

# FOODWAYS

Derya Akay, Sara Angelucci, Jesse Birch, Patrick Cruz, Ellie Kyungran Heo, Kosisochukwu Nnebe, Karen Tam, Tania Willard, Paul Wong, Marlene Yuen, Shellie Zhang

Food and its diverse associated techniques, histories, and social interactions serve up a bottomless source of inspiration for artists. Indeed, food-related practices share significant parallels with art. As art historian Luce Giard compellingly argues in her essay “The Nourishing Arts,” the domestic processing of food is “a domain where tradition and innovation matter equally,” demanding “as much intelligence, imagination, and memory as those traditionally held as superior, such as music or weaving.”\* Unsurprisingly then, artists continue to delve into this rich subject matter, through multiple mediums. Showcasing artworks from the 2010s to the present, *FOODWAYS* focuses on a diverse selection of artists who explore food and food cultures, addressing a wide range of questions regarding cultural identity, personal narratives, community, and the transmission of knowledge. These layered artworks are often intersectional and embodied in nature, highlighting how ethnicity, culture, kinship, socio-economic status, geography, and colonialist histories percolate through practices linked to food and food culture.

Artist and cook Derya Akay’s installation gives insight into the eclectic research bubbling through the creation of their menus. Sara Angelucci’s nocturnal photographs reveal intimate glimpses of the unruly plant life in her garden in Ontario, and the fields and forests of her ancestral village in Italy. Curator and potter Jesse Birch gifted a hand-made tea set to Richmond Art Gallery’s staff as a gesture of appreciation for their work. Patrick Cruz’s tablecloths feature collected handwritten recipes and hold the traces of past meals shared with community. Ellie Kyungran Heo’s sensory documentaries remind us of what it takes to put food on the table. Kosisochukwu Nnebe explores the toxic potential of cassava and its uses by enslaved peoples. Karen Tam’s *One Hundred Blossoms Lanterns* sheds light on the Orientalist tropes found in the decor of old-school Chinese Canadian restaurants. Tania Willard’s site-specific installation manifests her commitment to Indigenous resurgence and food sovereignty. Paul Wong honours the skills, knowledge, and frugality of his mother. Marlene Yuen makes Steveston’s now defunct Hong Wo General Store come alive with her Pop-inflected prints of the groceries sold by this iconic shop.\*\* Shellie Zhang pays tribute to the immigrant-run fruit and vegetable shops that spill out onto Toronto’s bustling Danforth Avenue.

\* Luce Giard, “The Nourishing Arts,” *The Practice of Everyday Life, Volume 2* (Minneapolis/London: University of Minnesota Press, 1998), p. 151.

\*\* To find out more about Hong Wo General Store, please visit the *Hong Wo* exhibition presented at the City of Richmond Archives, next to the Library in this building.



To listen to an audio recording of this text, please access this QR code.

# 《飲食文化》

藝術家：Derya Akay、Sara Angelucci、Jesse Birch、Patrick Cruz、Ellie Kyungran Heo、Kosisochukwu Nnebe、譚嘉文、Tania Willard、黃柏武、袁慧嫻、張雪萊

在許多藝術創作中，食物及其多元化的相關技術、歷史和社會互動為藝術家提供了取之不盡的靈感來源。事實上，與食物相關的實踐與藝術之間有著顯著的相似之處，正如藝術史學家 Luce Giard 在《滋養的藝術》一文中指出，食物的家庭加工是「一個傳統與創新同樣重要的領域」，其中所需的「智慧、想像力和記憶力並不亞於音樂、編織等那些在傳統上被視為更高級的技藝」。<sup>\*</sup>

因此，許多藝術家持續不斷地通過各種媒介來探索食物這一豐富的主題。《飲食文化》展示了十一位來自不同背景的藝術家自2010年以來有關食物及飲食文化的作品，探討了文化身份、個人敘事、殖民歷史、社區文化和知識傳播等議題。這些層次豐富的藝術作品往往涉及多面向的親身經歷，體現了種族、文化、親屬關係、社會經濟地位、地理和殖民史等因素如何交織、滲透到食物及飲食文化的相關實踐中。

藝術家兼廚師 Derya Akay 的裝置作品中的創意菜單讓觀者得以一窺其不拘一格的藝術研究。Sara Angelucci 的夜間攝影以親密的視角捕捉了她在安大略省的花園及她祖籍意大利村莊的田野和森林中肆意生長的植物形態。策展人、陶藝家 Jesse Birch 為表達他對列治文美術館工作人員的謝意，將自己製作的一套粗陶茶具贈予美術館。Patrick Cruz 的桌布上印有他收集的手寫食譜，承載著他與社區成員共享餐食的記憶。Ellie Kyungran Heo 的感官紀錄片提醒我們種植糧食作物和準備餐食的不易。Kosisochukwu Nnebe 探討了木薯的潛在毒性及其在被奴役的群體中的使用。譚嘉文的《百花燈》揭示了老式加拿大華人餐館裝飾中的東方主義符號。Tania Willard 的場域特定裝置表達了她對原住民文化復興與食物主權的深切關注。黃柏武致敬了他母親的技藝、智慧與節儉。袁慧嫻以波普風格的商品版畫將曾經的 Steveston 標誌性商家同和雜貨店重新帶回大眾視野。<sup>\*\*</sup> 張雪萊則向多倫多熱鬧的 Danforth 大道上由移民經營的果蔬店表達了敬意。

<sup>\*</sup> Luce Giard, 《滋養的藝術》, 《日常生活的實踐》, 第二卷 (明尼阿波利斯/倫敦: 明尼蘇達大學出版社, 1998年), 第151頁。

<sup>\*\*</sup> 若想了解更多有關同和雜貨店的資訊, 請訪問位於列治文公共圖書館旁的列治文檔案館的《同和》展覽。



掃碼聆聽此文本的音頻。

# FOODWAYS

*Derya Akay, Sara Angelucci, Jesse Birch, Patrick Cruz, Ellie Kyungrau Heo, Kosisochukwu Nuebe, Karen Tam, Tania Willard, Paul Wong, Marlene Yuen, Shellie Zhang*

Food and its diverse associated techniques, histories, and social interactions serve up a bottomless source of inspiration for artists. Indeed, food-related practices share significant parallels with art. As art historian Luce Giard compellingly argues in her essay “The Nourishing Arts,” the domestic processing of food is “a domain where tradition and innovation matter equally,” demanding “as much intelligence, imagination, and memory as those traditionally held as superior, such as music or weaving.”\* Unsurprisingly then, artists continue to delve into this rich subject matter, through a multiple of mediums. Showcasing artworks from the 2010s to the present, *FOODWAYS* focuses on a diverse selection of artists who explore food and food cultures, addressing a wide range of questions regarding cultural identity, personal narratives, colonialist histories, community, and the transmission of knowledge. These layered artworks are often intersectional and embodied in nature, highlighting how ethnicity, culture, kinship, socio-economic status, geography, and colonialist histories percolate through practices linked to food and food culture.

Artist and cook Derya Akay’s installation gives insight into the eclectic research bubbling through the creation of their menus. Sara Angelucci’s nocturnal photographs reveal intimate glimpses of the unruly plant life in her garden in Ontario, and the fields and forests of her ancestral village in Italy. Curator and ceramist Jesse Birch gifted a hand-made tea set to Richmond Art Gallery’s staff as a gesture of appreciation for their work. Patrick Cruz’s tablecloths feature collected handwritten recipes and hold the traces of past meals shared with community. Ellie Kyungrau Heo’s sensory documentaries remind us of what it takes to put food on the table. Kosisochukwu Nuebe explores the toxic potential of cassava and its uses by enslaved peoples. Karen Tam’s *One Hundred Blossoms Lanterns* sheds light on the Orientalist tropes found in the decor of old-school Chinese Canadian restaurants. Tania Willard’s site-specific installation manifests her commitment to Indigenous resurgence and food sovereignty. Paul Wong honours the skills, knowledge, and frugality of his mother. Marlene Yuen makes Steveston’s now defunct Hong Wo General Store come alive with her Pop-inflected prints of the groceries sold by this iconic shop.\*\* Shellie Zhang pays tribute to the immigrant-run fruit and vegetable shops that spill out onto Toronto’s bustling Danforth Avenue.

\* Luce Giard, “The Nourishing Arts,” *The Practice of Everyday Life, Volume 2* (Minneapolis/London: University of Minnesota Press, 1998), p. 151.

\*\* To find out more about Hong Wo General Store, please visit the *Hong Wo* exhibition presented at the City of Richmond Archives, next to the Library in this building.



To listen to an audio recording of this text, please access this QR code.

# FOODWAYS

*Derya Akay, Sara Angelucci, Jesse Birch, Patrick Cruz, Ellie Kyungrau Heo, Kosisochukwu Nuebe, Karen Tam, Tania Willard, Paul Wong, Marlene Yuen, Shellie Zhang*

Food and its diverse associated techniques, histories, and social interactions serve up a bottomless source of inspiration for artists. Indeed, food-related practices share significant parallels with art. As art historian Luce Giard compellingly argues in her essay “The Nourishing Arts,” the domestic processing of food is “a domain where tradition and innovation matter equally,” demanding “as much intelligence, imagination, and memory as those traditionally held as superior, such as music or weaving.”\* Unsurprisingly then, artists continue to delve into this rich subject matter, through a multiple of mediums. Showcasing artworks from the 2010s to the present, *FOODWAYS* focuses on a diverse selection of artists who explore food and food cultures, addressing a wide range of questions regarding cultural identity, personal narratives, colonialist histories, community, and the transmission of knowledge. These layered artworks are often intersectional and embodied in nature, highlighting how ethnicity, culture, kinship, socio-economic status, geography, and colonialist histories percolate through practices linked to food and food culture.

Artist and cook Derya Akay’s installation gives insight into the eclectic research bubbling through the creation of their menus. Sara Angelucci’s nocturnal photographs reveal intimate glimpses of the unruly plant life in her garden in Ontario, and the fields and forests of her ancestral village in Italy. Curator and ceramist Jesse Birch gifted a hand-made tea set to Richmond Art Gallery’s staff as a gesture of appreciation for their work. Patrick Cruz’s tablecloths feature collected handwritten recipes and hold the traces of past meals shared with community. Ellie Kyungrau Heo’s sensory documentaries remind us of what it takes to put food on the table. Kosisochukwu Nuebe explores the toxic potential of cassava and its uses by enslaved peoples. Karen Tam’s *One Hundred Blossoms Lanterns* sheds light on the Orientalist tropes found in the decor of old-school Chinese Canadian restaurants. Tania Willard’s site-specific installation manifests her commitment to Indigenous resurgence and food sovereignty. Paul Wong honours the skills, knowledge, and frugality of his mother. Marlene Yuen makes Steveston’s now defunct Hong Wo General Store come alive with her Pop-inflected prints of the groceries sold by this iconic shop.\*\* Shellie Zhang pays tribute to the immigrant-run fruit and vegetable shops that spill out onto Toronto’s bustling Danforth Avenue.

\* Luce Giard, “The Nourishing Arts,” *The Practice of Everyday Life, Volume 2* (Minneapolis/London: University of Minnesota Press, 1998), p. 151.

\*\* To find out more about Hong Wo General Store, please visit the *Hong Wo* exhibition presented at the City of Richmond Archives, next to the Library in this building.



To listen to an audio recording of this text, please access this QR code.

# 《飲食文化》

藝術家：*Derya Akay*、*Sara Angelucci*、*Jesse Birch*、*Patrick Cruz*、*Ellie Kyungrau Heo*、*Kosisochukwu Nnebe*、譚嘉文、*Tania Willard*、黃柏武、袁慧嫻、張雪萊

在許多藝術創作中，食物及其多元化的相關技術、歷史和社會互動為藝術家提供了取之不盡的靈感來源。事實上，與食物相關的實踐與藝術之間有著顯著的相似之處，正如藝術史學家 Luce Giard 在《滋養的藝術》一文中指出，食物的家庭加工是「一個傳統與創新同樣重要的領域」，其中所需的「智慧、想像力和記憶力並不亞於音樂、編織等那些在傳統上被視為更高級的技藝」。<sup>\*</sup>

因此，許多藝術家持續不斷地通過各種媒介來探索食物這一豐富的主題。《飲食文化》展示了十一位來自不同背景的藝術家自2010年以來有關食物及飲食文化的作品，探討了文化身份、個人敘事、殖民歷史、社區文化和知識傳播等議題。這些層次豐富的藝術作品往往涉及多面向的親身經歷，體現了種族、文化、親屬關係、社會經濟地位、地理和殖民史等因素如何交織、滲透到食物及飲食文化的相關實踐中。

藝術家兼廚師 Derya Akay 的裝置作品中的創意菜單讓觀者得以一窺其不拘一格的藝術研究。Sara Angelucci 的夜間攝影以親密的視角捕捉了她在安大略省的花園及她祖籍意大利村莊的田野和森林中肆意生長的植物形態。策展人、陶藝家 Jesse Birch 為表達他對列治文美術館工作人員的謝意，將自己製作的一套粗陶茶具贈予美術館。Patrick Cruz 的桌布上印有他收集的手寫食譜，承載著他與社區成員共享餐食的記憶。Ellie Kyungrau Heo 的感官紀錄片提醒我們種植糧食作物和準備餐食的不易。Kosisochukwu Nnebe 探討了木薯的潛在毒性及其在被奴役的群體中的使用。譚嘉文的《百花燈》揭示了老式加拿大華人餐館裝飾中的東方主義符號。Tania Willard 的場域特定裝置表達了她對原住民文化復興與食物主權的深切關注。黃柏武致敬了他母親的技藝、智慧與節儉。袁慧嫻以波普風格的商品版畫將曾經的 Steveston 標誌性商家同和雜貨店重新帶回大眾視野。<sup>\*\*</sup> 張雪萊則向多倫多熱鬧的 Danforth 大道上由移民經營的果蔬店表達了敬意。

<sup>\*</sup> Luce Giard, 《滋養的藝術》, 《日常生活的實踐》, 第二卷 (明尼阿波利斯/倫敦: 明尼蘇達大學出版社, 1998年), 第151頁。

<sup>\*\*</sup> 若想了解更多有關同和雜貨店的資訊, 請訪問位於列治文公共圖書館旁的列治文檔案館的《同和》展覽。



掃碼聆聽此文本的音頻。