



ARTWINDSOR .

A tri-annual contemporary art magazine
in the Detroit - Windsor area
Issue II: art meal. Spring / Summer 2015
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The Founding of the Sandwich Festival

Iain Baxter&

SANDWICH FESTIVAL

Since coming to teach at the University of Windsor in 1988 in the Visual Arts department I have been interested in creating a world type of festival that would focus global attention on Windsor (Sandwich) & this local area. My art practice is about photography, sculpture, spectacle, urban reality & ways of involving the public in events that will enhance their lives & add cultural diversity. Sandwich was the major historical development point of this area of Canada & North America (think of 1812). Food is the necessary essential in all our lives & sandwiches have been a major ingredient of the work force of this area since its beginning. There are few places in the world that combine the name Sandwich & the sandwich as the food force of an area. I also know that all over the world there are many areas where this phenomenon is an important part of their community.

So, I feel a **SANDWICH FESTIVAL** would be a natural to originate here & to ultimately become a tourist magnet for Windsor & the surrounding area. The festival would involve an annual parade & entrepreneurs & chefs having booths lining the streets of Sandwich & Windsor. The Art Gallery of Windsor would have a major

involvement in this festival. This festival would be sometime in the summer with a duration of 5-7 days, have a major sponsor & would involve significant \$\$\$ prizes for various sandwich types.

In conjunction with this festival I see a major building in Windsor becoming a site devoted to the history of lunch on a world wide scale. In other words, the world's first **MUSEUM OF LUNCH**. It is my hope, that a Committee of excited & interested people can be established to make this festival and museum become a reality.

Thanks for your interest & I look forward to working with the Committee.

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ART MEAL*

Everything I see I wanna turn into something. *ART MEAL* is a combination of food and folklore to prompt (often uncomfortable) conversation.

ART MEAL is an invitation to break the mould. Spoil the milk. It was hand-formed when the substance was still malleable. Stained by the dirt it once grew in, it carries a distinct look, smell, and taste. A kind of confrontation between reality and perception while testing the basic physical properties of a common food substance.

Specific foods remind *ART MEAL* of special occasions. The nonsensical resurfacing of one seaway sized shipload of wheat. I'm a stress eater illustrated by the materials of the trade.

Though both art and food culture are prevalent in *ART MEAL*, there is often an esotericism that surrounds the subjects which can make their creation seem daunting.

Through humour, *ART MEAL* is creating not only a depiction of food, but also a deadpan allegory through which to explore aesthetic and conceptual hungers

In an attempt to accept and defend her cultural background, the artist consumes. *ART MEAL* can't eat and hug at the same time.

**This editorial is a collage composed of lines from ARTWINDSOR artist statements found in this issue.*

You can eat this magazine. But you probably shouldn't.



ARTWINDSOR wishes to thank
the City of Windsor for their
continued support of the arts.



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- TRANS FAT FREE
 - NO ARTIFICIAL FLAVOURS OR COLOURS
 - SOURCE OF 6 ESSENTIAL NUTRIENTS
- SANS GRAS TRANS
 - SANS ARÔMES OU COLORANTS ARTIFICIELS
 - SOURCE DE 6 ÉLÉMENTS NUTRITIFS ESSENTIELS

Nutrition Facts / Valeur nutritive

Serving 1 cup (29 g) / Portion de 1 tasse (29 g)

Amount per serving	Cereal	With 1/2 Cup 1% Milk
Teneur par portion	Céréales	Avec 1/2 tasse de lait 1%

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ONLINE INTERVIEWS by
Dennis Hunkler (Windsor, ON) www.artwindsor.com

INGREDIENTS / INGRÉDIENTS :

Whole grain artwork, conceptual sugar, citric craftsmanship, documentation (less than 11%), experimentation extract, distilled installation, pure painting, processed performance, photography (Ph), modified research, raw sculpture, video. May contain traces of text.

Questions or Comments? Questions ou commentaires ?



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Special thanks to John Tewksbury for front cover
ARTWINDSOR logo colourization.

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Waiter's Hourglass is inspired by my years of working in the service industry. As of the last census Canada has more artists than auto workers, and many of us seek paying work as servers and bartenders to subsidize our practices and provide us with flexibility. While I was a waitress I would often find myself engaged in menial tasks, watching the hours drain away, wishing I was instead in my studio doing work for myself. *Waiter's Hourglass* is an ode to this experience, illustrated by the materials of the trade - two ketchup bottles.

Sarah Beck



HEINZ
TOMATO
KETCHUP
AUX TOMATES
375 mL

HEINZ
57
VARIETIES

HEINZ
57
VARIETIES

HEINZ
TOMATO
KETCHUP
AUX TOMATES
375 mL





Victoria Piersig, *Detroit River and Ship*, March 2013, inkjet print (22" x 40").



Trading Places

Ninety percent of the things we use every day travel to us by ship, yet waterfront gentrification is relentlessly pushing heavy industry from its place in the landscape.

Tracing the journey of a cargo of wheat from Thunder Bay to Montreal reminds us that the communities along the shores of the Great Lakes have their roots in the shipping of natural resources. The Detroit River is a vital part of our natural and original transportation infrastructure and an important link for grain from the west to travel to markets in the east - both domestic and foreign. The volume of grain transported by bulk carrier in 2014

increased by 44% over 2013 and amounted to 12,101,000 metric tonnes in 2014.

It is interesting to note that one seaway sized shipload of wheat can supply bread for every resident of Windsor for two years. This single shipload of wheat is equivalent to 870 trucks crossing the Ambassador bridge and along our manmade rivers of asphalt.

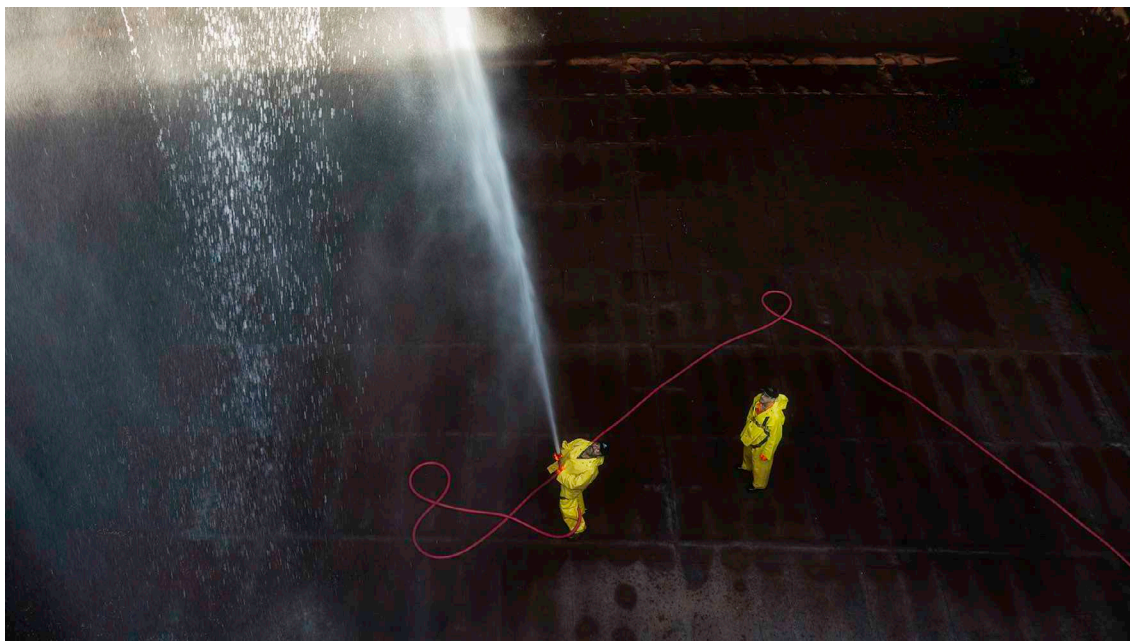
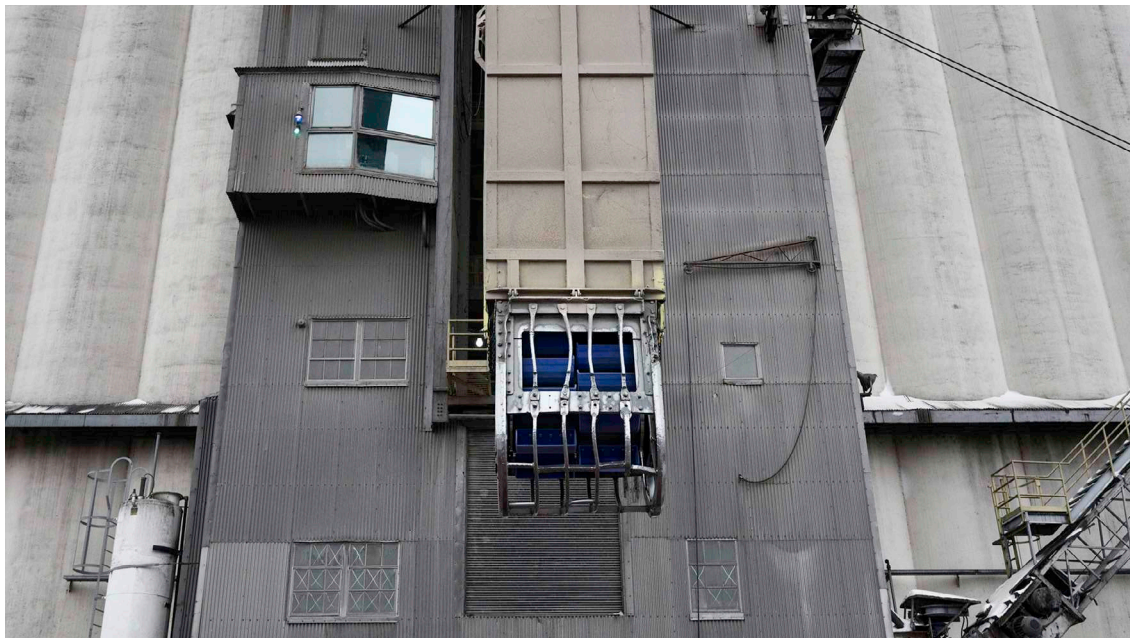
Victoria Piersig has been traveling aboard traditional Canadian-built lake freighters since 2011. Most of these vessels have now been decommissioned to be replaced by foreign-built ships. As these beautiful

ships - well loved by the men and women who sail them and the “boat nerds” that follow them - disappear from the landscape, so shall a large part of Canadian contemporary shipping history.

Victoria has lived for thirty years in the shadow of a disused malting factory located along the central waterfront in Toronto. Considered an eyesore by many, she loves the interplay of light and shadow on its scarred surface. A majestic retired fortress of food it is the catalyst for this work.

Top: Victoria Piersig, *US Steel - Detroit River*, March 2013, inkjet print (22" x 40").

Bottom: Victoria Piersig, *Coal Fired Plant Receives Delivery by Ship*, December 2014, inkjet print (22" x 40").

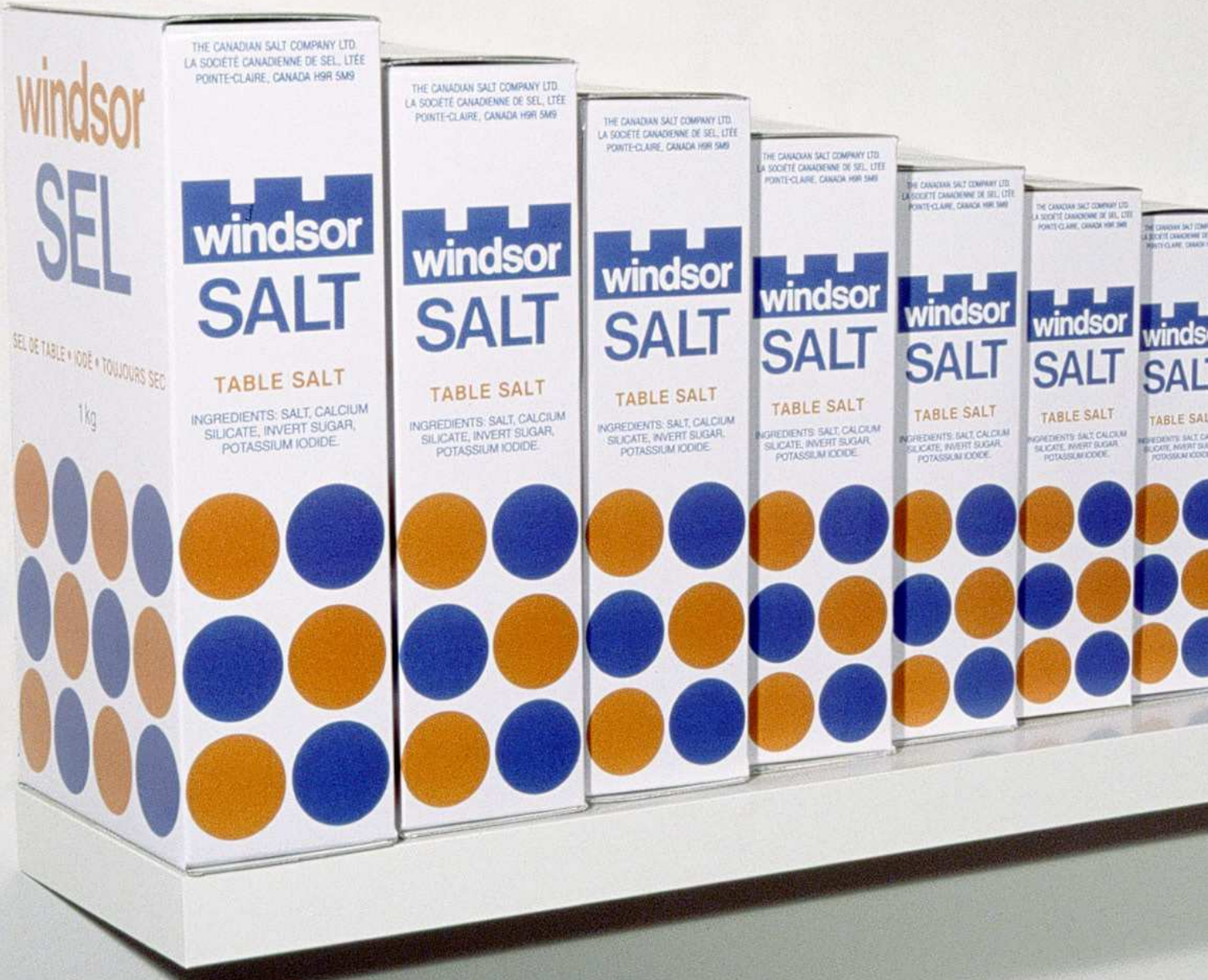


Top to Bottom:

Victoria Piersig, Buckets for Offloading Grain from Ship - Port of Montréal, December 2014, inkjet print (22" x 40").

Victoria Piersig, Mixed Durham Wheat Final Load Thunder Bay, December 2014, inkjet print (22" x 40").

Victoria Piersig, Cleaning Ship's Hold - the same vessel that carried ore is cleaned to accept a load of wheat, November 2012, inkjet print (22" x 40").



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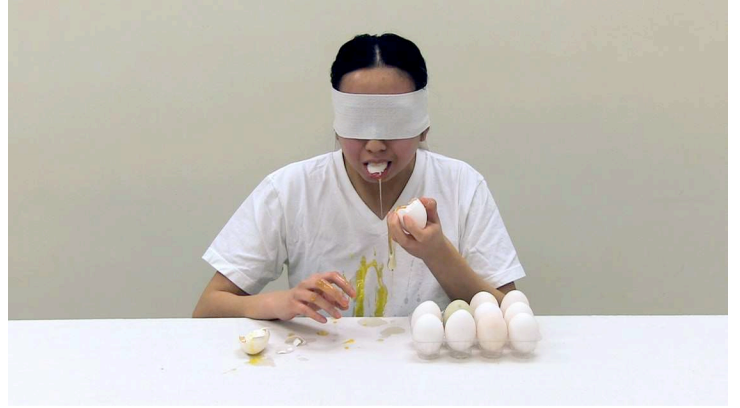
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Rhonda Wepler, *Windsor Salt*, 2002, digital prints on card, shelf (43" long).





For Orientalism was ultimately a political vision of reality whose structure promoted the difference between the familiar (Europe, the West, “us”) and the strange (the Orient, the East, “them”). – Edward Said, Orientalism

In this performance, the artist is presented with twelve eggs: eleven raw chicken eggs and one balut, a developing duck embryo that is considered a filipino delicacy. Blindfolded, she selects eggs at random, with no visual indication of what each egg contains. She bites directly into them until she reaches the balut.

Interested in the balut as something viewed as abnormal by the West, the artist proposes the selection of eggs as analogous to the selectivity of cultural appropriation. Western culture will adopt and exploit certain aspects of other cultures, while rejecting the aspects deemed strange or disgusting. In an attempt to accept and defend her cultural background, the artist consumes the entire balut.

Dorica Manuel



Danièle Dennis is an emerging artist currently practicing in Toronto, Canada. Her experiences as an African Canadian woman inform her practice and prompt her exploration of racial, cultural and identity issues through performance, interventions and material exploration. Her work seeks to prompt (often uncomfortable) conversation, self-reflection, agency, and a sense of urgency.

This piece explores an obsession with and reliance on bread. Bread can be understood as a food, a form of sustenance. However the slang terms 'bread' and 'dough' refer to money, another form of sustenance.



Exploring the invisible/visible Black body, this piece merges two ceremonial practices. The rice toss is a tradition commonly associated with weddings, the purpose of which is to wish a newly wed couple abundance, prosperity and fertility. A burial, on the other hand, is intended to offer a final goodbye to the dead. This piece depicts the Black body engulfed by seemingly well wishes, while struggling to remain conscious. This work is intended to prompt reflection in an era where the killing of black bodies has almost become tradition.

Danièle Dennis



The Propagation Project

Patricia Coates

The Propagation Project is an inquiry that began literally in my own backyard. The site borders Big Creek Provincially Significant Wetland (PSW) to the east, the Fermi II nuclear reactor lies across the Detroit River to the south. The multiplicity of the region with its agriculture, wetland, and heavy industry, creates a rich microcosm from where I question notions of progress. This very specific and particular place, then, encapsulates larger global concerns: GMO crops and the destruction of natural habitat. The intent of *The Propagation Project* is not to present a regional or parochial reading, but rather a philosophical inquiry into how the locale and its ecology are entwined with larger social concerns.

Within the interface of techno-science and the organic world, something about ourselves is revealed. Irreconcilably creative and destructive, cooperative and competitive, *The Propagation Project* conveys the psychic tension within our split psychological make-up. Furthermore, when acquiring a personal and intimate knowledge of how the land, trees, soil and my own body works within the ecosystem I uncover unexpected complexity, contradiction and hypocrisy: Good intentions and “saving nature” become questioned.

The Propagation Project asks: How is it that we have arrived through our own (un)doing to a place of ecological peril? How



is it that we most rational creatures, *Homo sapiens sapiens* are “poised to destroy the prospects for decent existence for much of life?” [1]

The Absurd: *The Propagation Project* embodies an inexhaustible search to find meaning and to seek understanding in the unsettled space of current ecological degradation. Commensurate frustration in trying to make rational sense of the irrational destruction and waste is at the core of the work: the irresolvable and the ungraspable provide an overarching framework. The search for meaning in the meaninglessness manifests Albert Camus’ notion of the absurd.

“This world in itself is not reasonable, that is all that can be said.” [2]

More information about the *Propagation Project* is available at <http://www.artwindsor.com>

Footnotes

[1] Chomsky, Noam. “Will we survive the 21st Century?” Durham University, Durham. 22 May 2014. Lecture. <https://www.youtube.com/watch?v=wJtfWZGxnGI>

[2] Camus, Albert. *The Myth of Sisyphus and other essays*. New York: Alfred A. Knopf, Inc. 1983. Print.





IAIN BAXTER&

IAIN BAXTER& is the &man. In 1995, he legally changed his name to include an ampersand - a typographical fascination of his that explores connection, continuation, & call to action - & the backs of his hands are adorned with tattoos of the symbol. He's a conceptual visual artist, a philosopher, & part of the bedrock of the Windsor arts community for decades, & is a University of Windsor distinguished university professor emeritus. He's been a teacher all over Canada, an organizer, a restaurateur, a corporate advisor, & the president of a company. He wears many hats, & most have an ampersand emblazoned on them. In fact, at my convocation when he received an honorary doctorate degree, he gave a speech wearing a mortarboard emblazoned with the &. I thought he was a weirdo. Then, however, he began to speak. It was a speech that cut through the June heat malaise of the St. Denis Centre, a speech that spoke of connectivity & action, & he performed a conceptual artwork "pat on the back." & the &man has certainly been active - he's an Officer of the Order of Canada, a fellow of the Royal Society of Canada, & a Member of the Order of British Columbia. He's received the Governor General's Award in Media and Visual Art & the Canada Council for the Arts' Molson Prize. The last two years he was nominated for the Ontario Premiere's

award for excellence in the arts. He has lived in Windsor for 28 years with his artist wife Louise Chance Baxter&. I sat down recently to speak with the &man about art in Windsor & his thoughts on ART MEAL.

What overlap has art and food had in your life?

I grew up not wanting to be an artist, just was interested in zoology & ecology & then just connections to everything spurred on all these projects. I call it a shotgun approach to art.

My early background was growing up in Calgary. It's a real meat & potatoes town. But I had an interest in ecology, & so I went to the University of Idaho to study Forestry & I ended up morphing into biology & zoology. So biology has been a really important part of my thinking. When you go into biology, of course, you're aware of life cycles & all kinds of ecology. Botany & plant geography & all those things. & food and eating is part of all these systems, of course. So I had a sense of the ecosystem & how everything functions together. It's become how I think as an artist: globally & locally. Which, you know, globally, the food I really love is sushi. In 1961 I

was a lucky guy, I won a scholarship to study in Japan. It was based on a lot of my early bird & animal drawings & my philosophy on nature & harmony & all this stuff. So I went to Japan & ever since '61 I've been eating sushi. Probably one of the first Canadians to really start eating it. When I taught at SFU, I would take my classes [to sushi restaurants] & it's so much about presentation on the table. All these different plates & bowls & it's very visual.

So as an artist, Japan was huge in influencing my outlook on zen & nature & food. How to present things, colouration, the organizing of composition & living in the moment. The dishes. It's very exciting.

Another overlap was later I had this restaurant in Vancouver called "Eye Scream" & it was a gallery & restaurant. It played with the food names & shapes. I did a fillet on wheels. I don't know why there aren't more restaurants today that play with art ideas in their food. So the fillet mignon on wheels, it's a little round piece of meat but if you turn it up on its side it looks like a little V.W. car, then four small mushrooms on either side like little wheels, you know what I mean! The presentation; that influence from Japan came along with me. We had salads. The cubist Picasso, the impressionist Renoir, the minimalist Judd, & the surrealist Dali. Things like that & a group of seven snails entrée. Usu-

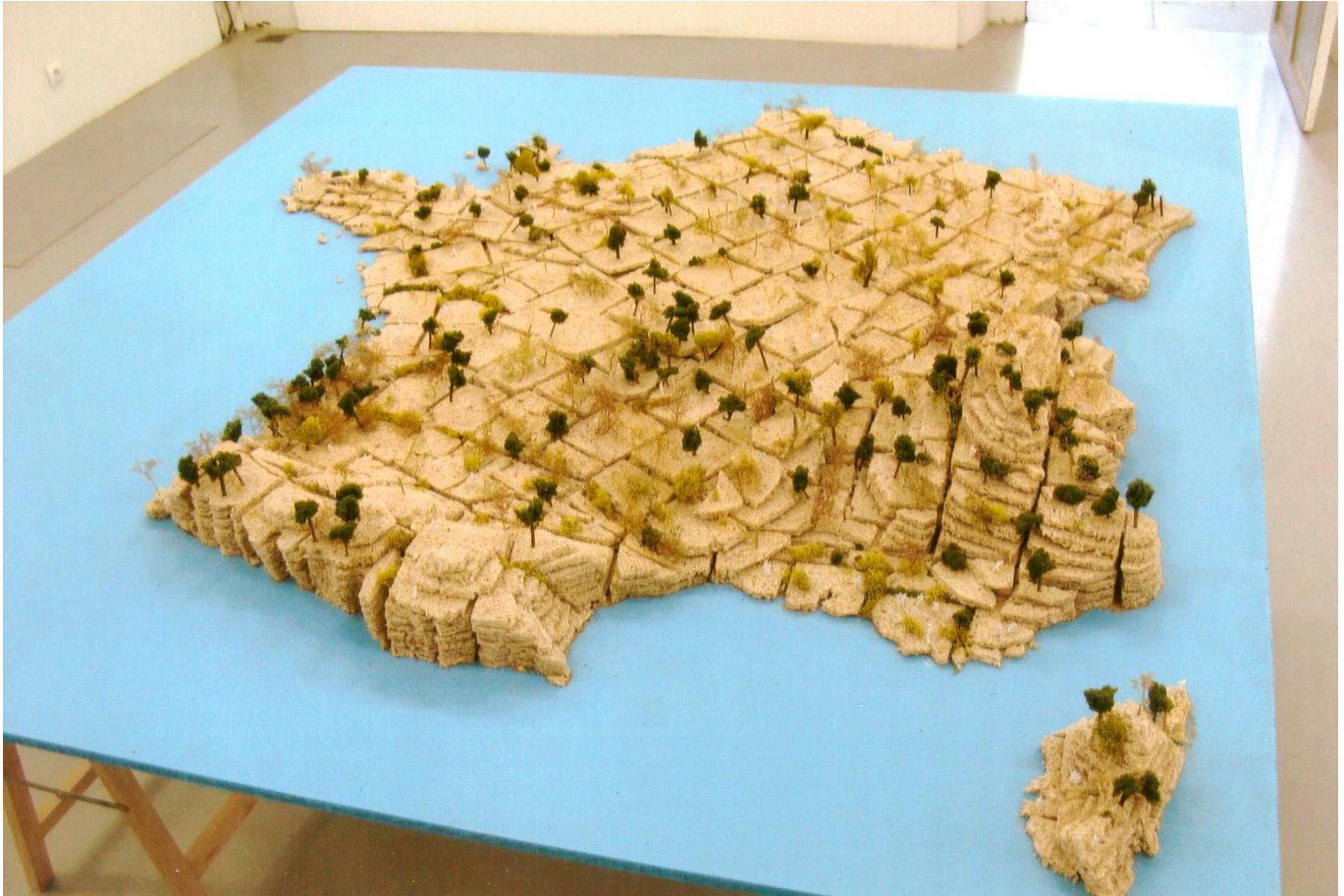
ally you'd just get six but we had to take a poke at Canadian History. It was really fun & the patrons loved it...&...

Tell me about some of your own work with food art.

I did a show at the Banff Centre in Alberta called "Food for Thought" in 1987 & it was after I had a heart attack. The heart attack, I think it was in '83 or '84. I started really analysing my life & the food I eat. My generation, maybe we ate better earlier on, but all the hormones & additives have caused havoc to us all. So anyway, I started looking at what was in food so I did a whole exhibition on food. On not-so good food. Wonderbread & fat. They ended up having to remove the fat because flies had planted eggs in it & it got maggots. Which, I mean it's almost medieval. It was interesting. A wiener man & sculptures using two coffins, one filled with salt & the other with sugar. I went into all the foods that we know cause problems. That I know caused problems for me. I made a slob kabob artwork. A big metal cross with bacon & bread hung on it & it goes into a soft, couchy chair, including a TV set and a rug of sliced bread. It was a cathartic way to deal with my life & the problems I gave myself. I mean, I still lapse & buy kielbasa or something. It's just not something you can do every day, but once in a while it's ok.



IAIN BAXTER, *Baguettes & Pain Garden*, 2008, baguettes and bread in a garden. Image courtesy of the



In Rennes, France, the organizers knew about my career a bit & they placed artists with corporations so they put me with France's largest sandwich company. So my whole project became about bread. I went for a couple days to this factory. They make the most sandwiches there of anyplace in France & it's all mass-produced but they're done in a really neat way. You wouldn't believe the stringency of the inspectors. You have to walk through baths & put special boots on & there are all these testers testing everything. From my experience of that place, I wanted to use the French bread as my subject matter for my art. We're aware of how much bread means to them, France is a bread culture. Baguettes & bread everywhere. So I made a map of France in bread. With the topography & even little trees on it. & a cross-section of France in bread, like from the ocean up to the mountains, so we piled bread up like a geological slice but in bread.

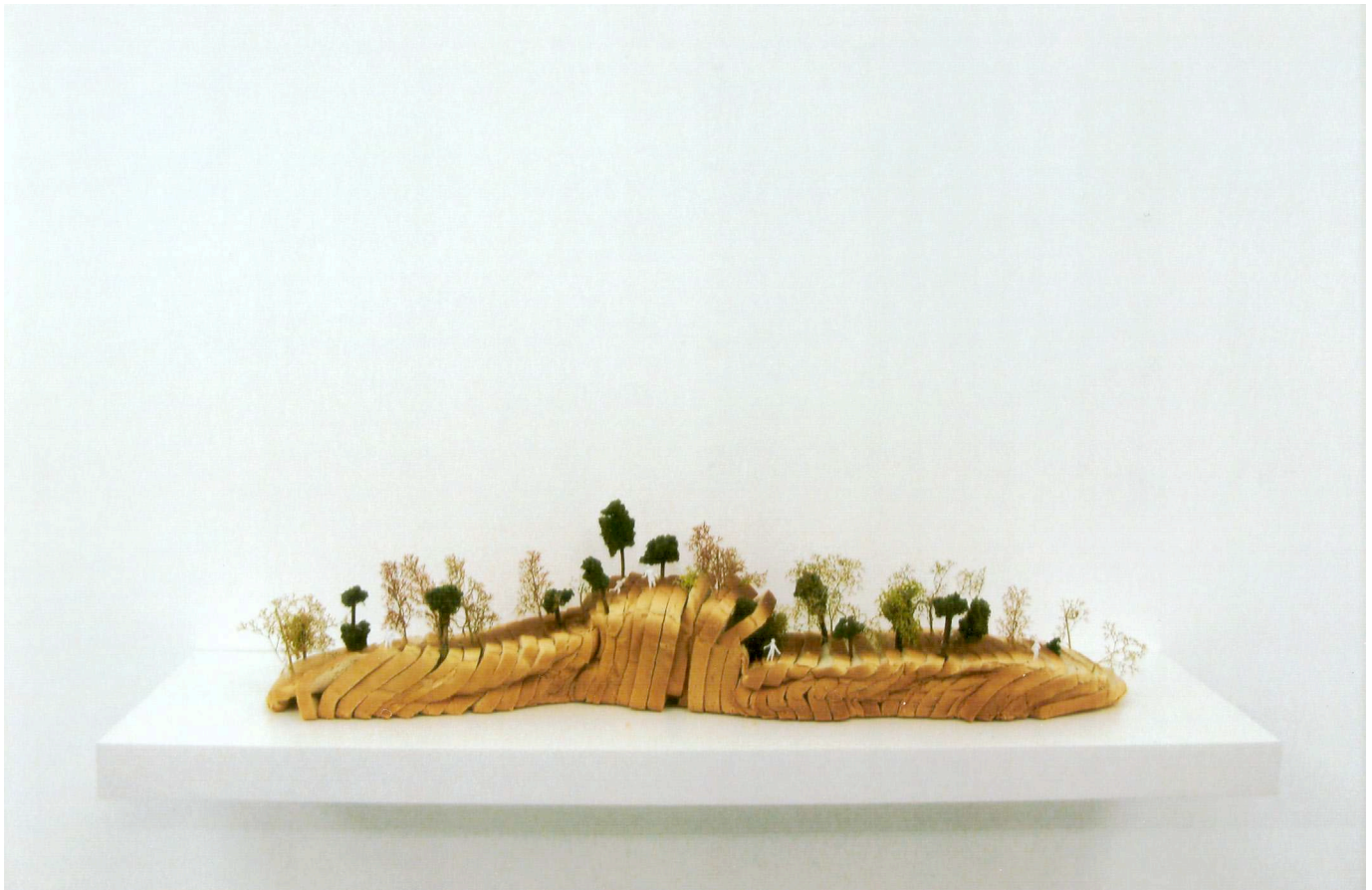
& the Rennes art school where we were at, it was built in what I think used to be an old nunnery. All these old buildings, it's smart to use them. It would be like in Windsor using an old car plant for cultural activities. But I was in this nunnery & in the middle of it was this nice, big, grassy common area. I talked them into planting a garden there & I made this garden of baguettes. The bread comes out of the ground originally, the wheat, so I really liked the idea of putting it

back. It was in rows & different sizes of baguettes. & I like the word pain because, it's like pain & the pains taken growing bread. There was a lot going on & it was serious fun. A cross of bread as one of my vacuum form works was a natural in France. Communion wafers & the symbolic breads.

I also did myself as an open-faced sandwich once. I took a plate, put my face on it, then took pieces of lettuce, tomatoes & a pickle. "President of a company as an open-faced sandwich." I recommend it. Make yourself a sandwich. It's something to do...&...

The & is very important to your work & you use it to talk about connections. The connection most often associated with food is probably one of nourishment, as you have talked about with your focus on ecological connections. What other connections are important to your work?

The & itself is a call to action. It's "¿ what are we gonna do?" to me. It's a word that I research & continually work with. It's communication - "¿ you & I are communicating" - so there's a project I've been wanting to do. I want to get a leather bag, like Johnny Appleseed, & whenever I go anywhere, in the Home Depot or anywhere, if I meet someone I would tell them it's really important to me that I've met you



so I want to give you an &, to symbolize this connection. Instead of seeds, right, I'd be sowing &s. It happens all the time anyway, with the tattoos on my hands. People ask me about them & I explain it & then I could give them an &. It's a connection. It's a kind of spirituality. I mean, when I pass away it's just another &. So I'm making an & for my gravestone. I've got one made of marble, one three and a half feet high it's waiting for my expiry date, so far now it's stored. I like the idea that people could just go there & see that there's another &, & think about why we're all here - going to heaven or whatever. Everything is just another &. Which fits in with another of my phrases. Here, it's on the back of my hat, see? *Until the & of time*. It's a continuation & connection...&...

What are your thoughts on art in Windsor?

I see Windsor as a pretty unique, historical, curious & great place in North America. We're very lucky to be on this border stage, & to share it with all the Indigenous tribes. I wish there were more first-run editions & productions in Windsor where we invited American critics over for mutual dialogues. Make connections between the two places. We're missing opportunities, I think. We're right here. I mean Toronto can't do that as easily. Maybe now, as the two cities are flourishing, the next ten, twenty years, with a new renaissance here we could see that happening.

All the artists here. Guys like you writing about it & young people doing art. We could really get a lot happening here. Our mayor Drew Dilkins and city councilors should advertise nationally & encourage the younger creative class to come & make their home base in Windsor - the happening place in Canada & where you can own a home & grow Windsor culturally & economically. See you soon.

I've been photographing Lake St. Clair for the last ten, fifteen years. All the different weather conditions & I've really gotten to know the waves & light & seasonal conditions. All these different images here. It's a project I'd really like to make a book out of. There's a lot to do here. Another piece I have is "Still Life with Winter Vista." I took it in January of '94 in my yard on Lake St. Clair. It's all this fruit on a table. Juxtaposing the tropical fruit with our winter. It's a large photo transparency in a light box; it's on display now at the TrépanierBaer Gallery in Calgary. By the time I'd finished all the fruit was frozen. It was like 150 dollars of food & it all froze. I mean it was January on the lake. So afterwards Louise & I & friends took it inside & made frozen drinks out of it...&...

You said Calgary is a very meat-and-potatoes kind of town, and having just lived there I can see that, but if you had to create art out of food to express "Windsor" what foods would you use?



Oh, that's a good one. Okay, well, this is one of the best-places to grow vegetables so I know vegetables would be a big part of it. Vegetable shakes & maybe use vegetable compost in it. In terms of meat or protein I think it's sad but I wouldn't use fish out of our lakes yet. I think I'd want to cook with beer & wine, because our area is developing great products. & then we've got the town of SANDWICH. & there are very few places in the world named "Sandwich" so I think we should do something with that. Food is a necessary essential in all our lives & sandwiches have been a major ingredient of the work force here & over the entire world. There are few places that combine the name & the food as a major point of interest in an area. So we should have a **SANDWICH FESTIVAL**. A parade & prizes & entrepreneurs & chefs having booths lining the streets of Sandwich & Windsor. Middle East sandwiches, African sandwiches, sandwiches from every country. An international festival promoting the idea of sandwiches here with major money prizes because the name is so perfect...&...

& to go along with this SANDWICH FESTIVAL I would like to see Windsor create a MUSEUM OF LUNCH. I feel it's our ticket to a world tourist attraction & would put Windsor on the world culture & culinary & entrepreneurial map. See you at the FESTIVAL & MUSEUM...&...

You've been sowing seeds - sowing &s and connections - what do you see growing from those seeds?

Well seeds have more meanings. I mean, sperm is seed. It's a beginning. It's I see action happening. Being aware of the &thropocene [the epoch of human activity impacting nature] coming down on us. The impact humans have on the world. Get this into Windsor's thinking. An & is an action & a word. & let's do something & soon...&...

Any final thoughts on Windsor and food?

The University of Windsor should use Windsor Salt slogans more. Like, "come and be worth your salt @ the UofWindsor." We should use the humour. You take notes like it's concrete poetry. What is that...&...

My writing is horror. Don't look at that.

You just write in shapes. I like that & keep doing it, Jon!...&...

& stuff to check out:

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IAIN BAXTER&, *Still Life with Winter Vista*, 1996, cibachrome print, light box (41.3 x 58.3 cm). Image courtesy of the artist.



Don't Go Away

From celebration to squabbles, food serves as a microcosm for the push/pull of family dynamics. Coming from a passionate French-Canadian restaurant family, Kirouac's experiences of familial relations have been continually filtered through the ubiquitous, yet intimate act of cooking. In *Don't Go Away*, Kirouac combines these histories and emotions into a mediated conversation with her deceased father "Fernie." From 1976-78, Fernand (Fernie) Kirouac co-hosted (with George Knight) "Charcoal Chefs" - one of the first televised cooking shows on CBC Television. Long before the days of stage sets, pre-cooked conclusions and digital polish, Fernie and Knight demonstrated barbecue cooking techniques on location in a Winnipeg park.

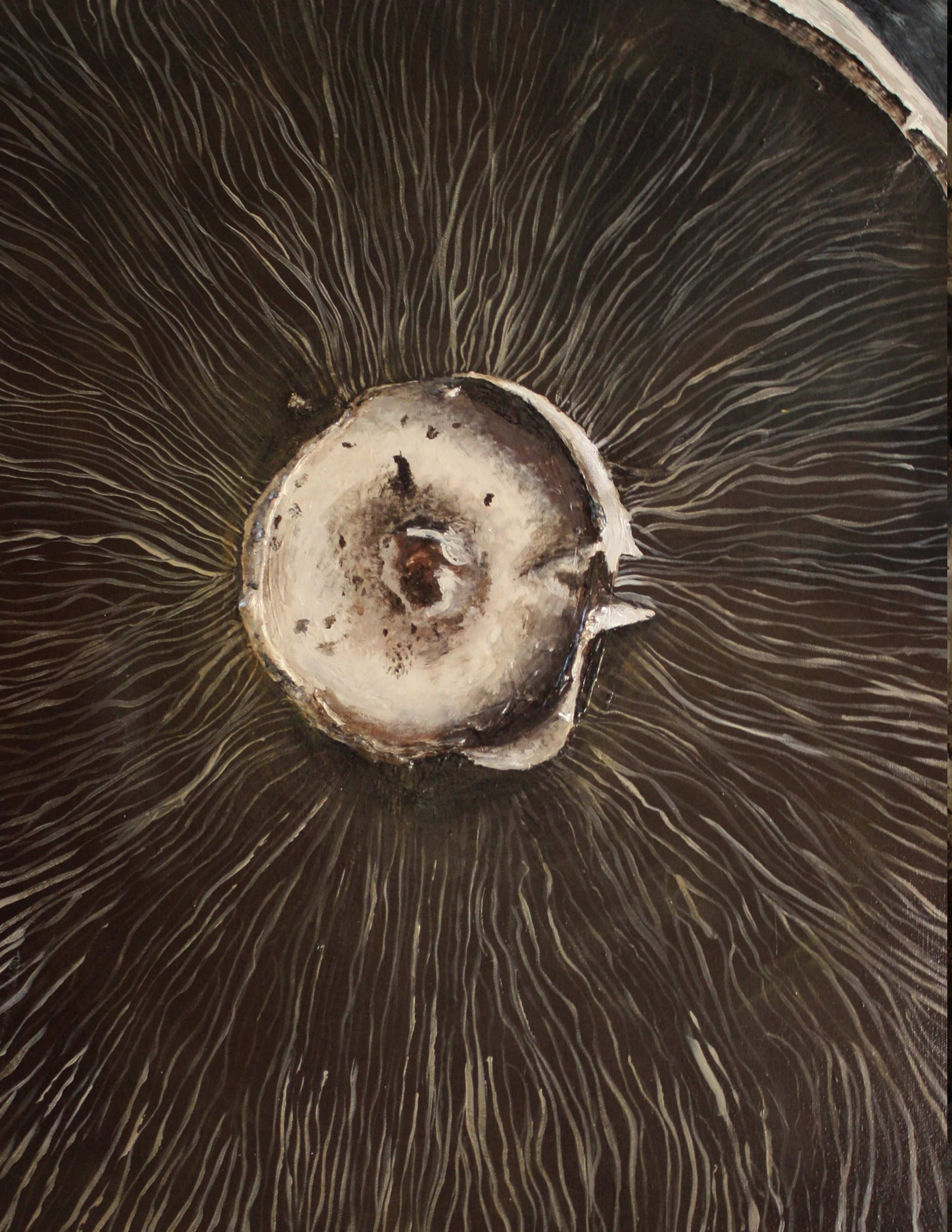
Fernie passed away in 1990, leaving behind one episode in the CBC archives. Decades later, Kirouac reformulates the footage to meet her adopted father at an intersection between analog and digital. She hired two actors to "play" her, playing Knight opposite her own father via split-screen. As dishes are prepared, moments of seamless connection are interspersed with collapse and fragmentation as power shifts back and forth between an experienced chef and his younger assistant(s). As the daughter vies back and forth with the father, we are witness to the vulnerability, humor, discomfort, endearment and even underlying antagonism, typical in all our families.


Steven Matijcio

Christine Kirouac, *Don't Go Away*, 2011, Digital Video (TRT - 25:15).









Mushroom is a diptych piece of two 20" x 24", acrylic on canvas paintings. The piece explores the textures of the cap and underside of a common portabella mushroom. The mushroom, stained by the dirt it once grew in, carries a distinct look, smell, and taste. This diptych tries to capture the look and feel of a mushroom while exploring a painter's concept of a mushroom. While the underside is a more realistic view of a mushroom, the top is depicted in a more abstract way.

Karissa Sardinha







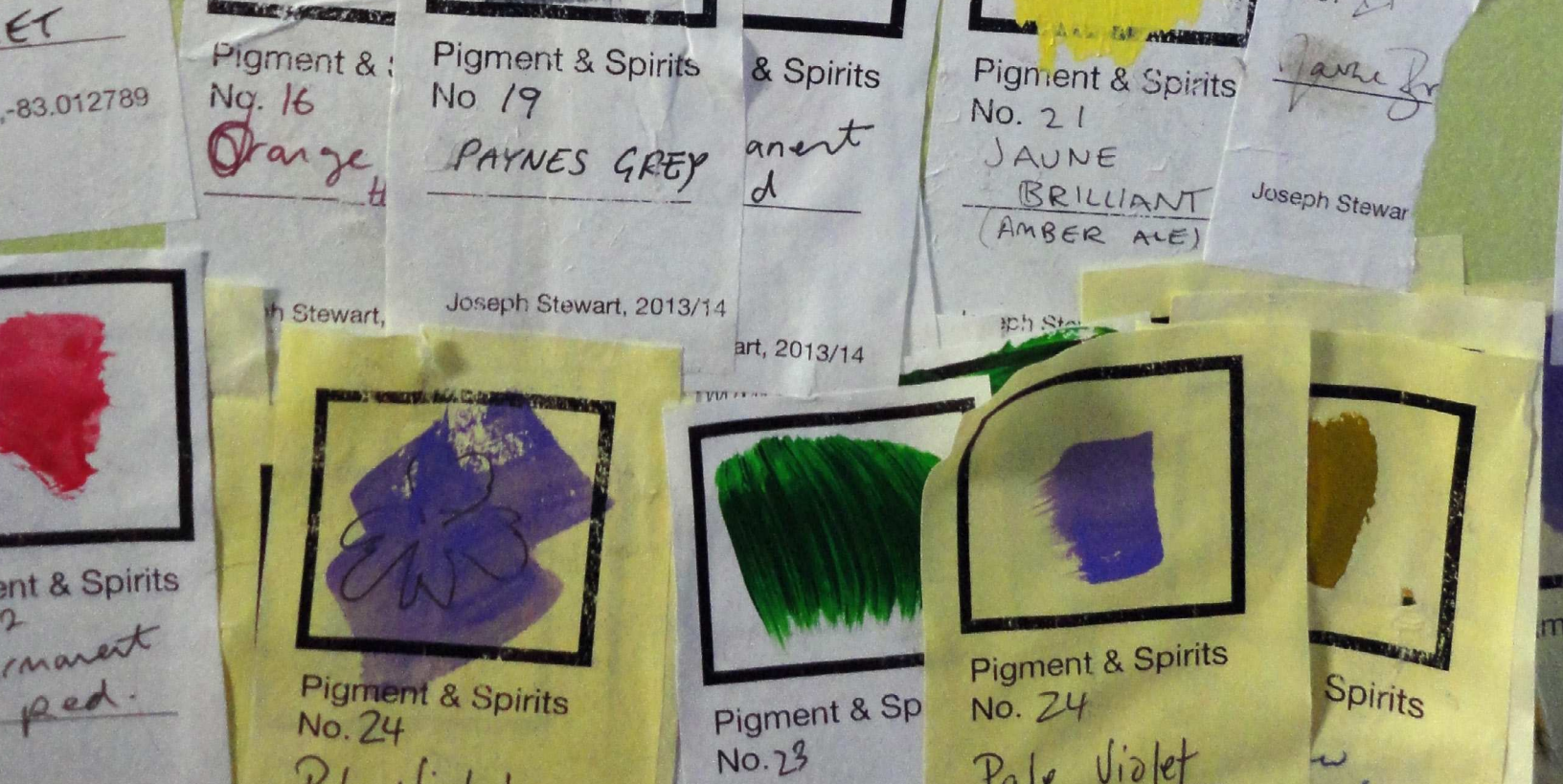
Previous spread: Ufuk Gueray, detail of *Alternate Endings*, 2013, oil on canvas (24" x 36").
Top: Ufuk Gueray, detail of *Parts* (1 of 5 paintings), 2013, oil on canvas (12" x 9").
Bottom: Ufuk Gueray, *Market*, 2013, oil on canvas (22" x 30").



Market is a series of works in which the motif of a simple cut sausage undergoes a variety of transformations, moving in and out of recognisability. Individually, these works reference a variety of disparate historical art movements and motifs (Spanish bodegón still lifes, Abstract Expressionism, Colour Field Painting), yet they nonetheless establish a sense of coherence through a trajectory of aesthetic and conceptual connections in a series consisting of both abstract and representational paintings.

The recurring sausage motif is not only a depiction of food, but also a deadpan allegory through which to explore aesthetic and conceptual hungers, masculine posturing, and the history of art-as-commodity.

Ufuk Gueray



Brewing is Painting and Sometimes Something Else

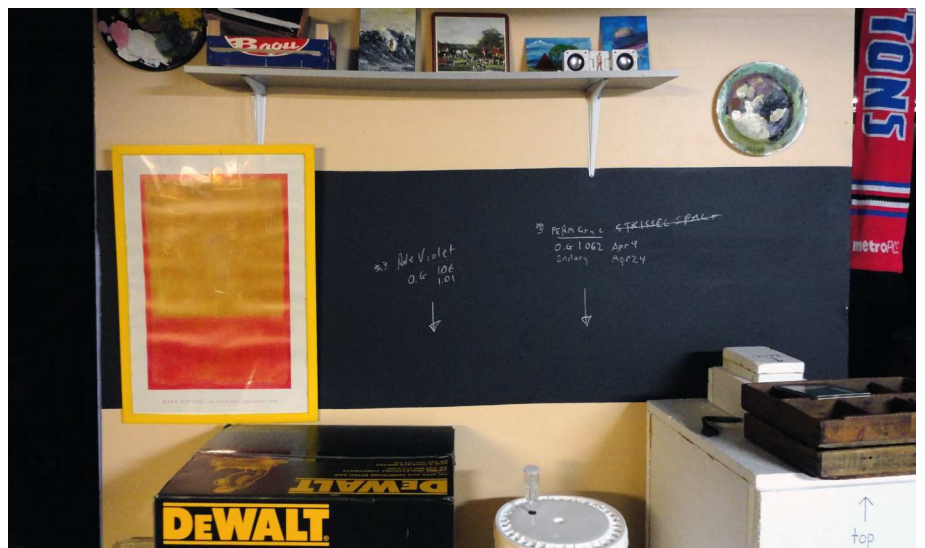
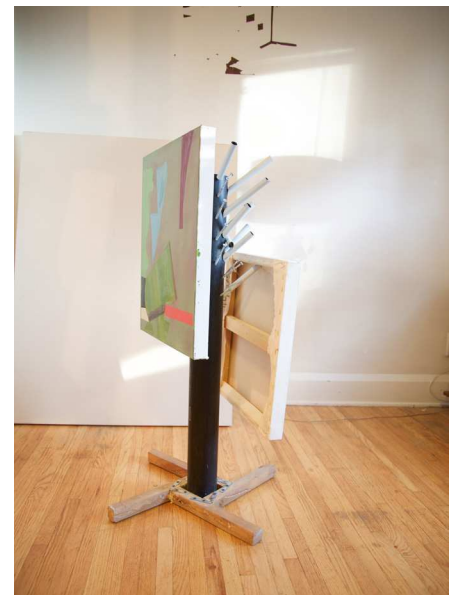
Joey Stewart & Nadja Pelkey

We started brewing in 2012, in the basement of a rental apartment. Our first brew was a recipe we'd gotten from a homebrewing book, it was really overly complicated the ingredient list was extensive and the instructions were difficult to parse. Neither of us had really seen someone make beer but we cook and preserve foods so we mud-dled through. It wasn't terrible it was a sketch though, a gesture towards learning how to render something that would communicate more explicitly.

The name and labelling came after we had been brewing for a while, we needed a way to distinguish batch from batch, bottle from bottle. Joey was always a painter, so naming the beers after colours seemed to make sense, and the name "Pigment & Spirits" alluded to both of our studio practices. We made the labels to look like colour swatches pieces of larger wholes, not entirely reliable representations.

Our individual practices are certainly extensions of ourselves, and how we negotiate and consider our environments so its very natural for that to encompass all aspects of what we do. That's who we are, its engrained so its more about acknowledging what is intrinsic and working with that rather than extrapolating what we conceive as our artistic practices onto activities that may seem to not fit a strict definition of studio practice. Our domestic practice and our formerly stricter studio practices are bleeding together.

Joey Stewart & Nadja Pelkey, *Pigments and Spirits*, ongoing. Images courtesy of the artists.





J: How do you approach our brewing collaboration? Is it the same to you as previous collaborative works?

N: Because this was the first thing we started doing that crossed into our domestic life, it is different. Previous small collaborations were entirely studio based and that made it much easier. When you expand what you're doing to include your domestic practice you open that up to criticism and rigour. I would say that I approach this collaboration more gently.

J: What is your favourite part of the process?

N: Drinking the beer? That, and also making the things that support brewing. Like that stupid bottle rack I love how convoluted that thing is.

N: What are the similarities between your approach to painting and your approach to brewing?

J: They both involve planning, but also an element of improvisation. That could be because I am always learning them. I don't know how to paint, I know by painting.

N: What is the best recipe? Why is it the best?

J: I like the Permanent Green because it always turns out well. Consistency is difficult to achieve with this kind of activity there are so many factors that affect brewing. Knowing that we are capable of consistency allows me more space to experiment. I have a sense that I sort of know what I'm doing.

N: What's so interesting about working with something consumable?

J: It's temporary, it's not concrete or fixed. It's a confluence of so many elements. I like food, I like to eat and I like to drink. That's a lot of how I experience the world.

J: What about you?

N: One thing I really like about brewing is that there is no reliable archive. If you saved a bit of every batch and then revisited it later it wouldn't be the same at all. You can't keep it.

Joey Stewart & Nadja Pelkey are Artists, Brewers, Cooks, Gardeners, Workers, and Parents in Windsor, ON.



*13 ROSE Madder(3) → rose madder July 16, 2013

3 qts water to 163° Added 1 lb Crystal 60 + 1 lb Caravan Munich

2 Gall Brew pot
1.5 qts to 170°

grain bag in colander - pour tea & rise
- Boil add Malt Bix ME

60min - centennial hops
20min - Irish Moss
15min - Zythes
10min - Magnum hops
+ 1/2 tsp Grains of Paradise.

off heat, whirlpool
- rest 10 min. chill to 70°
- strained.
- filled to 5 gallons.

+ YEAST - 8YY-97 American West Coast.

O.G. → 1.030 !!? (too low maybe didn't mix well before reading)
2mg →
F.G. → 1.014 Aug 5/13. enough LME?





Pat Stevens

Pat Stevens is a jeweller and metalsmith from Windsor. He doesn't consider himself an artist but he hits things with a hammer and they become beautiful. So that's pretty neat. ARTWINDSOR went to his house and he beat the hell out of eating utensils with a mallet in front of us and it was scary and great.

Pat on how he got started.

I had an opal from Australia and my ex-girlfriend said, "Can you fit that into a necklace"? I had some silver forks sitting there in my workshop, so I bent a fork around this thing and made her a pendant. We went to an art show and this guy sees it and says you gotta put your stuff up here. And I didn't have any stuff. That one piece. So, I went home and made a bunch, brought it in, and sold like twenty pieces that first show.

Pat likes hitting things with hammers.

Everything I see I wanna turn into something. Everything is so functional. You can do so much with stuff people are discarding. Like, I've made copper faucets out of door handles. You can turn it into anything. I can take a flat piece and turn it into a perfect cup without a wrinkle in it. It's just a matter of taking your time and stretching the metal out and then raising it in so you don't get any wrinkles and stuff. Just playing with it. Nothing is a mistake, any accident is a good thing. It gives it character.

Pat makes fork art. It is awesome.

Each one does its own thing. I can't tell it what to do. I just start bending it and it ends up in a certain shape that I like when it's flattened so I have to hammer around - I don't heat anything - all just hammered with leather mallets and blocks of wood. So once I bend it, once I put the shape in - it's still flattened and I tuck leather in so I don't scratch it - then I hammer it into a curve. Then I end up looking at it and it's now totally different. It just does what it wants to do. And I kind of look for ones that will fit stones. But I can't force it. I'll just wreck it. I don't know how many stones I've broken or shot across the shop trying to force a fit. I'll hammer for hours and hours hammering

out blanks. I'll just sit down and bend forks. Then I hammer the curve in and it changes everything.

Pat makes his own polishes and works on an anvil passed down through his family. His grandfather's hammer hangs over his kitchen window. While smashing metal millimeters from his thumb, Pat listens to classical symphonic music.

It wants to go somewhere. It doesn't always go where I tell it to. That's the thing, if you rush it, it'll crack. You have to smith it. You have to get the molecules moving and it bends like butter. It gets warm. But if I just smash it, watch.

(Pat hammers a spoon as if he were personally affronted by its existence)

Yeah. It cracks.

It does.

One ring like that is. Easily 150 hammer hits. And not marking it up too bad, I had to make most of the tools. These pliers I had to put the notches in. These I had to grind one round so they could fit into each other, right? I make what I need; you don't need jeweller's tools. I keep a fork tine bender on my keychain. I manipulate the odd fork while out for dinner at restaurants. Little surprise for the dishwasher.

We can't stress enough how many instruments designed for hitting things are in this workshop.

My great-grandfather was a blacksmith, my grandfather was a tool-maker, and my father was a tinsmith, so they all used hammers. It was just in my blood to pick a hammer up. I've sometimes got my six-year-old with me in the shop flattening forks out. He wants to be down there all the time.

For a big man with a hammer, Pat is pretty nice.

The best feeling is seeing someone out in public wearing one of my rings. And they're like "yeah, this guy made it!" and I'm that guy! That's my best thing.





My Work

Gregory Stasiak

From the beginning I have had a passion for grilling. I have always experimented with marinades and sauces. Several years ago a new business idea was born and so I became a “Ribber.” After months of searching, I found a very special smoker in Missouri. I toured the festivals with this smoker, entered jazz festivals, rib festivals, and many other festivals in Ontario. I barbecued ribs, pulled pork, and briskets. These festivals were seasonal, open only during the summer. From this experience, I came upon the idea of making beef jerky. The product took me three years to develop. I experimented with different sauces, marinades, humidity, smoke times, and different cooking processes.

Every time I begin to barbeque, I come to it with excitement. This is not just cooking; rather it is an intellectual, mental process. Creating a marinade, for example, is like negotiating a poetic metaphor. For me, this process is a form of poetic expression.

I have always struggled with limited resources in my ability to share my poems. My work consistently experiments with new approaches to communicating my ideas. These include, written in print, videos using the spoken word as performance, and videos without words where the content is purely visual.

My poems result from natural thought processes and not from formal devices. The poem “Fritter” arose after I returned from a stay in Miami. The idea was in my mind for years and finally I wrote it out. I consider smells and tastes defining elements of one’s identity. I encountered such a medley of my own tastes and aromas in a small café in South Miami.

Read Gregory Stasiak’s foodpoem “Fritter” online at <http://www.artwindsor.com>

Left: Inside Pat Stevens’ studio, 2015.





Walter Segers, *In My Mother's House #1*, 2013, archival inkjet print (30" x 40").



As a Belgo-Canadian, I was born in Flanders and emigrated to Canada in 1993. To say I am a foodie is a bit of an understatement; I have always loved food, particularly Belgian food. Who doesn't love waffles? I have vivid memories of my mother cooking mussels, and being outside for a neighbour hood herring barbecue. Many understand that putting people round a table and feeding them with love can only lead to better things. Specific foods remind me of special occasions such as Easter Rabbit or birthday waffles fresh from the old-fashioned waffle iron. Some of these food items are not popular in Canada but remind me of my childhood and have a close personal connection.

This body of work is reminiscent of Flemish paintings from the 15th and 16th century. When Flanders became a social, political, and financial centre, artists produced still lives featuring imported fruits and expensive objects such as Chinese and Venetian tableware, usually rendered in glistening light and a velvety atmosphere. Moralizing was also common in still-life paintings that ranged from didactic works to rich displays of luxury items like lobster. This reflected the increasing urbanization of Flemish society, which brought with it an emphasis on personal possessions, commerce, trade, and learning. I have chosen to work in a similar style. By combining the old with

the new and by exploring the interplay between immigration, family and history, I bring a contemporary photographic series to life. The photographs have been shot in Belgium at my mother's house with food that she grows in her garden or would eat on a daily basis. I have selected to use Rembrandt lighting, mirroring the interaction between humans and the land, and how each influences the other.

Walter Segers



Top: Walter Segers, *Lobster*, 2014, archival inkjet print (24" x 30").
Bottom: Walter Segers, *In My Father's House*, 2012, archival inkjet print (30" x 40").

Bill Law

Bill Law's work consists of constructed sculptural objects and large drawings of small, spatial interactions. Always interested in a variety of forms and new practices, he has investigated such elusive mediums as light, sound and interactivity. He views the process of art as an "outrageous adventure," a way of making and being, and he has applied this approach to the experiences of finding, preparing, savouring and sharing food. Food experiences are deeply immersive because one becomes wholly invested in the process of cooking and eating. There are also environmental and social elements that are as much a part of the continuum of gastronomic activity as the process of tasting and consuming. Food itself is matter, but as an experience it is dynamic, spatial and behavioural.

Bill relates his approach to Roy Ascott's triad of idea-ritual-system; software predominates over hardware [1]. He describes the concept or idea for a meal as a complex relational construction, consisting of:

- The acquisition of the elements of construction (a subset of ritual and system; i.e. farmers market, survey, discussion, adaption, smell, taste, decision, review).
- The ritualized preparation of those elements (involving decisions in an increasing progression, all of which shape, form and define).
- The assimilation into and around a larger system or systems (collect, prep, condition, assemble, construct, display and present).
- The ongoing reflective process of synthesis and maturity that remains after (taste, movement, pace, community, history, form, memory).
- The idea that a meal is a narrative.
- The idea that the preparation, presentation and sharing of a meal is a giving of oneself; an act of love. In the long run, after all of the above is considered, this can be a pure and direct form of communication that transcends language and maybe even thought.
- The latter conforms to what Allan Kaprow has outlined as the last of five modes of working as an artist: "work in nonart modes and nonart contexts but cease to call the work art, retaining instead the private consciousness that sometimes it may be art, too." [2]

It is difficult to distinguish whether Bill's extension of these practices to social media is the same as everyone else's trophy snapshots of great meals posted on Facebook. The regularity and consistency of his posts recalls the rhythms of dedicated studio and research methodology, while also recalling the flat openness of blog culture; as archival as a

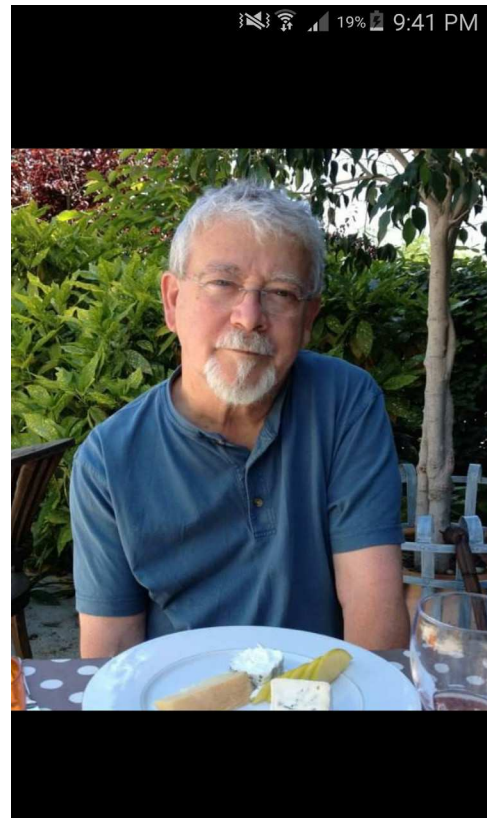
collection of recipes and as short-lived as perishable ingredients. In addition to being singular entities, the posts become a continuum and an accumulative record. They are behavioural, and thus can be seen as one thing collectively and quite a different thing individually. There is also no product as the evolutionary character precludes that and replaces it with uncertainty.

Recently, Bill has undertaken some adventures in the regions of Lavardac and Nérac in southwestern France and Basque Country, bordering Spain.

Footnotes

[1] Ascott, Roy. "Behaviourables and Futuribles." *Theories and Documents of Contemporary Art: A Sourcebook of Artists' Writings*. Eds. Kristine Stiles and Peter Howard. Berkeley: University of California Press, 1996. 489-491. Print.

[2] Kaprow, Allan. *Essays on the Blurring of Art and Life*. Berkeley: University of California Press, 1993. 175. Print.



Bill Law
Apr 16 at 8:48am • Nérac • Edited

Because sometimes you wait two years to taste something again that you remember as being "maybe" the best thing you have ever tasted...and this time it was worth the wait because it just totally and completely affirms everything you remembered and it really is as good as you remember (maybe even better).
Noix de Joue de Porc Confit
at L'Auberge de Fourcès



31 likes 10 comments

Like Comment Share

Bill Law
Apr 8 at 6:24am • Nérac

Wed. Morning is market day in Laverdac... and this is what happens there (actually there's more, I just couldn't get it in the pic..haha)



35 likes 13 comments

Like Comment Share

Bill Law
Apr 24 at 2:14am

Morning café backdrop... (next stop Asador Etxebarri for lunch)



20 likes 7 comments

Like Comment Share

12:55



Not sure dinner gets any simpler than this...

20 Likes 14 Comments

Like Comment Share

12:57




That picnic. This mountain top. #Basquelandia #saltcircleroadtrip

114 Likes 27 Comments

Like Comment Share

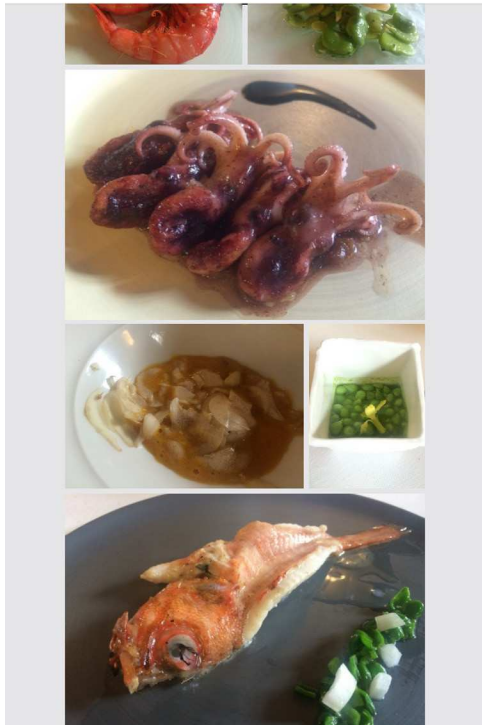
13:00



So you buy a bunch of fresh white asperges (from down the road)(1st of the season)...what do ya do? Why, make a simple tarte...

29 Likes 2 Comments

Like Comment Share



No words (or photographs) can begin to capture the essence of this meal. The food and the service were impeccably orchestrated to create an overall experience that transcends any sum of the elements. It is of a whole and to separate any element be it taste, texture, pace, order, smell, placement, temperature, ambiance or even sound somehow diminishes that whole. It is more of a flow and a journey. And in the end you are left with a memory that merges and shimmers and illuminates.

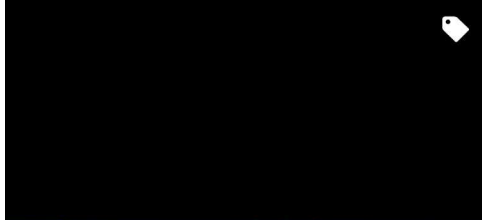
Jun 7 at 3:22pm · 🌐

Taf got me this pot for my 71st. Birthday (soon)...

"Like the kitchen, the pot bears the traces of all the meals that have been cooked in it, and there is a sense (even if it's only a superstition) in which all those past meals somehow inform and improve the current one. A good pot holds memories."
M.Pollan - Cooked

45 likes 6 comments

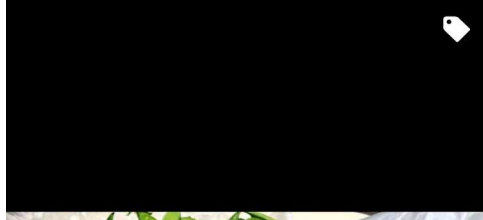
Like Comment Share



30 month old Compté.
Maybe (though that very idea is fraught with doubt) one of the very best cheeses (things) I have ever tasted...
Creamy, nutty, intense but rich and easy...little crystals....man is this stuff good !!!

31 Likes 17 Comments

Like Comment Share



One more photo from my Laverdac market treasures...
These have become a cold pea soup. Pods made broth and peas added texture after a bit of moulinex smoothing. (it really is difficult making choices...)

17 Likes

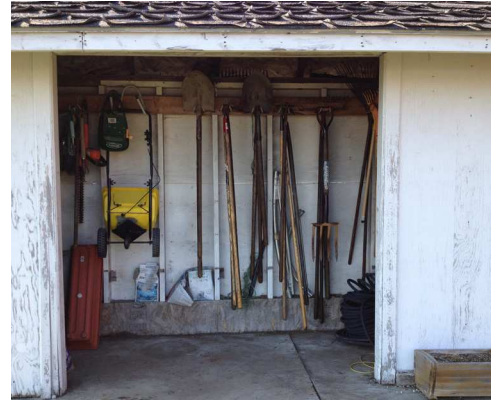
Like Comment Share



Three of the eight varieties of strawberries I counted at the little Laverdac market this morning (these are the ones I brought home...haha)
L->R
Charlotte, Cifleurette, Garriguette

18 Likes 11 Comments

Like Comment Share



P. 44-46: Photographs by Kiki Athanassiadis, taken at Our Farm Organics in Cottam, Ontario, May 2015.



"I WANT TO BE A FARMER"





Veronika Mogryorody

Organic Farming: Excerpts from an Interview with Veronika Mogryorody

Allen Hall, 1990

we did this interesting thing, interviewed organic farmers across the province. SCCHR grant. Organics at this time just becoming sort of socially accepted, people were trying to become organic.

WHY

would a farmer want to engage in organic farming, when it was a really hard task to undertake? you been using yr soil for a long time and yr soil has become addicted, to this treatment. So, you have to have the soil for 3 years. level of crops go down, you can't sell anything yet, because you have to wait. DEDICATION. RISK.

Kind of farming, gender division, google search "veronika magyorody food"

results:

Organic was always a small scale, small 1-3 acres people, mid-size range 3-15 small scale farming: community share agricultures, LARGE, scale farming, not very many people would do in ONTARIO, but in SASHKANUA was a different story. Small, herbs, a lot of women would go into this, distribute locally, women that have chosen to stay in the farm, a notion of a family "wage" the idea of making the same amount of money, an idea. INTERVIEWS. telephone.

WORK in the FARM (FUN PART) during the summer times, couple of years, work for a week, at the end of the week, we would interview people who would become organic farmers.

Participatory research we would work, and they would work, and we would learn about the farm.

ONLY selfaware of organic farming. They have transition over. ONLY organic farming. 3 years organic, application, certify,

Is it easier to start an organic farm? or convert one?

Ontario, to start an organic farm, you have to have the soil tested, you still have to do the transition, to make the soil organic.

[the problem with agriculture, a long a time ago, there was not connection between the plant and the soil, fertilizer the plant, the attitude the most conventional farming has. Organic farms don't think that way. the soil is the nutrients of the plant, if the soil isn't well prepared, then the plants is healthy.]

WHY organic

different reasons, some people do it because they are environmentalist, they see organic farming as an environmental issue. Or people do it is the right thing to do, some people have health issues, they seen something that they see that is a close relationship, and some, look at it very entrepreneurially. money. the full gamut, why people become organic farmers.

PhD, urban planning - environmental - how the larger. WHY people become active in movement. obstacles, psychology first, how people react on spaces. gender division.

lots of people don't have any energy, and they never been politically active, the one political act you can do, control your eating the choices you make in your food.

WHAT

I argue now, organic is more expensive, but now is comparable, but if one can afford this, and chooses to eat only organic food this takes a lot of time and work, and for a long time the organic food has been considered yuppie food, only those with higher earnings are able, but with time, more people will become more able to buy.

You need a better connection with food

Where food comes from? Local food
There are not, besides, pesticides, not worry to have an allergic reactions, more people that are reacting to foods.

Environmental: problematic to the environment, GMO's we don't know the long term effects, like pollution in a way. lots of people are trying to save seeds, before they become contaminated.

Farmer: support the farm in the production of food. CANADA is not like other countries; 80% of food comes from away, large scale farming, farming from the States
ORGANIC farming shouldn't be large scale. modest scale.

HEALTH ECOLOGY FAIRNESS AND CARE

DO NOT DO HARM.



Forklore Project

Members: Heidi Persaud, Jung A. Kim, Mari Anna Ljokkoi, Niina Kiiveri, Laura S. Laukkanen, Hyeyeon Kim, Gabriel Gutierrez

An empty plate becomes a back drop for a story. Food is a main character, first vegetable narration, second person observation. Photography is only used to capture a single moment in the story. Often starting with *once upon a time*, edging us to a climax, followed by conflict resolution, and solution. Each artist tells a tale, maybe it was “heard through the grape vine” or passed down through generations. Geographical location and identity are grounded to these stories, only to be passed down to another artist, recreated, and opened up to interpretation. The

ending is a fusion of cross-cultural dialect, using a palette full of visualization.

Forklore is a combination of food and folklore. The goal is to create a unique depiction of culture and identity. The stories are from different geographical locations (South Korea, Canada, and Finland). Artists participating in the project choose a story from their own culture or national country. The artist uses food to illustrate a scene from his/her story of choice. *Forklore* is a form of preservation. Some of these tales are often told orally, by

illustrating, and physically creating a book, oral stories become their own canon. Each artist uses national dishes to illustrate their folklore of choice. For the remix portion of this project artists are then put into pairs where they switch their stories, recreating their own interpretations of the folklore. Photography plays an important part in the *Forklore* project. Each artist documents his/her food sculpture, using light to manipulate, along with editing techniques to imitate landscape photography.

She is still waiting for the moon. Her only existence is longing this flower is an evening primrose.

Jung A. Kim



*This image alludes to a series of undocumented events that occurred in Chile during the mandate of general Ibañez in the 1950s, in which homosexuals among other renegades of society were taken on a ship to the ocean and thrown into the sea with rocks tied to their bodies. The sentence above is a fragment of a poem titled *Manifiesto (Hablo por mi diferencia)* by Chilean writer Pedro Lemebel. Elements typical of Chilean cuisine, such as: Empanadas, and two of the main ingredients of *Ensalada a la Chilena* (tomatoes and onions), are used to create the landscape of the image.*

Gabriel Gutierrez



The story of a young woman who throws herself into foams of a rapid for the sake of love has several versions in oral tradition. National poet Eino Leino wrote his own version that describes the date of destiny of the Karelian people. In the poem the woman jumps into the river because she wants her suitor to fight for their country instead of concentrating in love business. The power of the rapid is always pictured as stunning and tempting.

Heidi Persaud

Japanese Stab Binding Tutorial (flexible cover with three hold stitching)

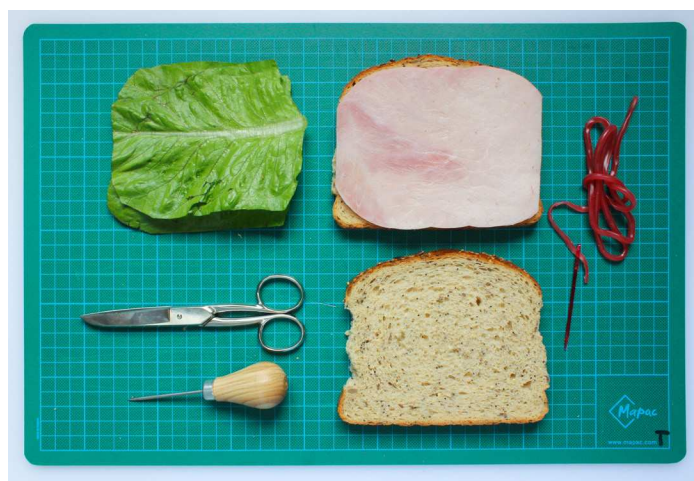
Tiffany Eng

For those interested in making books, Japanese stab bindings are an ideal place to start. They are simple, don't require many tools, and are endlessly customizable. Today we'll be starting with the easiest of the stab bindings, a simple three hole binding. By using a flexible material as the front and back cover, no special cover construction is required, and punching the holes can be done easily.

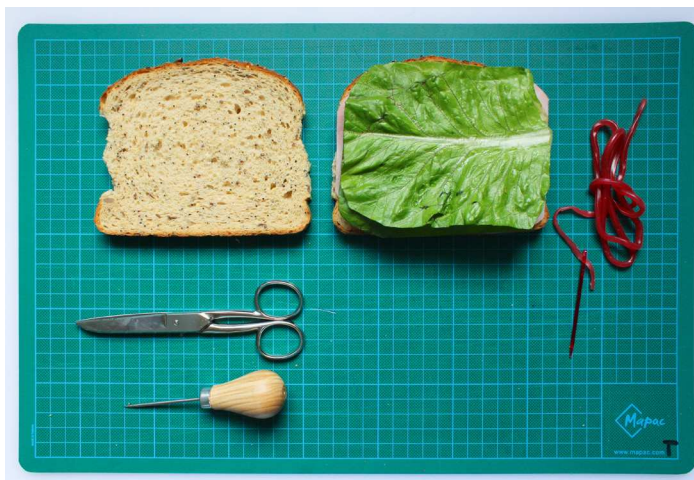
Tools: ruler; craft knife with a sharp blade; scissors ; cutting mat, or surface to cut on; awl; large needle

Materials: 2 pieces heavyweight material for the front and back covers; 5-10 sheets of lightweight material for the textblock; binding thread, yarn, ribbon, or any long material to stitch with.

Using an awl, or nail and hammer, carefully punch three holes 1/4 inch away from the edge of the book. Following the sewing diagram, using the needle and thread, enter the first hole from the front of the book and pull the thread through, leaving a few inches of the thread in the front. Take the thread over the top edge of the book and enter the first hole through the front of the book again. Pull the thread firmly to tighten. The thread is now at the back of the book.

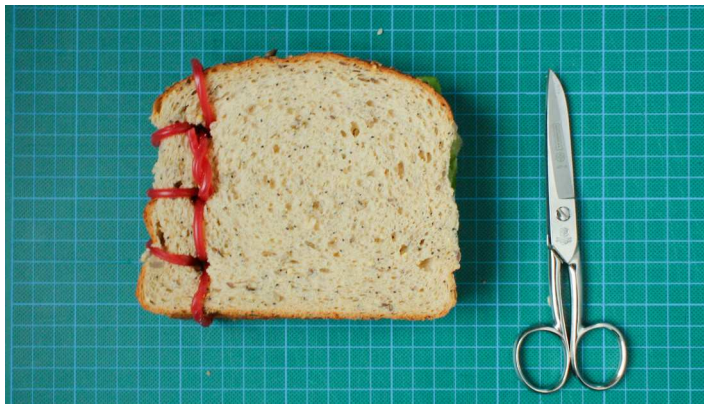
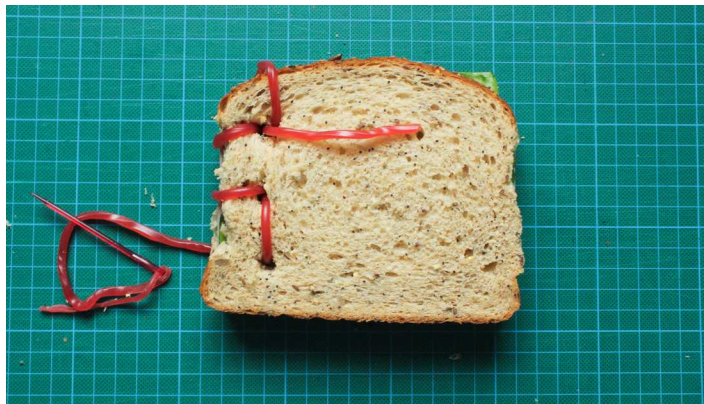
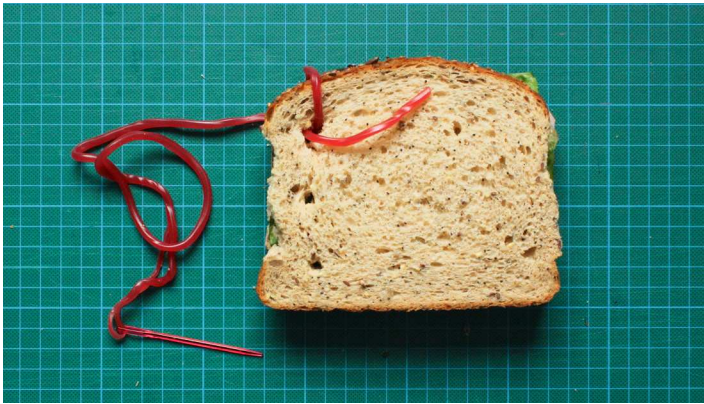


After obtaining all your materials, begin by cutting all your pages to same size as the covers. For nice straight edges in the book, it is best to use a ruler and knife to cut the pages to size. These pages make up the 'textblock' of your book.



Cut a length of your thread to four times the height of the book, and thread it through the needle in preparation for the sewing stage. Sandwich the textblock between the two covers you have chosen, making sure that the pages are lined up on all sides.

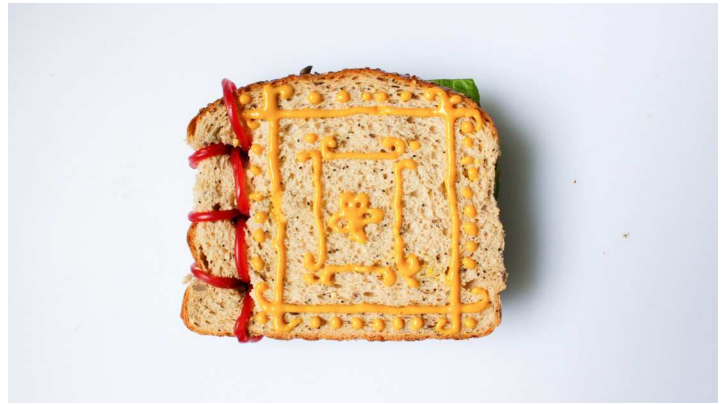
Take the thread from the back of the book, over the right edge of the book and back into the first hole through to the front of the book. Then follow by taking the thread through the second hole, this time entering from the back of the book. The thread is now at the front of the book, at the second hole. Wrap the thread around the left edge of the book and back up through the second hole. Take the thread from the second hole, through the third hole from the front to the back.



Wrap the thread around the right edge of the book and through the third hole again from front to back. Take the thread from the back of the book around the bottom edge of the book, and enter the third hole again from front to back. Take the thread from the third hole and up through the back of the second hole. To finish, tie the threads together tightly in a double knot, and cut the loose ends.

If you have access to finishing equipment, the covers of the book can be finished with gold foil lettering.

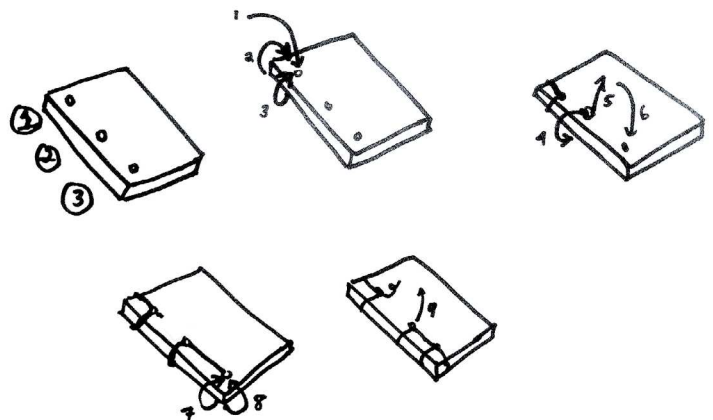
Congratulations, you've finished your first Japanese stab sewn book!



About the project:

Bookbinding can be somewhat of a niche field and with this tutorial my goal was to create engaging instructions that are easy to digest. Though both art and food culture are prevalent in the everyday, there is often an esotericism that surrounds the subjects which can make their creation seem daunting. Through humor, I am interested in creating accessibility and openness for the viewer.

Working on historical and sometimes valuable objects, I occasionally find book conservation a field that takes itself quite seriously and this piece was intended to simply bring a bit of lightness to the subject.



My practice primarily involves making and altering small everyday objects, playfully - though rigorously - exploring the gaps that exist between the thing and its concept. With *Spartans*, I wished to create a kind of confrontation between reality and perception while testing the basic physical properties of a common food substance. It all started with a rather rudimentary question: how many apples can I fit into one?

Apples are, on average, 85% water; I thus dehydrated and pulverized 8.5 of them. By adding only a few drops of alcohol, I turned what was now a fine powder into a thick paste. The natural sugars acting as a binding agent, I could then pour the substance into a two-part silicon mould and let it dry.

This piece speaks of the transitory features of our world: what we typically understand as separate objects are in fact but a single and fluid process. *Spartans*, having gone from solid, to dust, to liquid, and then back to a stable form again, is simultaneously one and many.

Matt Sabourin



Matt Sabourin, *Spartans*, 8.5 Spartan apples condensed into one (6cm x 6.5cm x 6.5cm).

Preliminary Discourse on the Potato Chip and Seasonings Thereof

James Steinhoff

The time has come to settle a seemingly interminable debate: whether the potato chip ought to be seasoned or not. [1] Years have passed since the subject was first broached in my company and a satisfactory resolution to the dispute has yet to be obtained, nor has even the glimpse of one on a distant and savory horizon been descried. This investigation will, it is earnestly hoped, open sincere and concerted debate upon this trying subject.

Antiseasoningist Wysman (2012, personal correspondence with the author) and seasoning-skeptic Schiller (2015, forthcoming) have suggested that the potato chip requires naught but salt for a rewarding gustatory experience, but their reasoning has not been elaborated with any modicum of rigor. The author awaits their forthcoming works and here undertakes to dispel some of the more commonly held antiseasoningist positions, in order to “clear the ground,” as it were.

A ready first argument in favour of plain chips is the historical one, also called the pre-synthetic argument. It begins by invoking the image of the primal potato, newly drawn from the earth, which clearly is not seasoned. However, the potato must undergo chopping and frying before it constitutes potato chips. Neither chopping nor frying add anything to the potato, it is said. Thus, the plain potato chip has not been synthesized with foreign substances, and thus, it remains a true potato chip. The amalgam of potato chip and seasoning produces something that is essentially not a potato chip but rather an entity that may be defined schematically in this way:

1) *Post synthesis “potato chip”* (PSPC) = (potato chip+s, where s=anything edible).

This stands opposed to:

2) *True Potato Chip* (TPC) = (potato)

While compelling in its parsimony, this argument is defeated by mundane chemical processes. It fails to take into account the minimal quantity of salt that is added to almost all plain chips, and further, to consider the residual oil that is absorbed into the potato during the frying process. For, if salt and oil are accepted as somehow not counting as s, or as being somehow “pre-s,” it can only be so on the basis of a highly ad-hoc classificatory rule. It remains unclear how ketchup, for example, could be excluded from the pre-s classification under the same logic.

Second, the content-garnish argument is also worth noting. This argument holds that the content of a potato chip is the potato and that seasoning plays a secondary role as garnish. This a value-theoretical argument in that it holds potato as a primary value and seasoning as valuable only in a secondary or derivative way, which is contingent for its existence on the pre-existence of the primary value. The seasoning is only valued, such puritans argue, because it accompanies the potato. Alone, the seasoning would be akin to the flavour packets found in instant noodle packages - unappetizing and blatantly carcinogenic.

This position does have an intuitive appeal, as it is certainly true that one does not go about eating Mr. Noodles seasoning packets sans noodles. However, this argument unjustifiably presupposes the

primacy of the potato in its valuation schema. Is it not true that there exist chips made of non-potato substances? The exotic corn-based chips known as “tortilla” chips attest to this fact. Further, chips fashioned from pita bread are said to exist in the Far East.

Therefore: not all chips are potato chips. Thus, chips are not eaten because they taste like potato.[2] One is forced to conclude that, if potato chips are eaten, it is precisely because of some non-potato element in the potato chip complex. As the frying oil seems a rather unlikely candidate, we are led to conclude that the motivation for eating potato chips lies in the seasoning applied to them. This assertion has the happy corollary of explaining the existence of chip dip, which is merely a sublimated form of direct seasoning. In chip dip, seasoning is delayed and the anticipation for it is heightened. The chip is left bare until mere microseconds before mastication. It might be asserted that chip dip functions in some way analogous to the Freudian eros, which seeks to prolong the ecstatic process which tends towards release by inhibiting its completion. On the quantitative level of chips consumed with dip, it then seems that dip represents a massive indulgence and simultaneous submission to restriction - a decadent sadomasochism of snacking.

Meditation on the content-garnish argument eventually leads a sincere thinker to an inversion of the model proposed by the historical/pre-synthetic argument. The fact that non-potato chips enjoy great popularity suggests that the potato substance is arbitrary, despite it being included in the name “potato chip”. If the potato is non-essential, it is merely included in the potato chip as a vehicle for seasoning. The author therefore proposes what he terms the *Vehicle Theory Model of the True Potato Chip*:

3) *True Potato Chip* (TPC) = (seasoning + v, where v= any thing edible)

Here the particularity of the vehicle is shown to be completely arbitrary. Hence the proliferation of non-potato chips, as well as the propensity for humans to dip non-chips in chip dip. However radical this may sound, the author asks you to prepare yourself for an even more radical additional consequence. If one follows the Vehicle Theory to its logical extreme, and leaning outside the realm of Vehicle Theory to draw on developments in theoretical physics, one is forced to admit that the vehicle itself is totally superfluous. The conclusion is nothing less than a Copernican revolution regarding chips:

4) *True Potato Chip* (TPC) = (seasoning)

As Feynman (1999) argues, nothing of what we know about physics makes engineering at the molecular level impossible. Indeed, it seems highly probable that we will eventually invent machines that can work at this level. From then on slipshod macro-level construction of things will be replaced by novel techniques of creating things from the very bottom-up (117). Molecular assembling technology, as it is called, holds out in the context of the present work the opportunity of crafting chips solely from seasoning, using the molecular bonds of the seasoning’s constitutive molecules to craft chips of unheard of shapes and textures - without the interference of the potato medium. There are a few peaks from which the future appears unexpectedly bright - this may be the brightest.

A third argument continues the topic of texture that the second ended on. Antiseasoningists often point out the ruffled potato chip as evidence of the worthlessness of seasonings. “Why would plain, ruffled chips ever have come into being,” a prominent antiseasoningist was recently overhead slurring in an “exotic” massage parlour lobby, “if not because plain chips have been so evolutionarily successful as to have spawned a sister-species? How could anyone think otherwise?” The argument, as far as the author comprehends it, is that were there no demand for more plain chips, a ruffled format would never have appeared. Indeed, the continued thriving of two species of plain chips suggests that they are considered desirable.

I cannot deign to call this argument appealing, for the facts are diametrically at odds with it. The ridges and valleys of the rippled chip exist only to increase the chip’s function as vehicle for seasoning. One may find evidence for this by looking inside the human body. The human brain, as is well-known, appears wrinkled on its surface - the ridges known as gyri and the valleys known as sulci. This wrinkling increases the surface area of the cortex which is able to fit within the skull cavity, enabling the advanced level of reflexive thought that humans enjoy. Similarly, rippled chips have an increased surface area for improved retention of seasoning, allowing an increased delivery of the payload. It was this technological advancement in potato chip seasoning capacity that produced the plain, rippled chip as epiphenomenon. Indeed, recent studies have shown (Steinhoff 2015, forthcoming) that plain, rippled chips exist only because currently employed seasoning machines inevitably miss many of their targets, due to difficulties in modulating the rippled texture to agree with the vast dimensional fluctuations in post-GMO potatoes, and thus leave many chips unseasoned.

What more can be said? What can the antiseasoningists possibly marshal to counter such a devastating, yet genteel critique? The author bids them to be seasonable in their responses.

Footnotes

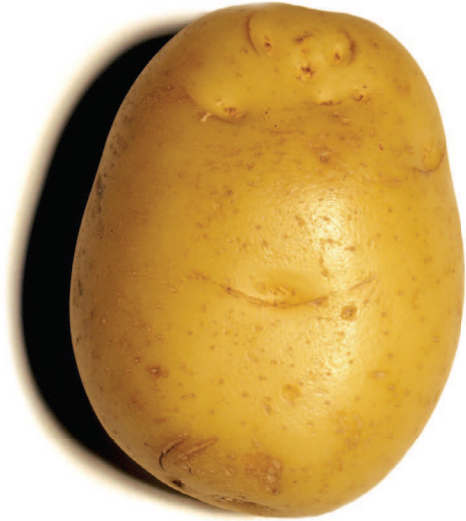
[1] It should be understood that here “not seasoned” refers to chips that are wholly without seasoning, as well as those to which only salt, and the necessary oil for cooking, have been added - such chips will be referred to in the course of this work as “plain”.

[2] Supplementary: no one has ever eaten an unadorned potato, except in a survival scenario - the same can be said for bread, which is well-known to be a potato-analogue.

Works Cited

Feynman, R. “There’s Plenty of Room at the Bottom.” *The Pleasure of Finding Things Out*. Perseus: Cambridge, 1999.
Schiller, S. “What is the purpose of Ketchup?” *Journal of Salt-Derivatives*. 2:6. 2015. (forthcoming).
Steinhoff, J. “Seasoning-Targeting Problems in Post-Fordist Manufacture.” *Chip Studies*. 12. 2015. (forthcoming).

W





Noose of Sacchariah is a small sculptural object made of a thin strand of hard candy. It was hand-formed during the hardening process, when the substance was still malleable.

Joshua Babcock



I'm a stress eater. French fries, potato chips, ice cream, chocolate, poutine. The problem with stress eating though, is that it's exponentially cyclic. I'm stressed; I eat; I get more upset because I'm eating so much; I get more stressed.

I recently had a really bad day and was tearing through the pantry looking for something salty when my husband came home from work. He hugged me, and my anxiousness lifted away. *Hug me if you're hungry* was inspired.

Hugging is good for you: it lowers stress, strengthens relationships, and lowers blood pressure. While hugging a stuffed ice cream cone, my hands are occupied. I can't eat and hug at the same time, breaking the stress eating cycle. It's comforting food.

Kewy Janisse

Lait is a personal psychological examination of crumbling social expectation, conquering mental barriers and the desire to achieve excellence. Milk poses as a motif of sensuality, innocence, and eternal youth, perpetually attached to the feminine. The glass vessel is ensheathed in plastic wrap, preserving its goodness and protecting from curdle. Guarding pure, untainted, wide-eyed naivety and simultaneously pasteurizing the semi-conscious mind from ripening. It represents an unquenched thirst to overcome the collective western ideology of steeping in material and one-dimensional superficiality to the discovery of the true self. Freeing into simplicity from the smothered, frothing, worldly realm to more celestial heights. This is an invitation to break the mould. Spoil the milk.

Jessica Beaulieu





Andrea Beiko, *Heads Up*, 2012, digital photograph.

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