

SNAPLINE

FEATURED ARTIST:
YILU XING

2023.1 — FOOD EDITION
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MESSAGE FROM THE SNAPLINE COMMITTEE

Food presents a rich array¹ of opportunities as a theme and we are so pleased to share the far-ranging work of these writers and artists with you. This issue features common threads of family, memory, and place, along with reflections on the physical processes and ingredients of food production.

Our Featured Artist, Yilu Xing, sets the tone with her thoughtful opening statement that asks what food offers us, and her paper dumpling kit explores this question with references to the traditions and practices of her family. Lexi Pendzich's photo essay documents a batch of perogies made by a family matriarch and records some of their family's stories. Andrew Benson's delightful comic strip echoes these repeated motions of food creation with a paean to pasta making. Anna Jane McIntyre looks back to her childhood and invokes beguiling candy shops through a vivid pairing of art and retrospection. Yuki Tam presents excerpts from her artist book, *Recipes For Disaster*, an incisive illustrated volume of poetry in the form of a cookbook. Aralia Maxwell takes our prompt in an intellectually expansive direction with an essay on food dyes, paint, and the standardization of colour in the industrial era that is accompanied by artwork produced through implements of cake decoration. The editors and founders of *Hungry Zine*, Kyla Pascal and Kathryn Lennon, interview each other in an oral history project that narrates the formation and growth of their superb risograph-printed food publication. Lastly, we have the prompt for our Flash Fiction contest parceled into this issue, with the winner and runner-up to be published in the final issue of the year. Please send us your work, we can't wait to read it!



Charlie Crittenden
Committee Chair / Editor

¹ I would like to note my restraint in not describing this as a smorgasbord.

MESSAGE FROM THE BOARD

The deep emboss of a lino block, a colourful dégradée, a crisply etched line, a brand new, perfectly flat and spotlessly clean screen printing table (thank you Calvin): these are the things that make printmakers say "yummmmy". For a community who is hungry to come together and enjoy the deliciousness of print, this edition of SNAPline celebrates the tasty unison of food and printmaking.

This edition of SNAPline was no doubt inspired by our 2022 Print Affair event that brought together SNAP members together to celebrate with *real* food, *live* music and *communal* printmaking activities. In the afternoon, Dawn Woolsey welcomed families to make seasonal greetings cards on the letterpress. In the evening, artist Yvonne Mullock prepared collagraph boards using orphaned socks to make the letters R E U N I O N that we were invited to make anagram rubbings from. Despite Yvonne's cheeky encouragement there weren't *too* many rude words. On the other side of the studio, Yilu Xing, who is also this edition's cover artist, created unique carved stamps for us to print onto delicious Tang Yuan balls she had prepared before we ate them.

In our last SNAPline, we welcomed both Myken McDowell as the Printshop and Programs Coordinator and Caitlin Bodewitz as the new Executive Director. It has been wonderful to work with Myken and Caitlin as they have settled into their new multi-faceted and busy roles. Budgets have been submitted, plumbing has been fixed, the new HVAC system is on its way, print shop courses are running and community engagement is growing.

The board is also very thankful for the time and expertise shared at recent board meetings by EDI experts Shalini Sinha of *Inclusiv*, past SNAP president Michelle Lavoie from Edmonton Queer History Project and Wilson Daved, from CIIRSA Canada. Shalini explored with us ways that SNAP can be equity centered, whilst Michelle encouraged the sustained development of SNAP's outreach programming. Michelle also hopes that SNAP will continue reflecting back on its 40-year history by also celebrating SNAP's queer history. Wilson shared with us the fabulous work CIIRSA is doing (literally around the corner from SNAP) with art programs for newly immigrant children and teenagers and hopes that a SNAP partnership can develop soon.

In other news, board member Dani generously agreed to help with SNAP gallery exhibition installations. SNAPs recent call for exhibitions that received 74 proposals ensures that Dani will be kept busy for a while! Another of SNAPs residency projects *Supertrain* is also speeding along nicely with the first residency with Ambrose Cardinal-Dubitski now completed. Look out for SNAP's print covered (inside and out) LRT trains this summer. For now though, please sit back and savour as you devour this edition of SNAPline.



Marilène Oliver
Board of Directors



ANDREW BENSON is an amiskwaciwâskahikan/Edmonton-based artist, illustrator, designer, who

likes old comic books, photocopiers, wiggly lines, punk rock records, zines, and scribbled type. He currently runs Hazel, a design and illustration studio in Edmonton. His work has appeared in magazines, public spaces, print-making exhibits and publications across Canada.



ANNA JANE MCINTYRE
is a visual artist-parent
with a practice combining
shape-shifting, mark-making

ing, thinking, doing, looking, breathing, \$5-improv-benevolent-capitalism and microactivism. Anna's work investigates how people perceive, create and maintain their notions-of-self, belonging and culture through behaviour and visual cues. Projects may incorporate giant emojis, feminist-foosball-tables, community workshops, parade floats, commercial signage, thinking forests, urban ecology forest-school cahiers prioritising BIPOC kids, time-travelling-soundscapes-mapping-abstract-narratives, Speaker's corners, love-letter-services and homages-for-the-forgotten. Anna's projects are an expression of Afropresentism that combine her cultural influences (Trinidadian, British, adoptive-Canadian) through the juxtaposition of familiar materials in novel contexts. Her work acknowledges the past and present, imagining a surreal dream of what is to come.



ARALIA MAXWELL is an artist based in Montréal (Tiohtià:ke), Quebec. Originally from Saskatchewan

(Treaty 6 Territory), she holds a BA Double Honours from the University of Saskatchewan (2015) and an MFA from the Nova Scotia College of Art and Design University (2019). Her work has been shown across Canada at venues that include: Art Mûr (Montréal, QC), The University of Manitoba (Winnipeg, MB), Neutral Ground Artist-run (Regina, SK), and Anna Leonowens Gallery (Halifax, NS). Honours include the Governor General Gold Medal, the Joseph Beuys Memorial Scholarship, and support from the Canada Council for the Arts.



KYLA PASCAL is the co-editor and co-creator of Hungry Zine. Kyla Pascal (she/her) is an Afro-In-

digenous (Dominican/Métis) woman born and raised in Amiskwaciwāskahikan / ᐱᓄᑦᕈᗴᓂᖅᓃᔨᖅ (Edmonton). Her experiences and interests are centred around Indigenous solidarity, cultural preservation, community health, and food justice. She is a social planner, artist, and community builder.

Contributors to this issue



KATHRYN 君妍 LENNON is the co-editor and co-creator of Hungry Zine. Kathryn was born and raised

in Edmonton/Amiskwaciwâskahikan. Her maternal grandparents were once small-scale farmers and subsistence market vendors in Hong Kong, and her paternal ancestors left Ireland long ago during the famine. The acts of growing, cooking and sharing food and food knowledge mean many things to her; they are a way of honouring those who have come before, imagining just and sustainable futures, and cultivating relationships to people and place.



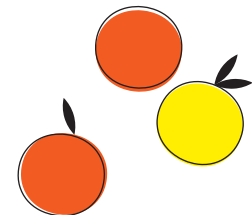
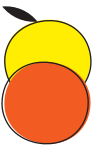
LEXI PENDZICH is a photographer, living and working in Edmonton. Her work focuses on

documentary photography, daily life and portraiture. She's inspired by the power of images to tell stories, personal narratives and capture moments that wouldn't otherwise be documented. Lexi received her BA in Art History and Anthropology from the University of Alberta, 2008. She's shown work at The Gallery at CASA (Lethbridge), 519 Gallery (Lethbridge) and Publication Studio (Edmonton). She created AGENDA 2036, a publication that's an ode to planning for the future, with Publication Studio Edmonton. In 2022, Lexi documented women and LGBTQ+ skateboard community in Edmonton and she's currently the Artist in Residence at hcma. Instagram: [at]oftenminimal Web: LexiPendzich.com



YUKI TAM Multi-media artist Yuki Kéké Tam was born in T'karonto. She has a particular interest in

the intersection of hurting and loving, healing and culture. Utilizing vulnerability, affect, and autofiction, she hopes to encourage solidarity and compassion with her work. Yuki is currently finishing her BFA at York University and pursuing a MFA at Concordia University in the fall. She is also an educator at Creative Genius Art Academy. She works extensively with themes of diaspora and intergenerational trauma, teaching others about the effects of migration and violence as a member of the Cantonese-Canadian community.



Featured Artist: Yilu Xing



YILU XING lives in the Treaty 6 and Treaty 7 regions of Alberta. She is currently an artist in residence at SNAP. Yilu obtained a BFA with distinction from the Alberta University of the Arts and completed her MFA in printmaking at the University of Alberta. While living alone in Edmonton during the pandemic, she began cooking colourful dishes and learned how to make wheat-based staple foods from her mother. Yilu enjoys watching cooking tutorials, fashion documentaries, crime & mystery shows, and dogs running in parks.

RIGHT TOP: Yilu Xing, *help yourself!*, screen prints and mandarin oranges, 70 x 110 x 30", 2021-22.

RIGHT BOTTOM: Yilu Xing, *Family Dough: Rolling* (detail), Laser engraved wood, ceramics, dates, flour, 35 x 194 x 16", 2022.





Artist Statement

What does food offer us aside from nourishment? My research explores ideas around culture and its significance from a culinary perspective. Immigrating from China at a young age, my definition of home is deeply rooted in food and familial traditions; I am enthusiastic about food and the human connections that food generates. My recent projects involve prints, ceramics, videos, and interactive installations. By bringing homemade edibles into a gallery setting, I celebrate the labour and love of food production and emphasize the vital role of everyday practices. Through conversations around food, in which everyone might establish emotional relationships regardless of their backgrounds, I share stories and express parts of Chinese culture's happiness, comfort, and nostalgia.



LEFT: Yilu Xing, Daily Practice: Shopping, Cooking, Drawing, Writing. Marker on paper, stamping on receipts, nail, wood, 26 x 276 x 1", 2021-22.

ABOVE: Yilu Xing, 100 Fortune Dumplings, screen prints, ink on paper, cotton thread, 5.5" x 5" x 1", 2023.

About the Work

In Mandarin, “白菜 Bái Cài” means napa cabbage; if pronounced with different intonation, “百财 Bǎi Cái” can also mean 100 fortunes. My family would make these Bai Cai dumplings together to add a little bit more fun to the white ones we would normally make. These dumplings resemble many tiny cabbage sprouts, carry good wishes with their pronunciations, and represent the quality family time we spend cooking and sharing food together.

In this paper dumpling kit, you will find two printed recipes: one containing instructions for the dough prep-ping, wrapping, and cooking of the dual-colour dumplings; one crumbled paper ball containing Yilu's family beef-filling recipe. Additionally, there is a round green piece of paper in the shape of a dumpling wrapper. You can crumble the filling recipe back into a ball and place it into the wrapper, just as you would with regular dumplings. Pinching is the last step out of all the repetitive hand gestures of dumpling making. You are invited to be the person finishing the dumpling by closing the wrapper with your hands. Have fun pinching!

Don't hesitate to contact me with any questions about the recipes!





Bonbon

by Anna Jane McIntyre

When I was 6 years old my family set up home in Oakville, Ontario, a fast growing, developing suburb. By developing I mean that the forest and lands hadn't been completely cleared away. Behind our yard at 138 Digby road was a wild, tangly far-reaching chaotic very real forest filled with owls and creatures and blueberries and raspberries and shortcuts and lost toys and forest forts and house remains and too many mysteries to count. It was here in Oakville that I first remembered becoming interested in candy. At this time, my mums was exotically strict regarding sugar and diet. (Thank you Mum!) We were a cooking family and subsisted on organic, unprocessed food mostly bought at Alternatives, the local health food store while listening to Free to be you & me, Raffi, Sharon, Lois and Bram, Conscious reggae, British pop, ska, Nina Simone, Joan Armatrading, jazz, classical, audio stories, Peter and the Wolf, Rudyard Kipling and civil rights protest songs from around the world. It was an acoustically delicious time. As a result of the family sugar ban, my sister and I dreamt of eating bought-not-made peanut butter, those weird plastic cheese slices and candy. I developed a fascination with chocolate particularly. Ha! In fact my first remembered lie was about eating forbidden candies. Walking the 1,5 km to and from home to school 4 times each day (alone!) I passed the terrifying forbidden Beatties, a creepy and somehow seedy corner store set all alone and back from Lakeshore road in a derelict parking lot in front of a weird lonely motel vibey bar. Beatties was to play an important role in learning about North American culture and growing up in general but this story memory doesn't stop here. Instead, this story brings us a little further east along Lakeshore to bustling downtown Oakville and The Candy Cupboard. I remember the first time I stepped into The Candy Cupboard, the confusing sweet smells, flavours mixed together and a gazillion candies, both home and factory-made, tempting purchase. British candies were everywhere, lemon sherbert, Flakies, Cadbury's dairy milk fruit and nut bars, Doll mixture, marzipan figurines, boiled sweets, lavender lozenges, chocolate oat biscuits, shortbread, melody pops, Terry's oranges, allsorts liquorice, winegums, jelly tots, rock candy, flying saucers, pop candy, liquorice laces, chocolate buttons, jellybellies, Fruittella, Polo mints, fruit pastilles, Maltesers, honeycomb.....The Candy Cupboard was family run by a slim, nervous, proper, blond white-skinned mum and son duo. I remember their look, manner and vibes so well! but ahhh their names escape me. If they ever told me their names the memory was burned out by the sensory overload of their sugary utopia. The two crafted their own imaginative candy concoctions in the mysterious backrooms, smartie bear paws - smarties in chocolate in form of lumpy paws - were a favourite of ours. The store was in fact, a little bit like stepping into a tiny cosy real life version of Roald Dahl's, Charlie and the Chocolate factory.

First We Eat

First we eat, then we
do everything else.
– MFK Fisher

Written by
Aralia Maxwell

It begins with food. The basic need for sustenance is indeed essential to the continuation of life. Nevertheless, cravings can overlook nutritional content and gustatory flavour in search of visual allure. Historical examples of humans enhancing the colour of their food with both edible and toxic ingredients are common. Often the same pigments used to dye food have been applied to art-making and the decoration of commodities. Hungry eyes have a taste for colour and their appetite is insatiable. This essay sets its sights on the intersections of food, paint, and consumer aesthetics in the Modern Era. In a relatively short period, our visual diets experienced a series of significant transformations unlike ever before. The mass manufacturing of artificial colours and advances in the packaging industry are particularly noteworthy in understanding this evolution. Seemingly simple innovations impacted everyday

lifestyles and were catalysts for critical art movements of the past 200 years. Food, paint, and consumerism may be unlikely pairings, yet their stories illustrate a shared aesthetic journey throughout time.

Hunger for Colour

Humans have enhanced their everyday lives through the ages with colours acquired from plants, animals, and minerals. Minoans in the Bronze Era took advantage of the delicious yellow spice Saffron to paint cave walls.¹ In Medieval England, white pigments derived from bone, chalk, and limestone were used in both art-making and to bleach bread.² The Incans famously crushed edible cochineal beetles to produce a scarlet shade for makeup, pottery, frescoes, and textiles.³ In North America, it was common up until 1906 to colour pickles and other canned vegetables with

¹ Anna Trakoli. "Minoan Art, The 'Saffron Gatherers', C. 1650 BC." *Occupational Medicine* 71, no. 3 (2021): 124-125.

² Harold J. McKone. "The History of Food Colourants Before Aniline Dyes." *Bulletin for the History of Chemistry*, no. 10 (1991): 29. Accessed March 26, 2023. http://acshist.scs.illinois.edu/bulletin_open_access/num10/num10%20p25-31.pdf.

³ Victoria Finley, *Colour: A Natural History of the Palette* (New York City: Random House, 2002).

Copper Sulphate.⁴ Notably, this mineral is better suited to textile dyeing and printmaking etching processes, than to food colouring.

The visual landscape dramatically shifted in the 19th century with the chemical invention of synthetic dyes. In 1856, 18-year-old William Perkins synthesized “Mauveine” from coal-tar, a derivative of petroleum. This discovery led to a massive global boom in the dye industry, with these synthetic dyes making their way into food, paint, textiles, cosmetics, medicine, and other consumer products.⁵ Artificial colourants required fewer resources to produce, were concentrated, intense, and did not fade as quickly as natural dyes.

By the turn of the century, a proliferation of unmonitored colour additives had come onto the market. With little to no regulations in place for these new dyes, some intended for textile or paint application were finding their way into food production. Before the introduction of laws like the United States Food and Drug Act of 1906, more than 80 artificial colouring agents were documented to be available to American food manufacturers.⁶ Today, of the approximately 700 synthetic aniline dyes available globally, the United States has approved only seven and Canada nine for human consumption.^{7,8,9} The names of these edible colours read like chemical poetry: Allura Red, Amaranth, Erythrosine, Ponceaux SX, Citrus Red No. 2, Sunset Yellow, Tartrazine, Brilliant Blue, Fast Green, and Indigotine. This artificial

rainbow finds its way into everything — from fruit to candy, jams to pickles, soda pop to alcohol, dairy to meat, cosmetics to tattoo ink, vitamins to prescription drugs, and so on. Take a look at the ingredient list of the foods in your pantry. In Canada, “colour” is the only signifier needed when one of these hues is present. Paint palettes have their own synthetic spectrum. Naphthol, Pyrrole, Quinacridone, Dioxazine, Pthalo, Hansa, Diarylide, and Benzimidazole, to name a handful, are all pigments invented by chemists in the 20th century. Often, these shades were developed as safer and less expensive alternatives to toxic heavy metal pigments like Cadmium. Thanks to more rigorous testing practices and laws, these inedible colours do not appear in our food, though they do share the same origin as their more palatable synthetic counterparts.

PREVIOUS: Aralia Maxwell, detail of *Monochrome Satisfaction (Pyrrole Orange) No. 28*, December 31, 2022. Acrylic on wood. 2.5 x 3 x 2.5"

RIGHT: Aralia Maxwell, detail of *Monochrome Satisfaction (Green Gold – Azo Yellow, Benzimidazole Yellow, Pthalo Green) No. 12*, December 31, 2022. Acrylic on wood. 1.25 x 1.25 x 1.25"

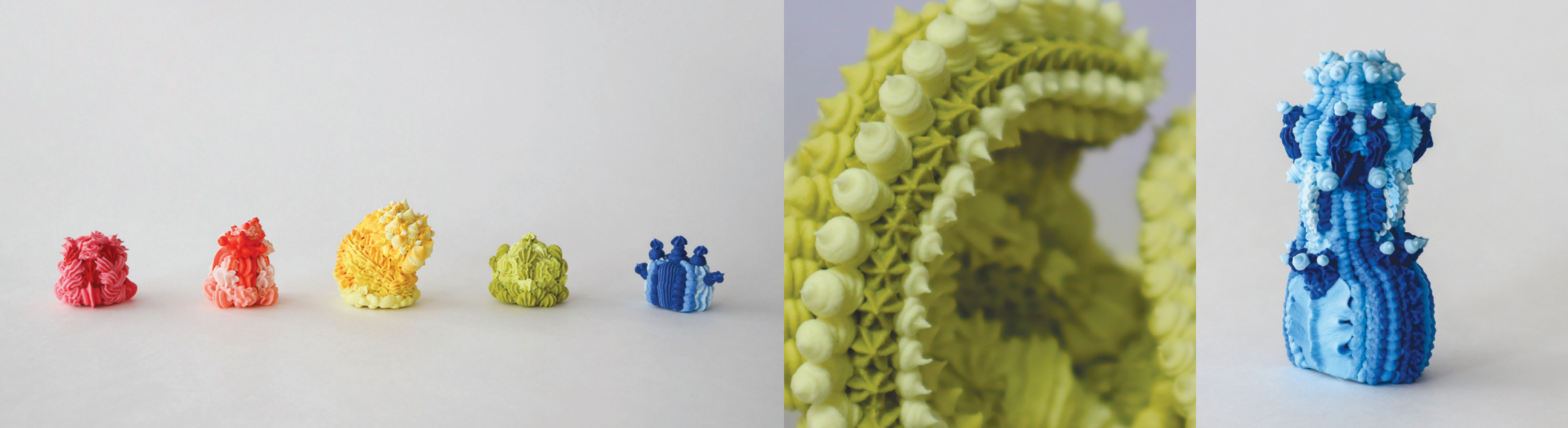
⁴ Harold J. McKone. "The History of Food Colourants Before Aniline Dyes." *Bulletin for the History of Chemistry*, no. 10 (1991): 30. Accessed March 26, 2023. http://acshist.scs.illinois.edu/bulletin_open_access/num10/num10%20p25-31.pdf.

⁵ Mary Virginia Orna, *The Chemical History of Colour* (New York City: Springer, 2013), 69-75.

⁶ Marion Eugene Enslinger and Audrey H. Enslinger. *Foods and Nutrition Encyclopedia*, Vol. 1. 2nd ed. (Boca Raton, FL: CRC Press, 1993), 459.

⁷ Ibid.





Rise of the Readymade

Around the same point in history that the first synthetic dye materialized, breakthroughs in the field of packaging were also shifting modern lives. In 1810 the tin can was designed at the prompt of European military powers.¹⁰ This was soon followed by the metal paint tube in 1841.¹¹ Both types of containers allowed for increased consistency and extended preservation of contents, as well as easier transportation. Where individuals previously had to dedicate great amounts of time and labour to the procurement and preparation of material, now they were free to pursue different activities. During this period of industrialization, the western world experienced the rise of a middle class and a movement

away from agrarian lifestyles. Conveniently packaged products no doubt fuelled the expansion of urban centres and self-service consumerism. The first modern supermarket opened in the United States in 1916, revolutionizing shopping practices.¹² In the arts, commercial supplies contributed to a radical transformation of visual languages. The pre-mixed oil paint tube is credited as being an instigator of plein air painting and the Impressionist movement.¹³ Unburdened by laborious pigment preparation, artists like Monet, Matisse, and Cezanne were free to travel away from the studio and express the changing world with new palettes. Innovative trends continued, as more and more new products

became available in the 20th Century. Acrylic paint, made from plastics and sold in industrial paint cans, reached the market in the 1940s. Once again, artists embraced the new material and adapted their visual vocabularies. This major shift in the aesthetic language is summarized by the colour writer

David Batchelor: "... in short, to use paint from a can rather than from a tube may not seem much, but it carries the risk — or the promise — of abandoning the entire tradition of easel painting, of painting as representation."¹⁴ Indeed, painters like Jackson Pollock, Helen Frankenthaler, and Frank Stella did just this in the creation of their monumental abstract works.

LEFT: Aralia Maxwell, *Monochrome Satisfaction* (No. 28, 18, 01, 09, 05), December 31, 2022. Acrylic on wood. dimensions variable.

TOP LEFT: Aralia Maxwell, detail of *Monochrome Satisfaction* (Green Gold – Azo Yellow, Benzimidazole Yellow, Pthalo Green) No. 12, December 31, 2022. Acrylic on wood. 1.25 x 1.25 x 1.25"

TOP RIGHT: Aralia Maxwell, *Monochrome Satisfaction* (Pthalo Blue Red Shade) No. 19, December 31, 2022. Acrylic on wood. 4 x 1.75 x 1.5"

¹⁰ Tom Geoghegan, "The story of how the tin can nearly wasn't," *BBC News Magazine*, April 21, 2013. Accessed March 26, 2023. <https://www.bbc.com/news/magazine-21689069>

¹¹ Kassia St. Clair, *The Secret Lives of Colour*, (London: John Murray (Publishers), 2016). 24.

¹² Ashley Ross. "The Surprising Way a Supermarket Changed the World." *TIME*, September 9, 2016. Accessed March 26, 2023. <https://time.com/4480303/supermarkets-history/>.

¹³ Philippa Abrahams, *Beneath the Surface - The Making of Paintings*, (London: Frances Lincoln Limited, 2008). 117.

¹⁴ David Batchelor, *Chromophobia*, (London: Reaktion Books Ltd, 2019). 98-98

¹⁵ Amy Sillman, "On Colour." *Painting Beyond Itself - The Medium and Post-Medium Condition*, ed. Isabelle Graw and Ewa Lajer-Burchardth (Berlin: Sternberg Press, 2016). 116. Accessed March 26, 2023. https://www.amysillman.com/wp-content/uploads/2020/12/201602_OnColor.pdf

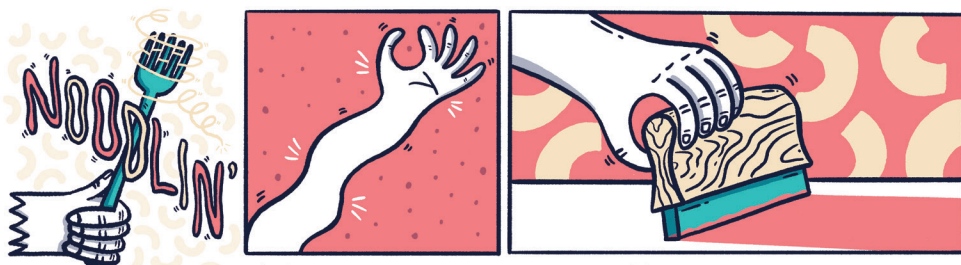


The readymade product afforded new freedoms, yet also came with limitations. In the essay, *On Colour*, contemporary artist Amy Sillman writes: “I realized recently that I am somewhat doomed to the palette provided to me by the manufacturers ... My base materials are paints chosen in part by the tastes of [other] people ... what I think of as ‘my’ palette is in fact a readymade, informed by the manufacturing choices made by a paint company.”¹⁵ With this observation, Sillman emphasizes the standardization of colours. Perhaps it is liberating to have access to the same paint as everyone else; perhaps it creates homogeneity. Even the artist’s palette is not immune to the effects of globalization.

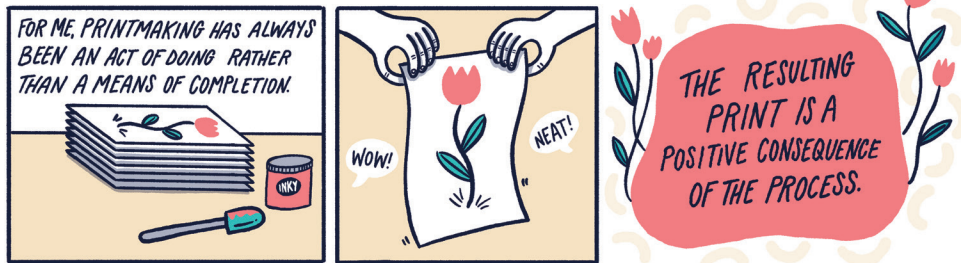
Patterns of Symbiosis

From Antiquity to the present, our taste for visuals has been in constant flux. The Modern Era made us hungry for the artificial and mass produced. Chemical hues conveniently packaged have distinguished our diets from the past. Just as most of us no longer create farm-to-table meals, the average artist no longer prepares their materials from scratch. Instead, we are reliant on stores, global supply chains, elaborate manufacturing processes, and resource extraction. Each have their own fascinating history, but their intersections reveal a pattern of symbiosis that will continue into future developments. Be it a meal on the table or an artwork in the gallery, these shifts in consumerism mark us whether positive or negative. The one thing that seems certain is that mutation is inevitable. Consider the way in which electronic screens and the Internet have captured our eyes and redirected our hungers once again.

LEFT: Aralia Maxwell,
Monochrome Satisfaction
(Hansa Yellow) No. 29,
December 31, 2022.
Acrylic on wood.



DURING THE EARLY DAYS OF THE PANDEMIC MY HANDS BEGAN TO ACHE WITH A LONGING FOR THE REPETITIVE MOTIONS FOUND IN PRINTMAKING.



TO QUELL THE ACHE, I TURNED TO MAKING PASTA. THE TASKS OF MIXING, KNEADING, ROLLING, AND CUTTING, WHILE DIFFERENT, FELT AS IF THEY WERE ALREADY INGRAINED IN MY MUSCLE MEMORY.



AND AS IT IS WITH PRINT, THE END RESULT WAS A POSITIVE OUTCOME OF THE PROCESS, ONE THAT I COULD SHARE WITH MY FRIENDS & FAMILY.

** RECIPE TAKEN FROM 'PASTA' BY MISSY ROBBINS.*

ANDREW BENSON

Tending the Garden: Hungry Zine Reflects

Written by Kyla Pascal
& Kathryn Lennon



1. Consider the Location (Locating Ourselves, and How Does That Affect Our Work?)

KYLA I'm an Afro-Indigenous woman. My family is Métis on my mother's side and Dominican on my father's side. I am a community planner, I have a long history of working in the food industry. And then lots of interest in food justice, which has looked like community gardening, working on Indigenous food sovereignty, hosting events, and connecting with people around food. Now my most favourite thing I'm working on is *Hungry*.

KATHRYN I'm a mixed Asian woman. I've always been drawn to food as a way to build community, to connect, and share experiences with each other. When I was younger, food work felt like more of a political act – a way of claiming space, claiming aspects of identity and culture, and connecting to land. Over the years, I've worked on food from different angles, from grassroots to urban food policy, and most recently as *Hungry*.

2. Prepping the Soil (Starting a Zine)

KATHRYN When you and I met, Kyla, we really connected over food and food justice¹. We shared a common feeling that things were missing in the food conversations we were seeing locally. We kept coming back to our frustrations around who is reflected in food storytelling and whose stories are ignored — the lack of diversity of who is thought of when we think about eaters or farmers or cooks.

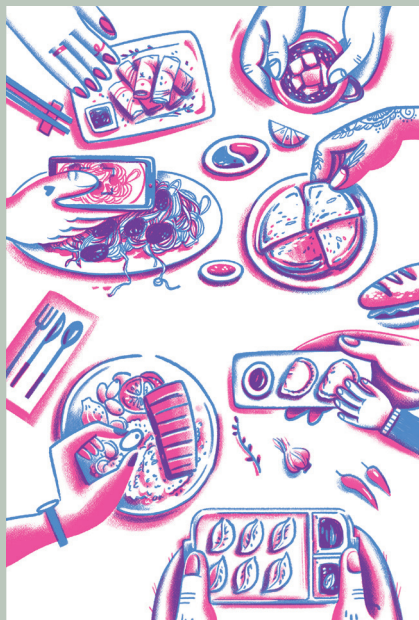
KYLA When we talk about locating our-selves, you working in food policy, me working in restaurants and kitchens, it's important to recognize how that has informed who we are and the work that we do in other parts of our lives, and with *Hungry*. In food media, the conversation might show up as who has a voice, and who doesn't. Or how food policy is made and who's making those decisions. Who's in the kitchens, who are the dishwashers and who are the restaurant owners? Who's celebrated as a chef, and who's seen as fulfilling late-night take-out orders? I think that really shows up in how and why we started this work.

KATHRYN I remember, during the early days of COVID, I was involved in some food policy work and was venting to you about how there was no room in the conversation for BIPOC experiences.

Then one day you said to me, "How hard would it be to start a magazine?"

And I said, "Probably not that hard."

This was 2020, the first summer of COVID. You were set to move to Vancouver. I was about to have a baby, but we were like sure, let's grab a coffee and chat. I raided my bookshelf for all the zines, books, and magazines that inspired me, and lugged them over to Paul Kane Park to meet you. We started brainstorming, and almost three years later, we haven't stopped.



¹ "Food justice seeks to ensure that the benefits and risks of where, what and how food is grown, produced, transported, distributed, accessed and eaten are shared fairly. Food justice represents a transformation of the current food system, including but not limited to eliminating disparities and inequities." (Robert Gottlieb & Joshi Anupama, *Food Justice*)



3. Start Planting

KYLA To get started, we asked around. We went to our peers and folks that we admired in the industry. It quickly became apparent that a magazine wasn't what we wanted to do and eventually we decided to go towards a more literary and artistic printed zine.

I remember you describing the zine as this little something that you want to keep forever, that it can be timeless. And then we stumbled on risograph printing. It's not standard printing, it's a beautiful, artistic endeavour. It's not easy to do. But we love the way that the zine feels. Literally, touching it, the ink sometimes transfers to your skin, this all adds depth to it. It's so much more sensual. Then we found Yolkless Press which is an amazing artist-run press in Calgary. And they've just been a peach to work with.

KATHRYN Risograph is just so great for conveying warmth, and the process is really thoughtful. We're able to print closer to home, and support artists within our extended community. There was something of that time, where people were craving the warmth of having something new to read that arrived in the mail, that they could gift to a friend, or keep on a bedside table and read in little chunks whenever they had a moment.

LEFT: *Hungry Zine 00* Cover, Illustration by Emily Chu.

ABOVE: Kyla Pascal and Kathryn Lennon. Photo credit: Amanda Gallant



4. Add Water (Food as a way to build community and claim space)

KYLA The ways in which we evolved over the last few years have really shown up in community and connections. It was important it happened as it did, that we started in COVID. And when we started, we had no idea how it would go. We didn't know if we were going to have to bug our friends to submit stuff. Or if we were just going to do the pilot issue and then nobody would buy it and we'd be stuck with 500 copies of the zine. But people submitted their writing and art. We cold-called bookstores across Canada that we've admired for years and they wanted to carry us.

KATHRYN It's been important to us to treat the zine as a way to build community. *Hungry* has sparked so many cool collaborations. We've met amazing artists and creators and made new friends through this process, partly because of the risograph format. Because neither of us are really visual artists or printmakers, it has made us have to reach out, ask for help, and collaborate.

5. Give Your Plants Room to Grow (Lift As You Climb)

KATHRYN When I step into other spaces, I come back to our *Hungry* work and I'm like, "Okay, how do we tell the story differently? How do we share, and seek out, the stories of all who eat, in all that diversity?" We have the proof right here, that there are all these people who have stories about food and they're sharing them in all these different ways, but we're still not seeing those reflected in other spaces. So I think there's something really powerful about being able to say, we know for a fact that these stories exist, and if we keep space for them, they will make our understanding of the world much richer and more beautiful.

KYLA Yeah. And I feel like we're really living out a "lift as you climb" sort of situation. We're always constantly thinking about how to make *Hungry* more accessible to writers. One of the things, you know, talking about chefs and thinking, we want to hear from chefs who might not see themselves as writers. So, how do we bridge those connections?

We're doing workshops and presentations to students, we're having people reach out wanting to collaborate with us. We're having new writers wanting to be in our zine, who've never been published, it's just such a beautiful approach to the work. Those moments of community and connection, I think are really what keeps us committed to this for as long as it makes sense. And something that I think we hopefully will continue to hold on to as we see *Hungry* move forward.

*"We know for a fact
that these stories
exist, and if we keep
space for them,
they will make our
understanding of
the world much richer
and more beautiful."*

KATHRYN And there's value in maintaining *Hungry* as a community thing. If you think about growing a garden, growing means coming to fruition. It doesn't mean you have to expand your garden. Maybe that's what we're trying to do. Tending. We were talking earlier this week about the importance of maintenance work in art, community building and life, and how it gets overlooked, it's not as glamorous. You still need resources to come into that, it's easier and better if you share the labour, and share what you produce. But you don't necessarily have to expand into...

KYLA...a 10 acre farm. Yeah, you can feed a lot of people you know, with a little community plot.

6. Feed the Roots

KATHRYN In our tagline we talk about being a radical zine. It's interesting to think about what that means and how we strive to bring that to life. You shared an Angela Davis quote with me recently, "Radical simply means grasping things at the root". I love this idea of radical as trying to transform the roots of things. I don't think radical has to mean a certain type of activism, or that activism, or social change work has to look a certain way. We're trying to change the ways food storytelling is done. Whose stories matter? Whose voices are heard and listened to?

KYLA Activism is also about care and community. And I think that is something that we hold really true just by who we are. I think any other two people, their work is going to look different, by their lived experience and who they are and I think something that we've connected on is our caring ways. I think that is how we approach our work and how we show up in the world. And I think we've found our little way of doing it. We wear many hats in our lives and this is one of the ways that we show up in community. We help support the amplification of these important stories that tell the world: we are here. We have lived this life and it's beautiful and our connections to food are complicated and beautiful and nuanced, and everything in between. It's such an honour and a blessing to be able to do this work, and to do it with you.

Czesia

Lexi Pendzich

One of the main Polish words I know is *Dziękuję*. Thank you. I say it to Czesia as she prepares a plate of pierogies for me. Czesia is my Nana's sister, and the last living sibling.

This series reflects on my Polish family history through documentation of Czesia preparing pierogi while I visit her home in Coleman. pierogi are a special dish that takes Czesia two days to make. She makes many batches, as the food will be shared with family and friends. During my visit, close to 100 pierogi are prepared.

While Czesia prepares the dough and lays out the kitchen utensils, I think about a family history document. The document recounts that the family lived in a town in north eastern Poland. My Nana (Janina) and Czesia were the only girls of 7 siblings. Born in 1937, Czesia was only a little girl when the town came under heavy bombardment. The family took shelter where they could. The Polish army that was stationed in the town was completely decimated and deportation of Polish people to Russia began. The family was taken in box cars to Kazakhstan.

Czesia rolls out the dough. She tells me she loves making pierogi for her family, she hopes I will eat a well portioned plate with at least 6 pierogi, along with a bowl of borscht. *Dziękuję*.

To find food, the family would go through garbage cans to pick out potato peelings. After some time, they received permission to return to Poland. Left destitute, they were sent

near Wroclaw, as the town where they were from was now part of Russia. They found an empty house and rebuilding began.

Czesia is dividing the dough into sections. The home that Czesia lives in is the one she came to build with her husband. She lives alone now and reflects on the fond memories of her husband building an extension onto the house and a small backyard house, which is where my great grandfather lived. Czesia pauses preparing pierogi, goes into another room and returns with a blue plaid shirt. *Your great grandfathers'*. She notices a small stain and button falling off. *I'll wash it first and fix this button. We can hang it on the clothesline outside, it will be fresh.* I begin to feel even more connected to my family history. *Dziękuję*.

After the war, Czesia stayed with her parents in the town and her siblings lived in Wroclaw for school. On weekends, they traveled home by bicycle. One would pedal for a kilometer and wait until the others caught up, then another would pedal until they made it home. Their mother would prepare them food and give them enough supply for the week.

The first batch of pierogies is boiling. Czesia recalls she had many Polish friends in Coleman throughout her time living there and it was a friend in the neighbourhood who taught Czesia how to make pierogies. Czesia points out delicate purple flowers in her backyard. *I planted these little flowers for my friend Lucy.* Her eyes well up.

Czesia and I continue to talk about family and community. Taking breaks of reflective silence, she offers tea, *dziękuję*, and I pass her a kitchen utensil used for the next step in pierogi making, *dziękuję*.

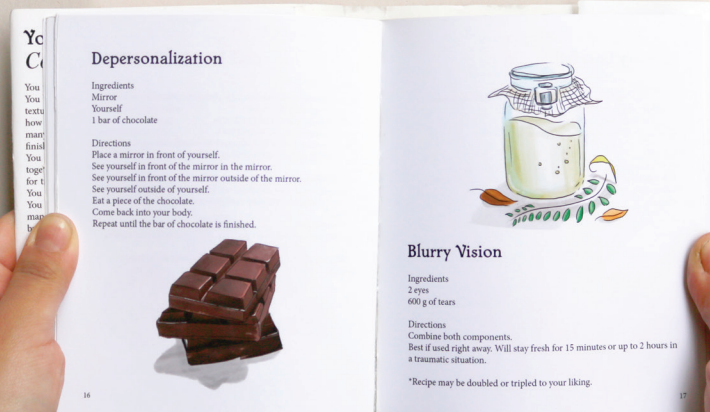
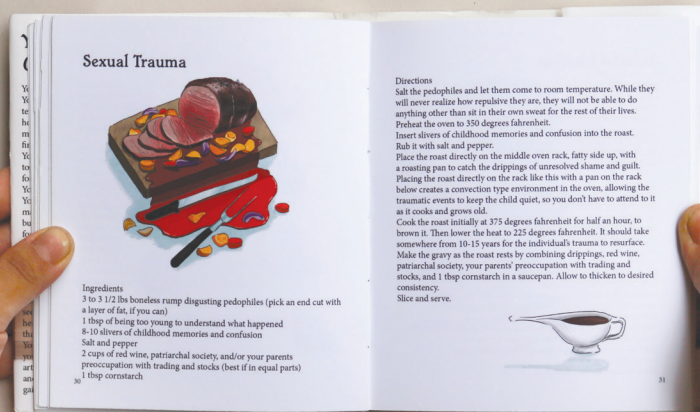
This visual narrative is about community, knowledge sharing, resilience and family. It's about savory pierogi made with the origin of connection, the point where something begins and extends beyond a place. *Dziękuję*.



Czesia recalls she had many Polish friends in Coleman throughout her time living there and it was a friend in the neighbourhood who taught Czesia how to make pierogies.







Recipes for

Disaster

YUKI TAM

My illustrated artist book *Recipes for Disaster* is a volume of poetry written in the form of a cookbook. This cookbook explores the interactions of food, culture, and trauma. The object itself is 5" x 6". It is small and awkward to hold, requiring close inspection and encouraging intimacy. It is a hardcover book wrapped with hanji paper (with embedded flowers and herbs). The work includes a dust jacket, cardstock end pages, copy paper, kettle stitch and glue binding. The book is also lay-flat, making it easier for readers to use, should they decide to make these recipes. Utilizing writing as a therapeutic process, I have documented my own experience with mental health and wellness in these peculiar recipes. The ones shown here, "Depersonalization", "Blurry Vision", "Guilt", "Dissociation", and "Sexual Trauma" are but a few

excerpts from this 64-page chapbook. The complete book includes a dedication, table of contents, and recipes in sections. These sections include: appetizers, mains, desserts, and drinks. Digital illustrations accompany most pages of this didactic text.

In this work, I look at the slowness threaded through diasporic thought, in contrast to a contemporary rapid urban landscape in which I and many migrants live. In the making of these works, it is my intention to investigate interdisciplinary thinking, using research-creation to examine culinary arts, psychology, book binding, and writing. This work engages with affective theory and social empathy, requiring audiences to emotionally engage and read in between, beneath, inside, and outside the ingredients and directions. With diagnoses of depres-

sion, anxiety, and post-traumatic stress disorder, *Recipes for Disaster* gives a contemporary portrait of my life with mental illness. My Queer, Mad, settler identity informs this portrait and much of my work. By drawing on humor as a way to cope, the book manages to balance honesty and wit with a kind of tender understanding. It draws on the stylistics of popular contemporary cookbooks such as those by chefs Samin Nosrat, Molly Baz and Frankie Gnaw. Like these chefs, juxtaposing the raw and often morbid text with endearing little pictures requires the reader to look beyond aesthetic convention.

As objects, people, memories, and food travel from generations, nations, and across oceans, I explore the power they still contain and the space they still hold. I believe that even the most ordinary objects and actions have the

potential of storytelling. However, the way food acts as a bridge between cultures was the starting point of this work. It looks closely at what pain is shared between peoples. Both my writing and image production investigate how fragmented memories can retain information. While my pieces tend to solidify an optimistic conclusion, *Recipes for Disaster* presents the process of healing. Healing can be complicated, deep, and even funny in a twisted way. It is introspective and philosophical. It is an extension of my kinship worldview, seeing vulnerability as precious and valuable. A second volume of *Recipes for Disaster* is in the works.

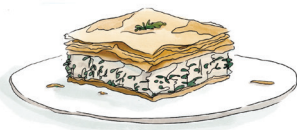
Guilt

Ingredients

600 instances where failing was not an option
Emotional abuse of any kind (best if provided by primary caregivers)
100 years of your family's sacrifice and honour
2 sheets of lack of emotional safety
1 bamboo stick

Directions

Mix instances where failing was not an option, emotional abuse, family's sacrifice and honour in a small bowl until it resembles a paste.
Spread over lack of emotional safety sheet. Lay the other sheet on top.
Beat the bamboo stick and coat the pastry with the mixture.
Bake at 350 degrees fahrenheit for 18-20 minutes until golden brown.
Allow to cool for the remainder of your life.



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Dissociation

Ingredients

1 bell pepper
2 oz of spinach
5 cremini mushrooms
1 cup of egg whites
1 loving and caring boyfriend with anxiety
An ungodly amount of trauma you recently remembered by starting counselling (this is usually the largest size available at your nearest grocery store)
Salt and pepper

Special Equipment

Silicone mould and sous vide machine

Directions

Roughly chop bell pepper, spinach, mushrooms, and boyfriend.
Cry because you didn't want to hurt him.
Whisk egg whites and season with salt and pepper. Add chopped ingredients.
Add mixture to mould and sous vide according to manufacturer's directions or for 15 minutes.
While you wait, ponder on your issues with receiving care and attention because of the neglect you experienced in the most vital years of your development despite the best efforts of all those around you.
Understand that you had no one around you.
Leave your body and feel how the world is nothing.
Burn your hands taking out the sous vide because you are also nothing.

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SNAPline 2023.1: Food

FEATURED ARTIST: Yilu Xing

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Bonbon.....image and writing by Anna Jane McIntyre
First We Eat.....images and writing by Aralia Maxwell
Noodlin.....illustration by Andrew Benson
Tending the Garden: Hungry Zine Reflects.....written by Kathryn Lennon & Kyla Pascal
Czesia.....images and writing by Lexi Pendzich
Recipes for Disaster.....written by Yuki Tam

* SNAPLINE * FLASH FICTION CONTEST

SNAPline invites you to submit a story of 500 or fewer words to our 2023 Flash Fiction Contest, with the winner and runner-up to be published in our last issue of the year. The 2023.3 theme is FAMILY and we are seeking encapsulated narratives that reflect on this varyingly wonderful, nuanced, and complicated part of our lives. Your entry must take *I'm Fine* by LeeAnne Johnston (pictured) as a starting point of inspiration. There is no entry fee. Send entries to communications@snapartists.com



INSTAGRAM: @snapgallery | FB: Society of Northern Alberta Print-Artists

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