China, and the potential wealth available through its sale.

What is the human cost of ‘all the tea in China’?



Ceramic model of four men, three 'grey beards' and one younger man, eating a meal, seated or kneeling on a bed-table, local name takhta, around a green cloth with a bowl of apples, flat bread and a white teapot. Ceramic, 1990's from the Horniman Collection.

“Spill the tea”

To “spill the tea” means to reveal secrets or insider information that should be kept quiet.

At one time, racist stereotypes were utilised within tea advertising to discourage the British from drinking tea that came from China, in preference for ‘pure British’ tea, grown in India under British rule.

In what way does our impression of what tea represents impact our experience of it?



“A storm in a teacup”

Porcelain teacup with saucer decorated with overglazed famille rose enamel with peony designs.
China, 20th Century from the Horniman Collection.

“A storm in a teacup” is an English expression, referring to disproportionate upset being caused by something insignificant.

What would be a proportionate way to recompense those in the past whose loss or suffering have contributed to the wealth of those in the present?



“Tea and sympathy”

Double spouted teapot and lid with brown glaze and floral patterns on the upper half of the teapot. England, 19th Century from the Horniman Collection.

“Tea and sympathy”, or “tea for two” both suggest ideas of cosiness and intimacy between close friends. Making a cup of tea for someone is an act of care and nurture, a largely symbolic gesture that carves out time for company and conversation.

Who do you share tea with, and what does it mean to you?



“Just my cup of tea”

Porcelain teacup with lid on a brass stand. The cup has a pedestal base and everted rim and is glazed white with red and green decoration: a band of swastika around the rim. Around the walls are four red flowers with green leaves, with between each an inscription in blue. Tibet, 20th Century, from the Horniman Collection.

“Just my cup of tea”- an expression meaning ‘exactly to one’s taste’. There are myriad ways to take tea, shaped by individual preferences, culture and heritage.

How do your tea preferences reflect your sense of identity?

"Tea leaf" is Cockney rhyming slang for 'thief'. Idioms and sayings (particularly Cockney rhyming slang) enfold meaning within a complex set of references and rhymes that appear impenetrable to an outsider, and almost impossible to translate for a non-English speaker.

Tea is a common subject for expressions within the English language, due to its omnipresence in the lives of Brits in every social class- from the working 'builder's brew' to 'tea with the Queen'.

What does our language around the subject of tea reveal about the role it plays in our lives?

In Turkey in referring to a break we say "tea break". So tea has been very much embedded in culture and a way of socializing

"Just my cup of tea"- an expression meaning 'exactly to one's taste'. There are myriad ways to take tea, shaped by individual preferences, culture and heritage.

**Do your tea preferences reflect
a sense of identity?**

I PREFER TO USE
HERBS THAT
GROW IN SLOVAKIA
& EASTERN EUROPE
TO EMBRACE MY
CULTURE & PRO-
MOTE THE MEDICINAL
PROPERTIES OF
THESE PLANTS.

KATARINA

China is the world's biggest tea producer, accounting for almost half the world's tea production. "Not for all the tea in China" is an expression meaning 'not at any cost', and referring to the vast quantity of tea produced in China, and the potential wealth available through its sale.

What is the human cost of 'all the tea in China'?

In a global value of tea chain, workers always get the least of the value created.

So the human cost is exploitation of Chinese labor, I think.



FILMIC EXCHANGES WITH TEA: A PHOTOCHEMICAL RITUAL

kim knowles + ruth hogg + aim king

These images are film stills from *Tea* by Kim Knowles, Ruth Hogg and Aim King. This short film documented a healing tea ceremony enacted on the Ceredigion Bay sea shore. It was shot on 16mm film and then hand-processed at Labordy Ffilm Aber using the tea from the ceremony and rosemary and heather from Aberystwyth University campus. These images are from the digital scan of the film.

The tea recipe :

Hibiscus - *good for vitamin c,*

Cardamom - *calming for the digestion, carminative;*

Calendula (marigold) - *healing for cuts, mood enhancing, improves eyesight, soothing;*

Gorse - *uplifting, protective, antidepressant, fosters independence and a sense of community, good for communication;*

Star anise - *cleansing;*

Liquorice - *hormone balancer, good for sore throats;*

Gingko - *increases circulation, improves brain power, memory, skin;*

Rose buds - *soothing, heart medicine, balances digestion.*

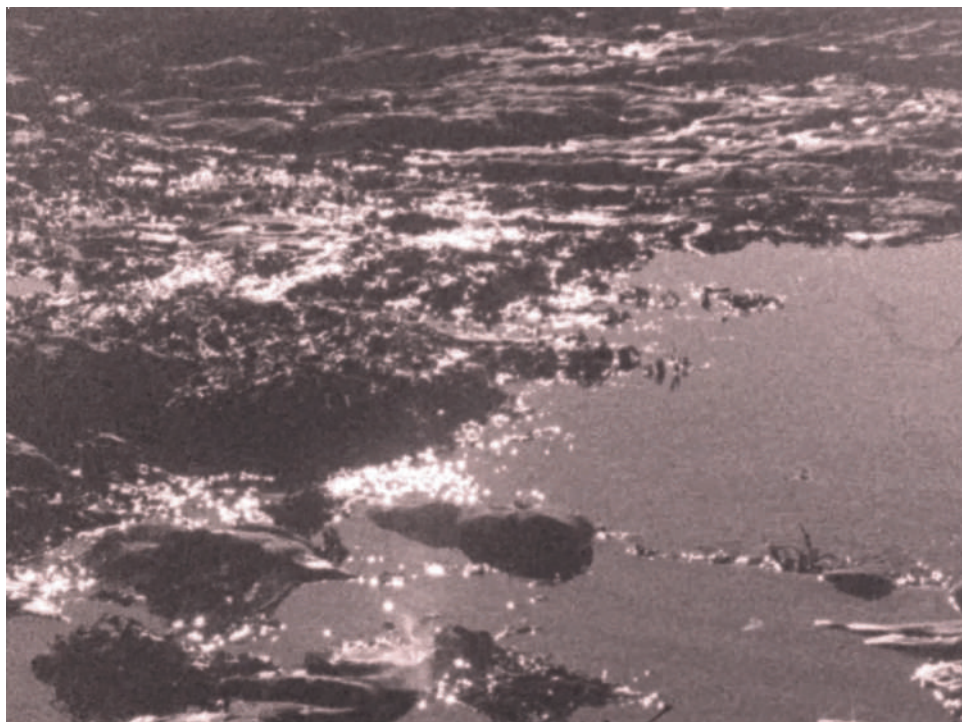
With tinctures of:

Tulsi (Holy Basil) - *clarity of mind and good digestion;*

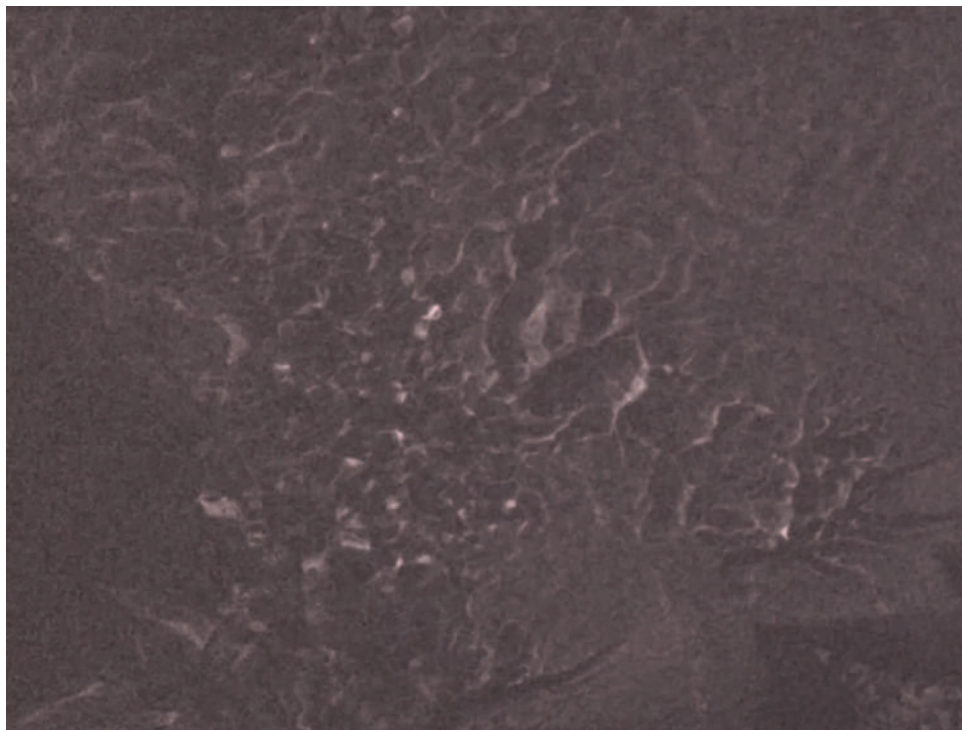
Ashwagandha - *stress relief and immunomodulation;*

Gotu Cola - *mood enhancement and longevity.*

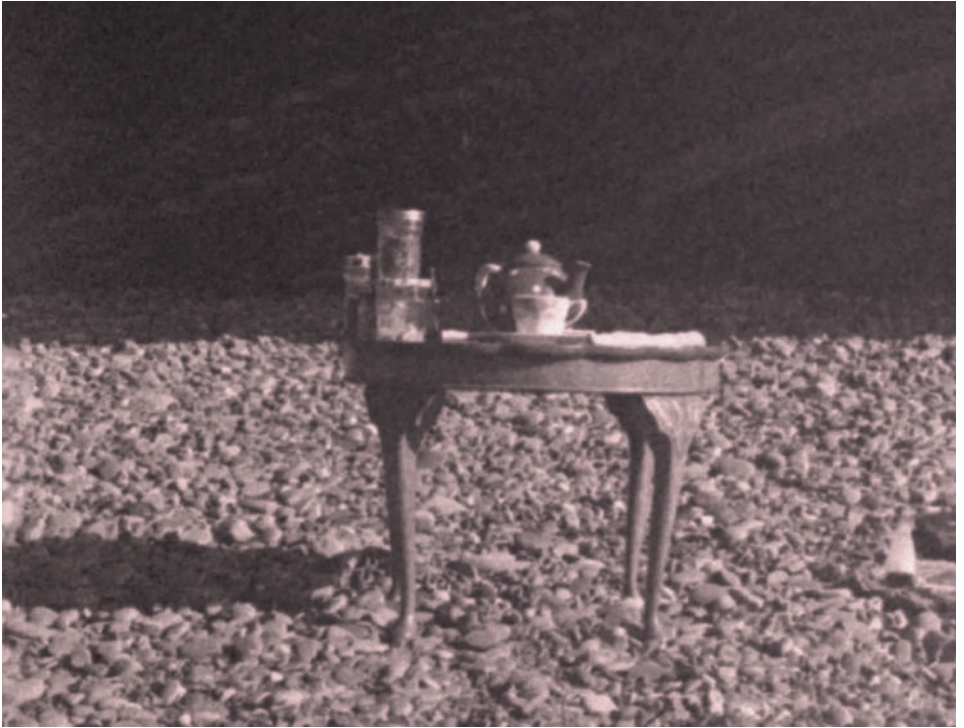
Film: <https://www.youtube.com/watch?v=jncnmraiPTs>



"Welcome air, welcome earth, welcome fire, welcome water, welcome spirit."



"Can you see the clapotis now?"



"How are you, how are you, how are you feeling?" "Rocky."



"A mixture of energies that are trying to find themselves..."



"Giving oneself permission to rest and stop is important, isn't it?"



"That is the most divine tea."

"Tastes good, doesn't it?"



*“Thank you Spirit, and the element of Water, thank you for joining us
in this healing ritual, and the element of Fire, and the element of Earth,
and the element of Air. Hail and farewell.”*



*CHỊ (YOU, ELDER SISTER) NGÃ (FALL) EM (I,
ME, YOUNGER SIBLING) NÂNG (LIFT)*

cietisoo nguyen & leonora peace

With the presence of the following objects/ materials:
mother's dress, mother's dress replica, tea & bowl
(Vietnam), hessian mat.

The performance is accompanied by the following
poem, written simultaneously by both artists (in this
specific format):

*One enters, One waits.
The bottles with no lids,
The dry without water.
Then joins, and so does water.
Awaken, Hands meet*

The performance referenced a practice unique to Vietnam,
where tea is appreciated as a daily cleansing remedy to
dispel the lingering malodour of fish from one's hands
after a meal or culinary endeavours.





In the centre of the humble square stage, crafted to resemble the homely sedge mat found in most Vietnamese families, saw a bamboo bowl, within which the authentic tea from Thai Nguyen region was placed.

Both artists were adorned in attires that held profound personal significance. Nguyen donned a faithful replica of his late mother's wedding *áo dài* - Vietnamese traditional dress. Symmetrically, Peace graced the stage in their mother's original wedding gown. Each entered the scene at different times, carrying a water vessel, one hot and the other cold, which they eventually poured into the bowl to awaken their tea. Together, they embodied the deepest longing inherent in every individual: to share, tenderly care for, and nurture one another, transcending the confines of physicality and culture.

In that ordinary bowl of tea, they joined hands, and cleansed each other.





SAY WHEN

paul greenleaf

Say When is inspired by memories of the artist's grandmother explaining how reading tealeaves gives insights about everyday concerns. In the film tea leaf reading or 'tasseography' opens up narratives set around an area of the Kent coast; underwater sound recordings at the site of obsolete cross-channel telegraph cables, memorial benches along the promenade and prophetic graffiti on the sea wall. The film reflects on post-Brexit loss of connections to Europe alongside personal grief and heralds a future demise of fast-fashion retailer Primark when mysterious tunnels were found underneath the shop. Beached ruins of the retail outlet emulate the Statue of Liberty in the film *Planet of the Apes* and stand as a critique of the present from the perspective of an imagined future.

Through the series of 'readings' cinematic representations blend together to form a disjointed experience that emulates the artist's own thought processes where disparate personal and collective cultural issues are juxtaposed and new associations formed. The film utilises manipulated video, hydrophone recordings, macro photography and 3D scanning to forensically examine the tealeaves and investigate the relationship between technology and the paranormal. Exploring psychogeographic aspects of the landscape the film illustrates a destabilisation of time by blending history, observations of contemporary life and premonitions of the future, channelling images and sound through the fractured lens of memory and media. The expression 'say when' is used to express enough, to stop pouring. The phrase is tacitly implied towards the socio-political themes in the film and to question the timing of the visions.

Film: www.vimeo.com/paulgreenleaf/saywhen





*SPECULATIVE TEA RITUALS
IN TIMES OF CLIMATE INSTABILITY*

katy connor

HydroPoetics is an ongoing artist research project that explores speculative futures through hydroponics, as a strategy for growing in times of climate instability. Hydroponics is the technology of growing plants in a nutrient-rich water solution, without the use of soil. The work addresses the scientific principles of hydroponics, through an expanded, open and imaginative frame; considering the materiality of this technological apparatus and the multiple contexts and systems in which it is embedded.

Artist Katy Connor brings these technological set-ups into an arts context: considering such practices as time-based, material and reciprocal relations with plants (as more-than-human species) through bringing practices of growing medicinal herbs, wildflowers, fruit and food in hydroponic systems to her studio at Spike Island, a former tea-packing factory in Bristol.

Alongside a specific focus on ecology and practices of care, *HydroPoetics* considers narratives around hydroponics, particularly its proposition as technological solution for solving the climate crisis. It also challenges our normative instrumental approach towards plants, and their use-value as 'crop'. By placing attention upon the very materials that come together to make up these systems - entanglements of plastics, consumer electronics, petrochemical fertilisers - as well as the fecund and lively plants inhabiting these systems, *HydroPoetics* makes space for shared curiosity and potential strategies, as we look out onto a soilless future.



There are a number of ways that *HydroPoetics* does this:

- through ongoing experiments using biodegradable substrates
- experiments in Bokashi composting, to generate nutrients for the plants - rather than reliance upon petrochemical fertilisers
- sowing seeds and propagating plants in alignment with a lunar cycle, which links with tidal waters of the larger systems, and brings biodynamic practices into a hyper technological milieu
- growing wildflowers in systems technologically designed and engineered purely for growing food crops
- developing community growing projects, as a means of generating hopeful and generous food futures in Bristol
- through ongoing collaborations with artists and academics
- developing forms of tea ceremony - as ways to ritualise and honour the caretaking properties and agency of the herbs, as plants grown in such systems.









WAS THERE ANY TEA IN THE POT?

dr. zsuzsanna szegedy-maszák

By posing the question *Was there any tea in the pot?*, I attempt to examine what kind of agreement existed between the photographer, the photographed, and the subsequent viewers of the photograph. Why is it that we can, with almost total certainty, determine when looking at a tea drinking scene whether there was or wasn't any tea in the pot? And if we know perfectly well that there was not, what lies behind our willingness to play along? Especially in the past two decades, photo historians have emphasized that theater and stagecraft were almost as decisive role models for early photography as painting.¹ If this is so, what were the stories behind these enactments of tea drinking?

In 2023, the Hungarian National Museum acquired two photographs that depict a small group of people drinking tea outdoors. One was taken in 1891 in a small settlement called Beladice (today Slovakia, formerly Bélád, Austro-Hungarian Empire), and the second image was taken in 1907 in Velikij Bereznij (today Ukraine, formerly Nagyberezna, Austro-Hungarian Empire). The two images show vastly different approaches to photography. Their makers had different relationships with their models, and this no doubt also suggests a difference in the functions that the photographs in question were to have. The difference in the believability or plausibility of the scenes' impromptu nature might lead us to associate the earlier image with family snapshot photography – which at this point, however,

¹Examples include Pauli, Lori: *Acting the Part. Photography As Theatre*, Merrell Publishers Limited, 2006 and Robrback, John: *Acting Out: Cabinet Cards and the Making of Modern Photography*, University of California Press, 2020.

was not nearly as widespread as it would later become –, and the later image with staged photography.

I argue that the role of the tea drinking scene, whether real or fictional, in both cases served to record for those depicted an occasion of social togetherness and social entertainment. Tea at this time was a fundamentally social drink, and these photographs suggest that tea drinking was a symbol of socializing. I propose that taking a picture is also a social act, and once we examine the latter image more deeply, we may conclude that its real subject matter is actually more about sharing a photographic experience than about drinking tea together.

The photograph from 1907 depicts three young women seemingly engaged in a conversation while sharing a cup of tea. The image contains elements of ‘believability’: the participants, facing one another, are sitting around a small table. But the image also contains clues that reveal the fictional nature of the scene. Several elements suggest an almost open indifference to any call to deceive the viewer. The cloth haphazardly draped in the background does little to cover the wooden fence in front of which the photographer set up the shallow stage: the women tilt toward the center so as to all be in front of the decorative cloth, but no subsequent cropping hid the actual background of the fence. The drapery itself shows signs of having just been unfolded, the creases revealing how, together with other props used by itinerant photographers, it is usually folded up and packed away. The indoor furniture the women are sitting on is placed on a dirt ground with pebbles and rocks. These clues are typical of setups used by itinerant photographers, who often worked in tents in fairgrounds and vacation spots as well as larger markets held on special occasions in villages and small towns where there would not be a sufficient amount of regular business to operate a permanent photo

studio. The photograph has a strong posed quality. The sitters' gestures and poses all seem to have been carefully choreographed. One appears to be putting sugar in her cup, the second is just taking her cup in hand, while the third appears to be about to take a sip of tea. This indifference to any insistence on the illusion of spontaneity suggests that both the models and the viewers of the photograph are perfectly aware of and comfortable with the choreographed quality of the composition. In fact, I would even suggest that they embrace this quality.

An English cabinet card from 1882 shows the same kind of choreography but in a studio setting. Each woman is enacting a different gesture, as if showing the chronological stages of tea drinking.² One could argue that a mid-twentieth-century equivalent of this image would be a sequence of images, by then possible with technological advancements in photography.³

During the carte-de-visite fad of the 1860s and 1870s, portrait studio photographers often boasted of their ability to merge 2D elements (such as painted backdrops) with 3D elements (the models themselves as well as physical objects placed around the model) into one scene. A few decades later, instead of contributing to the creation of a convincing illusion and trompe-l'oeil-like quality, unrealistic background depictions and cutout props painted in a naive style became popular both in fairground and studio photography. These setups did not strain to convince the beholder either of a fictional activity or a fictional location. Such props reflected the mood of leisure and called attention to the act of photographing. An example of this approach to photography is an image which depicts a

²*Four Women in a Tea Drinking Scene, John Garratt, 1882, Collection of the Historical Photo Department, Hungarian National Museum, inv. TF V 2024.54.1.*

³*An example of this is an image sequence by Tamás Konok showing a woman pouring tea, placing a sugar cube in her cup, swirling it around with a spoon and finally, sitting down to drink the cup of tea. Image sequence, negative, c. mid-20th century, Hungarian National Museum*

scene recorded in a Budapest studio showing two small girls pretending to row a boat, signified by a two-dimensional boat-shaped screen.⁴ Here, the painted backdrop shows a humble peasant house, as if suggesting that the children are venturing out on a lake somewhere in the countryside, far from the metropolis of Budapest. Rowing was less a form of functional transportation and more an example of a pastime that was one of the privileges of the more affluent classes. The enactment of a pastime, whether rowing or tea drinking, suggests that the participants belong to a certain social class, much as illusionistically painted backgrounds in the 1860s often suggested a wealthier social standing than what one might expect from a member of the urban middle class. The tea drinking scene from 1907 is related to this approach to photography.

The photograph from 1891 shows a vastly different photographic approach, and part of this difference is implied by its context, which is provided by the album that contains the photograph. In this compilation, we find images of the happy life of the Szent-Ivány family. Instead of depictions of outstanding life events, we find images of the leisurely everyday of an affluent family who enjoys times of togetherness: conversing, playing cards, dancing to music by Roma musicians, dressing up in somewhat bizarre costumes, playing tennis, and drinking tea. All signs suggest that these images were taken by a member of the family who was always on site, so to say. The small settlement where this mansion was located was too small to have regularly seen an itinerant photographer, much less one with a permanent studio. That does not mean, of course, that this image was not choreographed. We can almost hear the instructions of the photographer telling the participants to pose and look

⁴*Two small girls enacting a rowing scene, Konrád Mayer, c. 1900. Collection of the Historical Photo Department, Hungarian National Museum, inv. TFME IA 2024.1.1.*

in a certain direction. He or she was presumably using large dry collodion negatives, as one can conclude, given that even decidedly indoor activities are enacted outdoors and that the slowness of the process, compared with wet collodion plates, results in sometimes blurred figures who moved too quickly for the exposure time. For this reason, the photographer undoubtedly instructed everyone to remain still, even while pretending to talk, to turn the letter the father is reading, and to pour tea. Despite this choreography, the scene appears believable: the furniture is outdoor furniture and the participants are presumably really having tea.

I have argued that the poses, the drapery, and the indoor furniture call attention to the performative nature of the scene in the image of the three young women from 1907. The display of a pile of photographs on the bottom shelf of the small table adds another layer to this interpretation, suggesting that the content of the image is the act or practice of making photographs, which, done in one's leisure time, was just as much a form of recreation as meeting up for tea would have been. Photographers would often include their previously created products in compositions done on commission as a kind of advertisement, but the pile of photographs here does not appear as an advertisement, but as part of the scene and a way to call attention to a specific practice or act: the event that this photograph records is the making of the photograph itself. In simple art historical terms, the subject matter is drinking tea, the content is photography.

When looking at these images, one cannot avoid taking societal factors into consideration. The Szent-Ivány family was wealthy and influential. Around this time, they were buying additional lands, renovating their various mansions, and acquiring expensive artworks for their growing art collection. In all likelihood, they had an abundant amount of free time on their hands. For members of this social strata, visiting nearby friends and

family was a daily activity. Conversely, the three anonymous women in the later image are not having tea at someone's home. They were probably professional working women who had significantly less leisure time and thus fewer occasions to socialize. Having tea together or having their pictures taken were special occasions.

In the mid-nineteenth century, tea drinking in the Austro-Hungarian Empire was still a privilege of the wealthy, but slowly becoming popular among intellectuals, specifically anglophile intellectuals, who looked to England as a role model for everything, from innovations in industry and agriculture to liberal social ideas and fashions in clothing, as well as customs around eating and drinking. English customs were popularized by Hungarians who visited the British Isles as well as by a few British citizens who settled in Hungary.⁵ Tea drinking quickly grew in popularity and by the end of the century, it had become a widespread daily ritual among middle class professionals. An article from 1893 begins with the English words "Five o'clock tea" and continues with a description of how this English custom had become widely popular in Hungary. The author claims that while her family is conservative and prefers national customs, they nevertheless embrace the English custom of tea drinking, as it is relatively inexpensive and requires less time investment.⁶ Tea drinking was even proposed as a good alternative to alcohol and was often served at charity events. Hungarian porcelain factories began manufacturing tea sets of various qualities, creating designs with typical Hungarian motifs and even making teacups from earthenware, which suggests that the less affluent classes were also enjoying tea by this time.⁷

⁵The teapot of Adam Clark, who oversaw the construction of the first permanent bridge between the then still separate cities of Buda and Pest, is now housed in the collection of the Budapest History Museum. inv. 76.98.

⁶Dr. Szabóné Illésy, *Piraska: Five o'clock tea*, *Girls' Magazine (Lányok Lapja)*, April 1893 (vol. XIX. no. 13), 205

⁷Within the collections of the Hungarian National Museum there are several examples of porcelain tea sets from the last decades of the 19th century which have photographic images on them

While the three women in the 1907 photograph went during their free time to have their pictures taken together as a social activity, for the Szent-Ivány family, photography was another hobby they pursued, alongside horseback riding or tennis. In the last decades of the nineteenth century, proportionally, there was a high number of aristocrats among amateur photographers in the Austro-Hungarian Empire, partly because photography was still a relatively expensive hobby.⁸

The three women enacting a scene of tea drinking offers an example of a type of photographic practice which, while it distanced itself from the goal of creating a convincing illusion of a fictitious scene (as typified by studio photographers of the previous decades), also avoided imitating the spontaneous quality of contemporaneous snapshot photography, which by this time had become technologically possible and was on the cusp of becoming increasingly available to the public at large. Instead, this photographic practice used various tools to draw attention to the act of taking a photograph, thereby implying mutual understanding among photographer, the photographed, and the viewer that what we are looking at is the result of a dramaturgical event performed for the sake of a photograph. As a preconceived (albeit formulaic) performative act, this image depicts a jovial group and thereby constitutes a form of social entertainment. One assumes that the three women, who met up at a location of leisure and entertainment, did, before or after this image was taken, also enjoy a good cup of tea.



⁸The images in the Szent-Ivány album are contact prints made from large glass negatives. Taking these photographs would have required a large, relatively expensive camera. On the prevalence of photography as a hobby among the more affluent classes, see Kincses, Károly: *Fenséges amatőrök*



SPILL THE TEA

lydia dique + chelsie coates

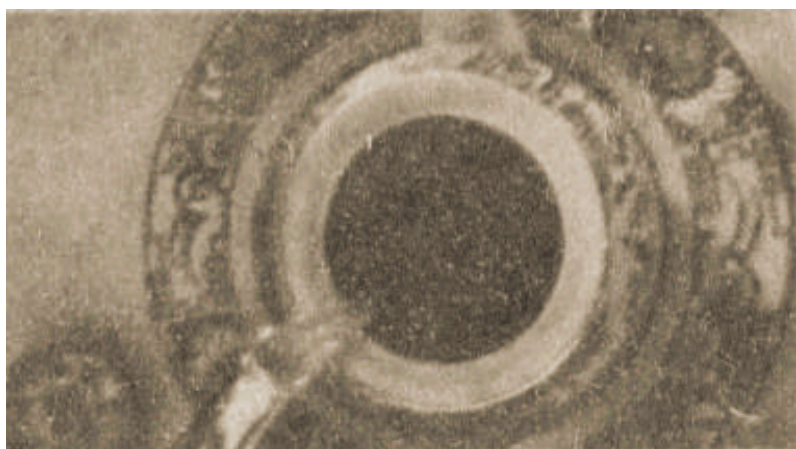
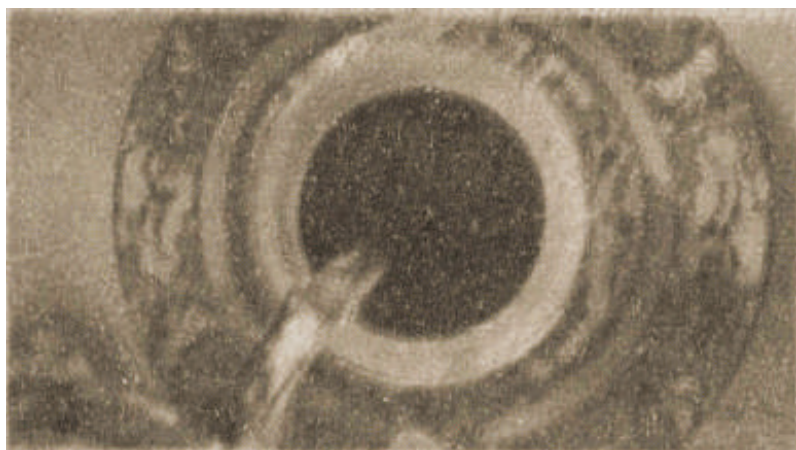
Spill the Tea is the outcome from a staged conversation and tea ritual between *Chelsie Coates* and *Lydia Dique*, where the artists shared a pot of loose leaf tea using Coates' family's tea set. Discussion followed around what tea means to both artists in regard to their personal and cultural histories relating to (Neo) colonialism, the opium wars, feminism and the diasporic experience.

The sharing of the tea created an arena to explore the conflict in each of the artists' mixed heritages and found parallels in the tea trade. They explored how rituals carry across oceans and generations to exist as a fragment in diasporic identity.

The tea drank and the documentation from the ceremony was then taken by each artist to be used as material. Dique has created a looping, tea-toned cyanotype animation of the footage from the performance to reflect on the continuous ritual and flow of tea. Drawing links between ceremony, the process of brewing and tea's movement as a commodity, along the production line. Coates has used the tablecloth as a canvas to print a responsive poem to their conversation using tea infused inks.











SPILLED MILK

claire undy

A lenticular print consists of an image, sliced into two or more parts, which when placed behind a lenticular lens can appear to change when the viewer moves before it. This allows binary possibilities to appear simultaneously - a momentary possibility may be done and undone infinitely. 'Spilled Milk' is an expression that refers to things that are in the past and no longer worth concern. Up-ending the 'British' cup of tea felt like a challenging proposition in response to some of the questions raised by the Horniman exhibition, reflecting on the value of readdressing issues from the past in the present day.

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UNTITLED

maia conran + cerys roberts

Inspired by The Horniman's accessibility across generations and their shared enjoyment of its collections, *Maia Conran* and her daughter *Cerys Roberts* took part in a process of collaborative play to build structures from tea bags.

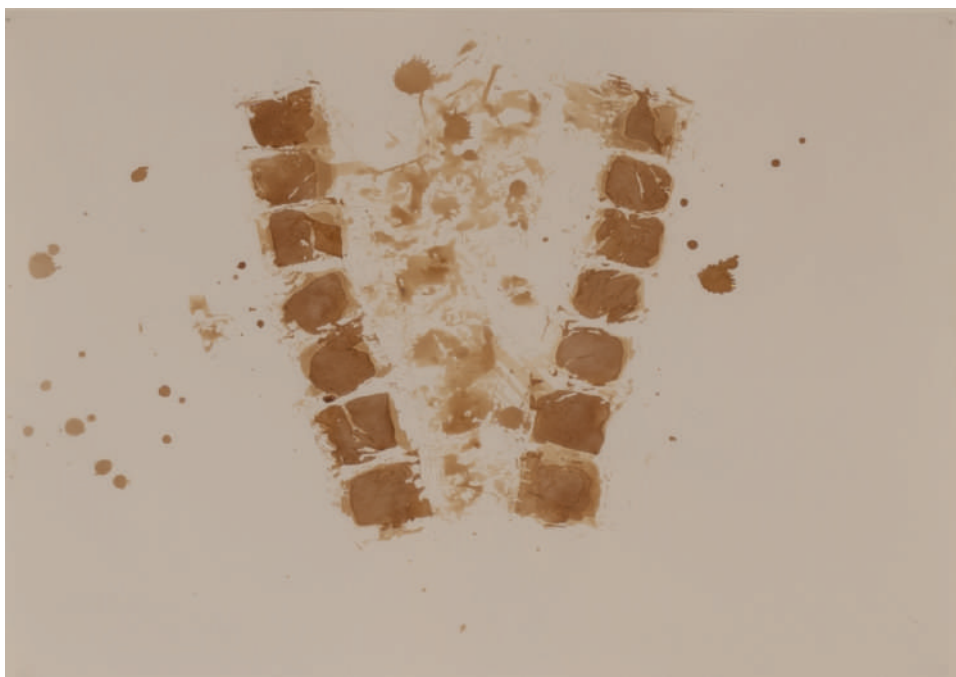
The artists shared process produces two forms of image. Black and white photographs of the structures the films of which were processed using black tea, and prints formed by the residue left from the constructions of wet tea bags on cartridge paper which was placed beneath them as they were built. Reflecting upon tea as material and process, the tea bag structures and their schematic imprints reference military formations and the violent history of the tea trade.

Drawing in the artists' family histories which have multiple relationships to colonial and imperial context in Wales, England, India, and Trinidad. These artworks and their collaborative process of production raise questions of ownership and responsibility.

Left: Untitled (Post) 2023, fiber based black and white photographic print



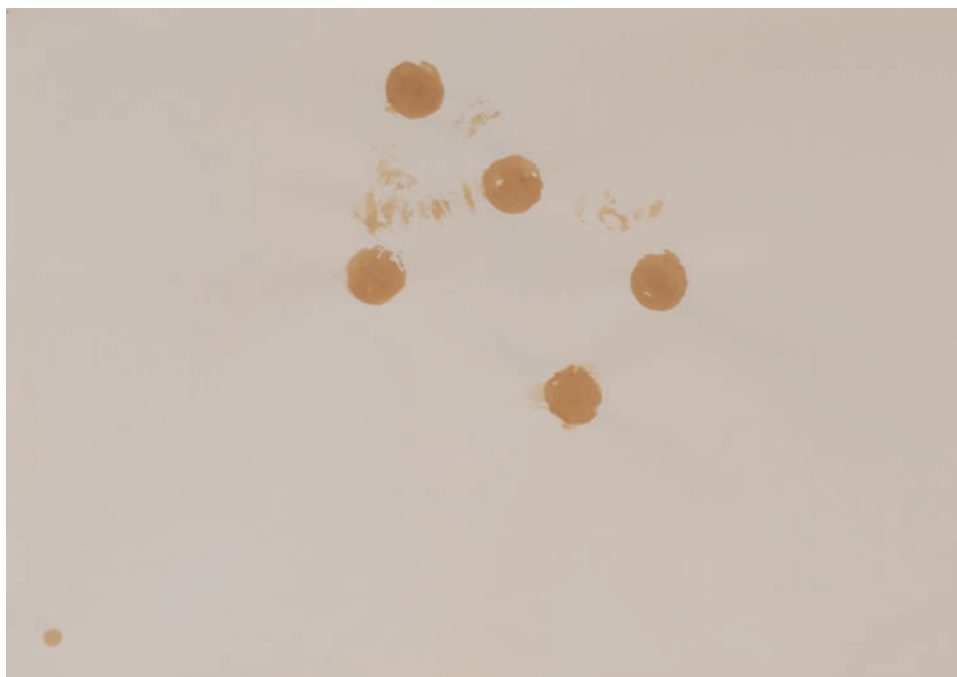
Untitled (Bunker 1) 2023, tea on cartridge paper



Untitled (Kettle) 2023, tea on cartridge paper



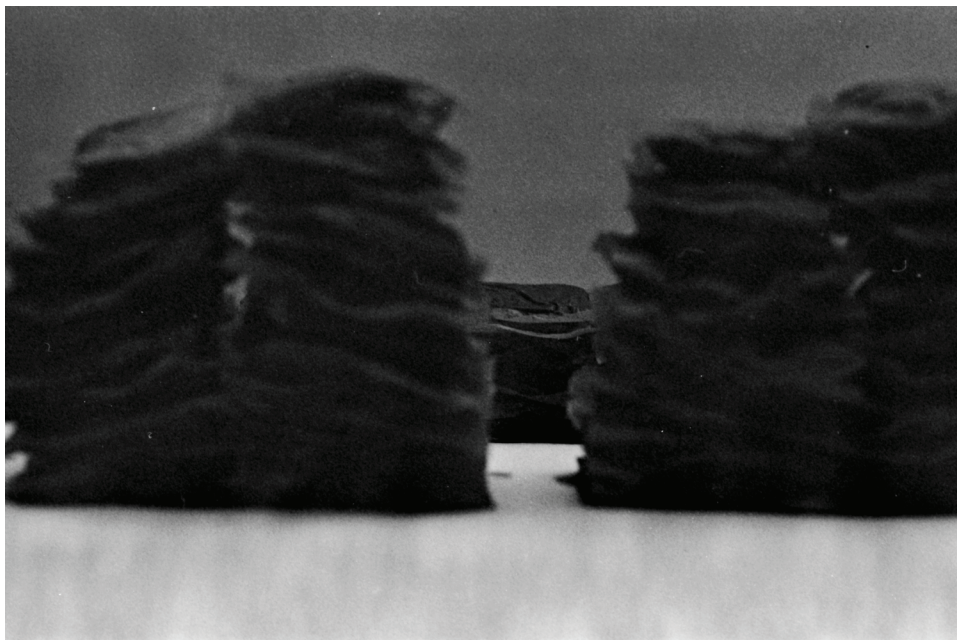
Untitled (Bunker 2) 2023, tea on cartridge paper



Untitled (Vanguard) 2023, tea on cartridge paper



Untitled (Post) 2023, tea on cartridge paper



Untitled (Bunker 1) 2023, fiber based black and white photographic print





TEA TONING WORKSHOP

melanie king

Tea Toning Process:

1. Steep 6 tea bags per 1 litres
of hot water for 1-2 hours.
2. Soak the cyanotype in 20g soda
crystals dissolved in 1 litre of water for
5-10 seconds.
3. Place the cyanotype in in the tea
until the desired shade is achieved.
4. Rinse in water.



BLACK TEA DEVELOPER WORKSHOP

lydia dique + josef konczak

Black tea developer 600ml

12 teabags

60g soda crystals

12g ascorbic acid

Stop - water with a squeeze of lemon juice 600ml

fix - Ecofix 600ml

Steep teabags in enough boiling water to submerge for 2 hours

Load film into spirals and tanks

Squeeze out tea bags

Mix in soda crystals first, until fully combined,
before adding the ascorbic acid

Top up water to 600mls at 19.5°C

Presoak film in the tank in water for 5 minutes
to help remove the anti-halation layer

Pour in the developer and agitate for 30 seconds

Leave to sit and develop for 28mins

Pour out

Pour in stop, agitate for 30 seconds

Pour out

Pour in fix

Agitate for 30 seconds and then for 10 seconds every minute

Wash the film







DIVOŽIENKA HERBAL TEAS

katarína čačíková

Katarína Čačíková, the founder of Divožienka Herbal Teas, is an artist and herbalist. She runs her small herbal tea business from her art studio in London. The word 'divožienka' means 'a wild woman' in Slovak. Since she was a small girl in Slovakia, the women in her family have been teaching her about the medicinal properties of plants. Today Katarína makes teas that soothe the body and the mind. Her art practice is centered around plants and the natural world.

Heart Opener Blend is a lightly caffeinated tea intended to be drunk in company as a cup of comfort during conversation. The black tea has both soothing and energising properties. Including it with hibiscus and rose provides nutrients we would not regularly get from a cup of black tea.

Recipe:

Black Vanilla tea, Assam, Hibiscus and Rose petals.

It is advised to use 3 teaspoons per 500ml pot and steep for 5-10 minutes.

Warming Spice Blend is naturally decaffeinated and has two main uses: The first is to warm up the body and get the blood flowing thanks to a blend of cinnamon and cloves, the second and main purpose is digestive. Herbs like marshmallow leaf, fennel and burdock root support the digestive system and work to assist various ailments connected to the digestive tract.

Recipe:

Marshmallow leaf, Fennel, Burdock root, Ginger, Cinnamon, Cloves and Chilli.

It is advised to use 3 teaspoons per 500ml pot and steep for 10-20 minutes.



LAPSANG SOUCHONG TEA LEAF

john whapham

Lapsang Souchong Tea is one of the high mountain teas in China, originating from tea plantations in high-altitude regions in Wuyi Mountains, Fujian Province. It holds a profound significance in Chinese tea tradition. For centuries, the cultivation and production techniques of Lapsang Souchong Tea have been meticulously passed down through generations, embodying a rich cultural heritage. Tea drinking is deeply intertwined with ceremonies and social gatherings, serving as a symbol of respect, hospitality and harmony.

The image presented is part of a series of Lumen studies, created through direct contact with silver nitrate photographic paper without any chemical intervention. The colors captured in these studies are a direct result of the tea plant's potency and the quality of light that illuminates it.





CAVE PAINTING

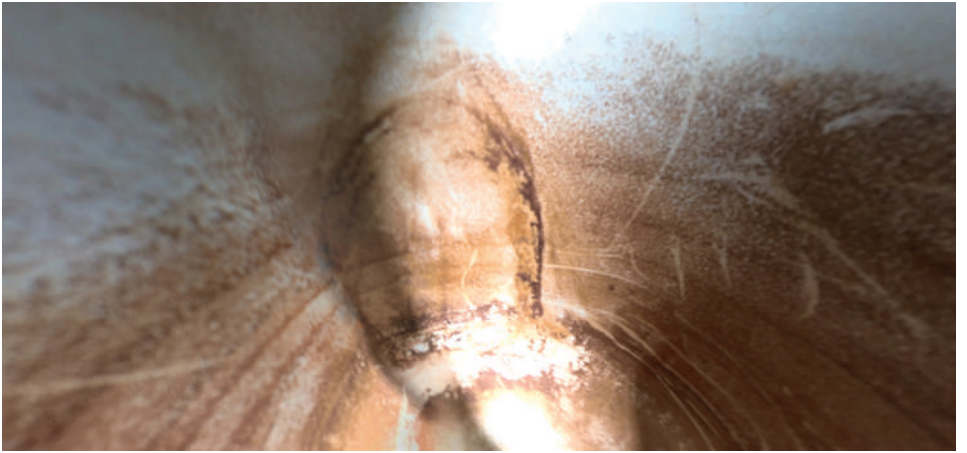
kai fung dennis ngan

Ngan's work for The *Tea's Times* project connects colonial history and the present, making links between significant events and personal narratives. Comprising of a series of cyanotypes and the imprints of tea stain residue.

The three cyanotype prints are of opium poppies that were brought from India by the East India Company as specimens in the 19th century. One of the prints was toned with *Oxford Breakfast Tea* brought from Hong Kong. The "British" tea is blended with a modified recipe to adapt to the taste of Hongkongers. Another print was toned with green tea made by the new East India Company, which is now owned by an Indian entrepreneur.

The cyanotypes encapsulate the history of tea trade and its dire consequences: from tea to opium and the fate of Hong Kong and its people. The cyanotype, being one of the oldest photographic printing processes, was introduced by astronomer and chemist John Herschel in 1842, the same year in which Hong Kong Island became a British colony after the First Opium War.

Further work is made from tea stain residue on the wall of a mug. It has multiple forms: It is printed on canvas, displayed in a cabinet in the mug and as a projection of the mug's 360-degree image. These are artifacts that illustrate a history of tea drinking. Viewers are invited to enter a cave of sedimentation of taste, conversations and moments.







HOW DO YOU TAKE YOUR TEA?

natascha ng + disha kulkarni

In their book *The Time of Tea*, Pasqualini and Suet highlight tea's unique global and ritual significance, noting its role in fostering comfort and facilitating connections across different cultures. Over the years, warm beverages have become cherished symbols of hospitality, providing solace and serving as catalysts for meaningful connections between people.

Tea serves as an interesting tool for opening up discussions on values and ethics, particularly in the context of settlement and migration. Introducing tea centred cultural and daily practices allows for a safe space for engagement and dialogue.

Fiona Hackney's research delves into the transformative potential of craft in mediating connections between individuals and communities. She proposes that crafting practices facilitate communication and mutual understanding. Similarly, David Gauntlett in 'Making Is Connecting', underscores the significant role of crafting as a medium that fosters intrinsic satisfaction from creation and also enhances a sense of vitality and deep engagement with broader intellectual and communal spheres. This engagement helps individuals perceive themselves as active contributors to a cultural community with a shared history and collective future. In this framework, clay as a medium is presented as an exemplary craft material, valued for its versatility and fundamental role in introducing the crafting practice.





Anticipating a future of mass migration, *How do you take your tea?* is a clay-based workshop that aims to understand the mental health implications of solastalgia and develop tools for resilience strategies. We ran five *How do you take your tea?* workshops, across four different locations in Southwark, with 60 participants from different cultural backgrounds and different languages spoken at home.

The workshop sessions followed a structured and engaging format. Participants were invited to reflect on their inherited daily practices over a cup of tea and used hand-building clay techniques to create their own tea vessels. The workshop captured the value of a safe space that's inclusive and allowed for conversations to flow.

Conversation 1

Through reflective storytelling on traditions and memories of 'home', the experiential nature of the workshop acted as a tool enabling participants to identify feelings of solastalgia.

"The workshop gave the space to connect with others' feelings about home"

Conversation 2

The hands-on experience sparked conversations exploring themes of home, belonging and individual identity, with participants sharing personal narratives, reflecting on their cultural backgrounds and their search for a sense of belonging. These exchanges helped form connections, fostered unity and personal growth within the community.

"The workshop brought the group together and allowed us to talk about things we might not have done during our sessions." - Participant

Conversation 3

During group discussions, participants shared practices and explored the meaning of sanctuary, fostering unity and community cohesion in a profound way.

“The rhythm of the session meant some of the group could quietly create while others bonded over where they lived or grew up, sharing things about their cultures.”

As an integral part of the workshops, each session concluded with a reflective sharing circle.

The workshops provided a unique opportunity for participants to explore home and sanctuary through clay, conversations and shared crafting experiences. Additionally, the introduction of cultural and daily practices served as a way to put forward questions of values and ethics within discourses around settlement and migration. Overall, these workshops fostered engagement, self-expression and connection among participants.



BIOGRAPHIES OF PARTICIPANTS

Mervyn Arthur works mostly with photography and both found and constructed objects. His practice explores the transformative capabilities of the photographic process. Mervyn has exhibited in selected group shows internationally including SOLAS Photographic Prize at the Museum of Photography Ireland, 2015 and Scope: new photographic practices in Beijing, China, 2011. His work was published in *Philosophy of Photography* in 2012 and in *SOURCE* in 2015 and 2008. Mervyn has lectured in fine art photography at Camberwell College of Arts, UAL since 1997 and led workshops at CAFA in Beijing (2017), Yarat in Baku (2013).
mervynarthur.com | *@mervyn.arthur*

Rod Bantjes is a Senior Research Professor at St. Francis Xavier University, Nova Scotia, Canada. He is author of two books and numerous journal articles on environmental social movements and state formation. He is currently applying his research on media archaeology to understanding changing conceptions of space, perception and epistemology. His recent work has been published in *The History of Ideas*, *Art History*, *History of Photography*, *Technology and Culture*, *Early Popular Visual Culture*, and the *International Journal of Film and Media Arts*.

Charlotte Bruns is a postdoctoral researcher and lecturer at the School of History, Culture and Communication, Erasmus University Rotterdam. Her research activities focus on visual sociology, qualitative image analysis and the theory and history of visual media, especially photography. She received her Ph.D. at the Faculty of Philosophy from

Chemnitz University of Technology. Her recent research has been recognized with the Thinking Photography Research Award by The Deutsche Börse Photography Foundation and the Deutsche Gesellschaft für Photographie (DGPh).

Katarína Čáčiková the founder of Divožienka. As an artist and a herbalist, she runs a small herbal tea business from her art studio in London. The word 'divožienka' means 'a wild woman' in Slovak. Since she was a small girl in Slovakia, the women in her family have been teaching her about the healing powers of plants and today she makes teas that soothe the belly and bring you comfort on a cold evening.

www.etsy.com/shop/divozienkaherbalteas/?etsrc=sdt

Sophia Chéfalo's work is an exploration of the unseen components within images and their influence on our perception of time and truth. She employs a distinctive blend of historical and critical ethnographic investigative methods, pushing the boundaries of traditional photography. After graduating from Camberwell College of Arts, UAL with a Bachelor of Arts with First Class Honors in Fine Art Photography, she continues to pursue her Master of Science in Art, Culture, and Technology at the Massachusetts Institute of Technology.

sophiachefalo.com

Shengyu Chen (b.1999) is a Chinese artist based in London. His practice is rooted in specific historical images, news events and places, searching for contradictions and commonalities across cultures, using metaphor and substitution to string together multiple symbols and question what is hidden in reality.

[@bugaoming](#)

Chelsie Coates (b. Cambridge, UK) is a multidisciplinary artist and practitioner based in South London, UK. Her intersecting use of materials and display methods mirror the intersectionality of her identity and exploration into individual diasporic experience, usually underpinned by original text works. Themes and motifs from previous works are reimagined using varying mediums, often referencing archival family items, memories, and moments.

www.chelsiecoates.com | @chelsiecoatesart

Katy Connor is a visual artist and creative producer. Her interdisciplinary projects explore the rich relationships between embodiment and technologies. Katy is resident Artist at Watershed Pervasive Media Studio and Honorary Research Associate at the University of Bristol. Her studio is at Spike Island Bristol.

katyconnor.net | @katyconnor

Maia Conran is Course Leader of Fine Art Photography at Camberwell College of Arts, UAL. She is the recipient of the Museum Arts Fellowship from UAL and the Horniman. Her research interrogates the structural forms of film and photography distribution and how artworks can challenge the foundational politics of lens-based production through its infrastructures. Residencies and fellowships support her engagement with space, place and institutional structures.

maiaconran.com | @maiaconran

Lydia Dique uses analogue and darkroom processes to explore material ideas as part of an expanded conceptual practice. In her most recently exhibited work this meant using the unstable nature of the photograph as an analogy for British cultural amnesia towards colonialism, specifically in India. This was one piece of a research project rooted

in her Anglo Indian heritage that explored different approaches and philosophies towards truth in the 'post-colonial' era.

Paul Greenleaf was awarded a doctorate in fine art at University of East London, he previously studied post-graduate photography at Central St Martins. His work has been shown at The Photographers' Gallery, Midlands Art Centre and Hestercombe Gallery amongst other places.
paulgreenleaf.co.uk | @paulgreenleaf

Joy Gregory is a British artist, born of Jamaican parents. She studied at Manchester Polytechnic followed by an MA at the RCA. Throughout her career she has explored photography as a medium, from the sensitivity of colour to her unique applications of 19th century printing techniques. Her practice is often referencing issues of gender and race. Joy has worked and exhibited widely both in the UK and internationally participating in numerous biennials and festivals. Her work is featured in both private and public collections including the Victoria & Albert Museum, UK Government Art Collection, Institute of Modern Art and Yale University.

Ruth Hogg is a multi-disciplinary artist using photographic installation, found objects, film, performance, poetry, sound, drawing, and printmaking. She is currently pursuing a PhD in Polyperspectivity, Multidimensionality and Decoloniality through Time-based Arts at Aberystwyth University. Community, ritual, symbolism, magic, healing, nature connection, intuition, indigenous wisdom, travel and grass-roots activism inform her artworks and projects.

wordpress.com/post/ruthhoggartist.wordpress.com/380

Elif Karaçimen is a visiting scholar at Open University and Associate Professor of Economics in the Department of Economics at Recep

Tayyip Erdogan University, Turkey. Having lived in Rize, the region with the most intensive tea production in Turkey, for many years, the culture and socio-economics of tea cultivation have become a special area of interest of her. Besides her research interests include the political economy of agriculture, gender and financialisation in emerging capitalist economies. She obtained her BS in economics from the Middle East Technical University, and PhD in economics from SOAS.

Aim King is a London-based artist whose work incorporates film, poetry and walking. Having studied ecology at University of Liverpool and documentary filmmaking at Aberystwyth University, their work is inherently interdisciplinary and often involves collaboration between environmental activists and other artists. Their most recent collaboration with artist, Orla Bradfield, was officially selected for Tonnau Short Film Festival. Moving between intention and intuition as method for their practices, questions of embodiment, the other-than-human, place, and radical slowness are explored.

aimiaking.wordpress.com

Melanie King is interested in the relationship between the environment, photography and materiality. She intends to highlight the intimate connection between photographic materials and the natural world and is currently researching a number of sustainable photographic processes, to minimise the environmental impact of her artistic practice. Melanie's 2023 project Acquaintance explores the creative possibilities of botanical cyanotype toning and sustainable photographic processes.

www.melaniek.co.uk | [@melaniekatking](https://www.instagram.com/melaniekatking)

Kim Knowles is senior lecturer in Alternative and Experimental Film at Aberystwyth University. She is the author of *A Cinematic Artist: The*

Films of Man Ray (2012) and Experimental Film and Photochemical Practices (2020) and is co-editor of Cinematic Intermediality: Theory and Practice (with Marion Schmid, 2012) and the Palgrave Handbook of Experimental Cinema (with Jonathan Walley, forthcoming in 2024). She is the founder of Labordy Ffilm Aber/Aber Film Lab, a photochemical lab housed in the Department of Theatre, Film and Television Studies at Aberystwyth University, as well as the Centre for Material Thinking, an interdisciplinary research centre and platform for artistic scholarly enquiry.

Josef Konczak is specialist photography technician in teaching and learning at Camberwell College of Arts, UAL.

Disha Kulkarni is an Interdisciplinary designer with a focus on shaping a sustainable future through participatory design, public sector engagement and transition design practices. Proficient in design research, visual communication, systems thinking and speculative design.

Tahireh Lal is an interdisciplinary media artist based out of Assam, India. Her practice is reflexive and autoethnographic. Using local contexts and materials she explores notions of time and home. Her work unpacks ideas of human agency and interdependence from a feminist viewpoint. Notable awards include the Inlaks Fine Arts Award (2016, India) and the Ontario College of Art and Design University's Canada India Scholarship (2011) which funded her MFA work. She studied and has also taught at the Srishti School of Art Design and Technology, India.

tahireh.com | *@tahirehlal*

Cassie Layton is a multidisciplinary artist and researcher from London. She originally studied on the BA Acting programme at RADA before completing an MMus in Popular Music at Goldsmiths University of

London. As a performer & musician Cassie has played worldwide at venues like the Barbican, Cafe OTO, Tate, London ICA, Young Vic, Royal Court & the Hollywood Bowl. She is currently completing an AHRC funded Collaborative Doctoral Partnership between the National Archives & the Royal Northern College of Music entitled, 'Sounds & Silences'. The project embeds her as a composer & multimedia artist at the National Archives to decolonise Colonial Office records through sound.

@toulip_.wonder/

Navjot Mangat joined the Horniman Museum and Gardens as Senior Curator of Social Practice in January 2022. His work focuses on participatory practice and its applications across different strands of museum work, from conservation and collections management to exhibition development and research, thinking about how communities can have more agency and influence over museum processes. He is passionate about making museums more accessible for those communities and people that have been historically marginalised and underrepresented.

horniman.ac.uk/people/navjot-mangat/

Zsuzsanna Szegedy-Maszák is a curator of photography at the Hungarian National Museum. During the 2022/2023 academic year she was a visiting professor at Indiana University. Previously, Szegedy-Maszák served as the head of Budapest History Museum-Budapest Gallery, and in 2019 she was the curator of Tamás Waliczky: Imaginary Cameras, presented at the 58th Venice Biennale. Her field of interests ranges from nineteenth-century photography to contemporary new media art.

Smriti Mehra explores themes of labour, identity, memory and movement within the urban context through her art practice. Her

video essays have focussed on manual labour practices and material culture, primarily in India. She teaches across the disciplines of art and design with a keen interest in positionality, public space, community engagement, critical thinking and collaborative practice. She has taught at the Srishti Institute of Art, Design and Technology in Bangalore, India and is presently Senior Lecturer in Fine Art at Camberwell College of Arts, UAL, London, UK. Her works have shown widely internationally.

smritimehra.com | @smriti_mehra

Natascha Ng is an interdisciplinary designer, using knowledge of public sector and policy to facilitate co-design for social innovation. Professional and educational interest in transition design practices. A demonstrated history of creative project management from programming to curation.

Kai Fung Dennis Ngan is an interdisciplinary artist and spectator who makes and curates images. He is interested in how images are presented and consumed around us. He also works on internet art and installation works that contemplate the image's presence on the cyberspace, highlighted by the prevalence of screens, surveillance and spectacles. His works benefit from the interaction with different digital interfaces, which he considers as the “materiality” of the digital age.

@dennisngan | @24framesoftruth | dennisngan.com

Cietisoo Nguyen is an artist currently studying Fine Art Photography at Camberwell College of Arts, UAL, London.

@cietisoonguyen | cietisoonguyen.com

Synchar Bhaki Pde is a graduate of Chelsea College of Arts. As a socially engaged artist, she employs storytelling to confront and explore

India's social fabric, urging active engagement with underrepresented narratives. Her art serves as a call for sustained engagement, encouraging viewers to consider the urgency of awareness for overlooked or ignored conflicts and crises.

@tungtapandjadob

Leonora Peace's work approaches the artist studio as a stage and investigates the condition of the artist that inhabits it. Her pieces are temporal and address the awkward in-between moments. Coming from a background in textiles, she likes to play with scale and format, taking instances of making and reinstating them in different scenarios where they adopt new dialogues with one another. Her work is analogue and methodical, where the process and its timeline are at the forefront.

@OpenSesame

Claire Undy is an artist based in London whose studio practice incorporates performance, photography and the dismantling and dissemination of the moving image. She is senior lecturer in Fine Art Photography at Camberwell College of Arts and also the curator and programmer of the virtual project space - *skelf.org.uk*.

claireundy.com

John Whapham is an educator, technical researcher and image maker who works primarily with photography that extends into the boundaries of printmaking. He graduated with an MA at Central St Martins and a PG cert in Art Education at the University of Arts London. He has exhibited in New York and the UK - notably, a one man show 'TRANSATLANTIC' at Kunsthandel Joerg Maass Gallery, Manhattan – and has developed work in collaboration with the British Museum.

Duncan Wooldridge is a Reader in Photography at SODA. In 2020 he co-founded with Sarah Pickering (Slade, UCL) the network Global Photographies, connecting with photographic institutions in Argentina, Colombia, Mexico, Sweden, Hungary, South Africa, Taiwan, Singapore and Indonesia, amongst others. In his work as an artist, writer and curator, he explores and seeks to stretch the possibilities of photography as a technical image, focusing on materialities, experimental method and photography's future tense. He has written for international art and photography publications and journals, and is regularly commissioned to write essays for exhibitions.

Shizuka Yokomizo is an independent artist who lives and works in London.
shizukayokomizo.com

Takeshi Yokomizo is an ephemera collector who runs a letterpress workshop - MizzoPress & Friends.
mizzopressfriends.tokyo

Haohao Zhang (b.2001) was born in China and started her career in London. Her art reconnects humanity with nature, exploring themes of power, progress, and tradition. Inspired by John Berger and Chinese Shamanism, her works highlight the spiritual role of animals and the beauty of wilderness, urging viewers to find solace in our interconnected world.

@haohao9.art

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