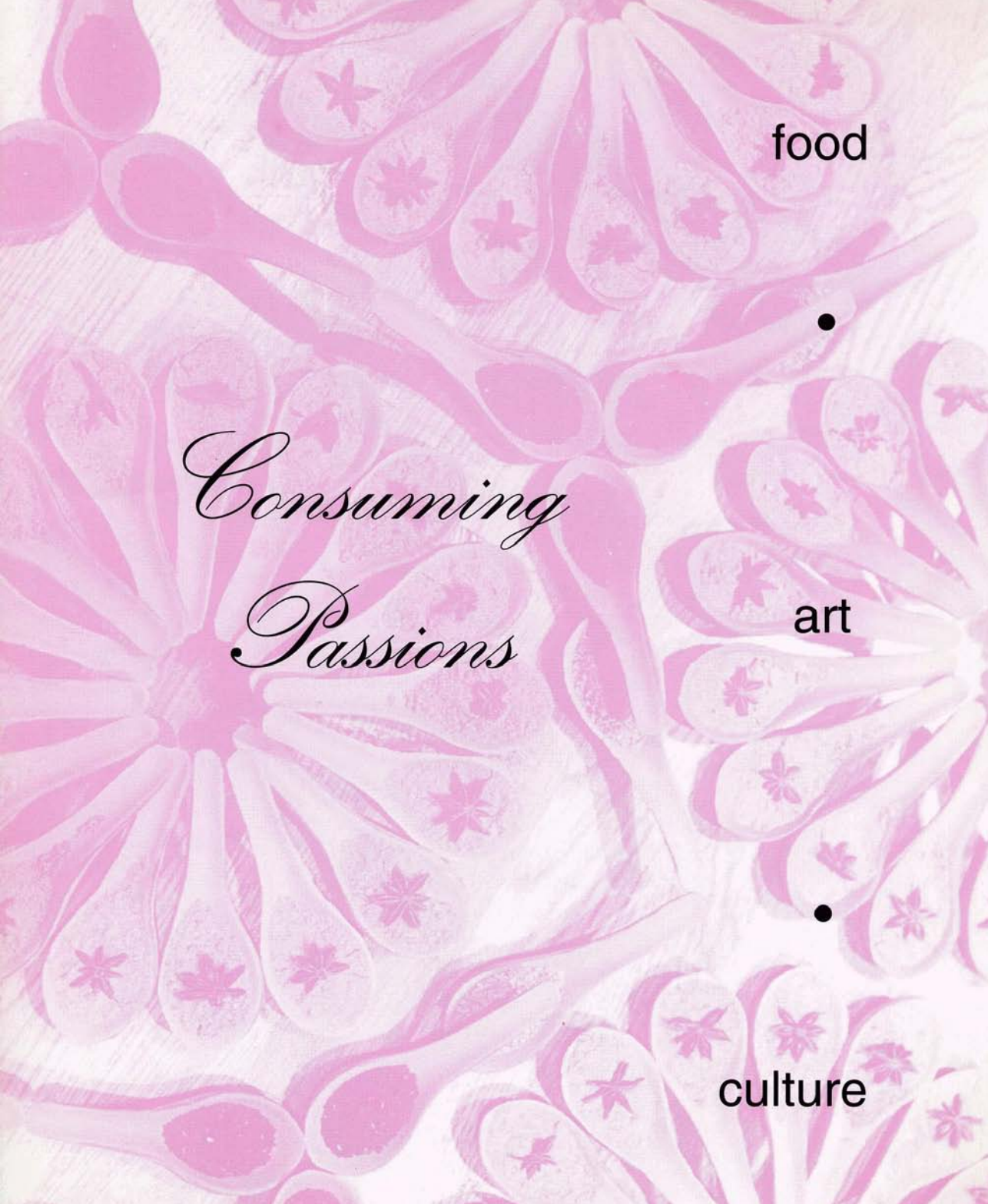
food
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Consuming
Passions
art
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culture

Consuming Passions: **Food•Art•Culture**

The Castellani Art Museum
of Niagara University
September 11 -
October 30, 1994

Hallwalls Contemporary Arts Center
September 10 -
October 29, 1994

Co-curators and essayists:
Sara Kellner, Exhibitions Curator, Hallwalls Contemporary Arts Center
Kate Koperski, Folk Arts Curator,
Castellani Art Museum of Niagara University
Elizabeth Licata, Exhibition Curator,
Castellani Art Museum of Niagara University

Artists:

George Ancona
Peter Anton
Jill M. Birschbach
Michael Bramwell
Millie Chen
Madonna Dunbar
Susan Eder
Marion Faller
Nancy Ghertner
Ted Gibson
Biff Henrich
Rebecca Howland
Tom Huff
Annie Lopez
Eva Melas
Jolene Rickard
Jonathan Martin Rosen
Stephen J. Shanabrook
Gordon Simpson
Lauren Tent
Christina Daphne Tryforos
Sarah E. Webb
Andy Yoder

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Kim James Yarwood, Gallery Manager
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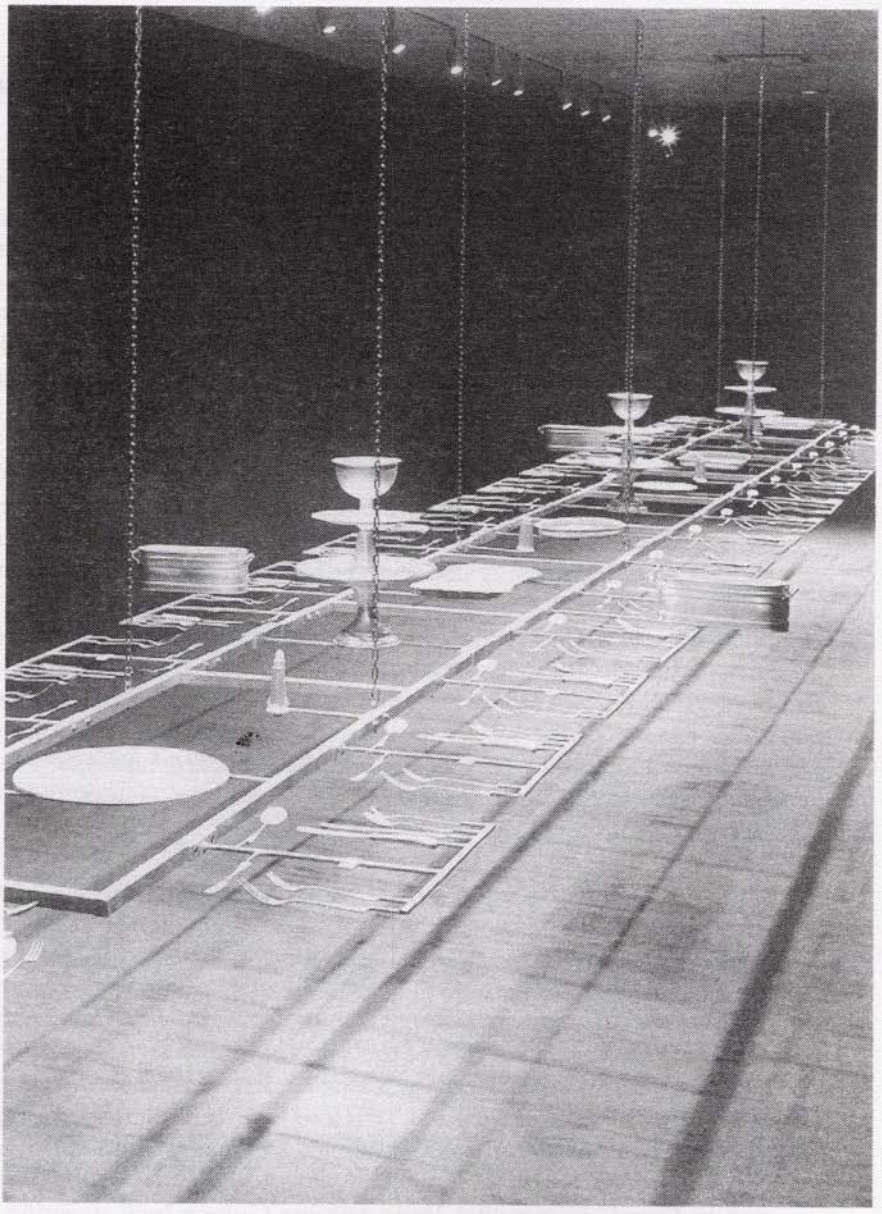
cover image: *crave*, Millie Chen, 1993, earthenware and spices, 3 x 144 x 144"

A Thing Shared:
Bringing Contemporary and Traditional Arts to the Table

As the artists of Consuming Passions make abundantly clear, food serves as a universal staging ground for most of life's dramas as well as a star player in its own right. From the spectacles of the Roman Empire, when upper class meals were elaborate rites involving live animals, music, and dance as well as cooked food, to the more minimalist inspirations of trendy restaurant service today, people have always tried to make food into much more than a basic function. It seems essential to us that food transcend itself and exceed its prosaic nutritional role.

In the past, the aesthetic aspects of food preparation had their foundation in rigidly defined ideas of class, religion, and folk medicine. These forgotten gastronomic traditions—strange and needlessly inflexible to modern minds—were inextricably connected to societal hierarchies and reverence for the laws of both God and man. Values for food and the types of people who could eat certain foods were established by minutely detailed laws, although strange contradictions arose. In *Fabulous Feasts: Medieval Cookery and Ceremony*, author Madeleine Pelner Cosman describes how, under penalty of the stocks or worse, a "hen in pasty" could be sold for no more than 5 pence in 1378. During the same era, however, a merchant was not allowed to eat the same variety of sauces as a nobleman whether he could afford it or not.

Also during the medieval period, in order to demonstrate status and refinement, it was acceptable to paint and sculpt food, to color it with natural dyes like saffron, violets, and heliotrope. Meatballs were made to look like apples, and cooked birds were painstakingly reconstructed to simulate and at times even supersede their beauty when alive. Food was often regarded as an insignia of the soul—a simple diet of bread indicated holiness, while some foods, like garlic, onions, or offal, could be symbolic of corruption. Later, during the 18th and 19th centuries, food preparation in its most exalted form was considered an art form, and artists began to concentrate on the inanimate food object rather than religious subject matter. French master chef Marie-Antoine Carême built towering edifices



Silver: The Table Is Set, Andy Yoder, 1992-94, gilded steel, 72" x 48" x 35'

of spun sugar, while Dutch still life painters sought to immortalize the fleeting beauties of unadorned food. The desire to equate food preparation with fine art and to make food the subject matter of art-making has continued through the present time, although its earlier spiritual significance seems to have subsided outside of certain traditional communities.

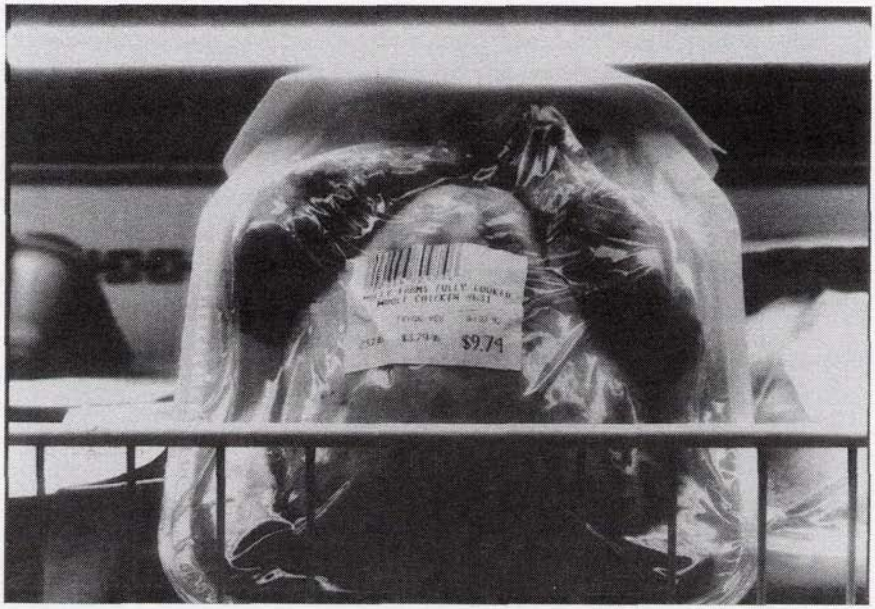
In this multi-site exhibition, traditional attitudes toward food are examined as well as contemporary aesthetic and sociopolitical interpretations in a tenuous web which envelopes a vast diversity of artworks by over twenty artists. Sometimes the connections are gossamer thin; sometimes they are vividly demonstrated. Food's continuing spiritual meaning is represented in documentation by Marion Faller of folk art traditions such as Italian St. Joseph's Day tables, Polish Easter displays, and Vietnamese ancestor altars. The recognition of food as the essential stuff of life—grounded in primordial belief systems—prompts folk artists to decorate eggs, sculpt breads, and make sausage pyramids, just as it inspired the chefs of the 15th century. The fact that lies at the heart of this work—that food is still for many a commodity difficult to obtain—inspires Michael Bramwell, a contemporary African-American artist, to take a different approach using more prosaic forms. At Hallwalls Contemporary Arts Center, Bramwell simulates a warehouse full of surplus, "give-away" foods, illustrating the necessity of the poor and homeless to worship at bureaucratic shrines before they can create their own.

The continuation of ceremony when, for many, its meaning has become radically changed or emptied of significance is eloquently explored in two oversized installations by Andy Yoder and Biff Henrich in the Castellani Art Museum's Main Exhibition Hall. In Henrich's forty-foot-long photomural *The Last Supper,* several contemporary distortions of tradition are explored with biting humor. Instead of foods naturally embellished for pleasure and harmony in dining, the "junk" foods eaten by Henrich's participants are often completely composed of artificial ingredients, with garish colors, strange textures, and cloyingly sweetened or aridly salted tastes. The participants themselves are engaged in exaggerated conspicuous consumption, at the same time making gestural references to their DaVinci prototypes. *The Last Supper* is not parodied so much as it is selectively reinterpreted; a familiar and revered icon of the age of belief is translated in terms of contemporary ambiguity. Henrich, a master of postmodern portraiture, manages to undermine his dramatically framed sub-

jects by focusing on their lifeless accoutrements.

An equally massive--thirty-five-long--artwork in the Main Exhibition Hall, Andy Yoder's *Silver: The Table Is Set*, offers a breathtaking testimonial to food rituals of the past and present. Our need to extend and formalize the simple act of eating has evolved over hundreds of years of formal rules and usages, arriving at the rigid grid of Yoder's hanging table setting. The sculpture goes far beyond lifeless imitation through what it leaves out—no table, no people—and its displacement from the dining room to the art museum, a place usually associated with static preservation rather than living, evolving ritual. A similar transition takes place in the photographs of Jonathan Rosen's *Consumption Series*. Supermarket foods, many recognizable as items we buy and consume regularly with no small degree of pleasure, appear in metallic, high-contrast, black and white prints, sometimes oppressive, sometimes vaguely pleasing with their connotation of abundance. Rosen seems both revolted and fascinated by these displays; their shrink-wrapping and hygienic seals make them look more efficient than edible. Peter Anton plays jester to Rosen's severity in his playful mixed media works depicting variously packaged foods—T.V. dinners, wrapped steak—in lifelike and colorful detail.

Real live foods, always extremely difficult to capture in photography, make a personal appearance in a few installations. Sculpted breads form an important part of the folk arts installations at the Castellani Art Museum while contemporary artist Tom Huff's blunt but brilliant statement *Foods the Indians Gave Us* uses real packaged foods in a shopping cart to illustrate certain marketing stereotypes. Nancy Ghertner also uses "real" food in her multimedia commentary on want vs. abundance. At Hallwalls, Millie Chen creates a floor installation from richly colored spices and spoons arranged in a pattern of waves and circles. Here, the connection between carefully followed age-old traditions and contemporary cutting edge expression seems most poignant and direct. Spices were always worshipped for their rarity, value, and ability to transform dishes—although we take them for granted now—and thus were essential elements of ceremonious foods and offerings. In a formal sense, Chen has followed tradition—her installation expresses the power of spices vibrantly and poetically. But in a conceptual sense, Chen is using spices to symbolize the helplessness of all colonized peoples, milked for their "exotic" qualities rather than respected for themselves.



Whole Cooked Chicken, Jonathan Martin Rosen, 1992, silver print, 16 x 20"

Like most of the contemporary work in Consuming Passions, Chen's installation performs a careful balancing act between the need expressed throughout history to uplift food beyond its status as a vital but embarrassing bodily necessity and the consciousness of food as a powerful sociopolitical indicator. The trust and faith in tradition expressed by the folk artists is often not fully shared by the contemporary artists, but all of the artists in Consuming Passions go beyond mere depiction of food to the pleasures, practices, metaphors and traditions that define foods' symbiotic relationship with existence.

–Elizabeth Licata

Source List

Brillat-Savarin, Jean Anthelme. *The Physiology of Taste*, trans. M.F.K. Fisher. San Francisco: North Point Press, 1986.

Cosman, Madeleine Pelner. *Fabulous Feasts: Medieval Cookery and Ceremony*. New York: George Braziller, 1976.

Fisher, M.F.K. *The Art of Eating*. San Francisco: North Point Press, 1976.

Shapiro, Laura. *Perfection Salad: Women and Cooking at the Turn of the Century*. New York: Farrar, Strauss, and Giroux, 1986.

American Dinner Prayer

God is Great, God is good
And we thank him for our food.
By his hands we all are fed,
Give us Lord our daily bread.
Amen

The American Warehouse is Michael Bramwell's recreation of a government food warehouse, a metaphor for the collective American mind. In the linoleum covered waiting area the viewer is instructed by a security guard to punch a time clock, an act that transforms the audience into blue-collar employees entering the workplace. Stacks of boxes painted the color of cardboard are arranged on shipping pallets bearing the USDA shield and silkscreened texts describing American government foods. The descriptions and the packaging are as appetizing as the sawdust that covers the floor, and the dark gray walls. Items such as corn, unsweetened applesauce, peas, chunk light tuna in water salt added, seedless raisins, green beans and cornmeal, all "Donated by USDA for Foodhelp Programs, " are ready for shipping to undisclosed destinations. On the walls are recipes of the homeless silkscreened onto red and blue gingham fabric. The time clock, the boxes, and the recipes represent three levels of need: the time clock represents those who exist by menial labor, the boxes those who receive government handouts, and the recipes the homeless.

During a recent residency at Washington Project for the Arts, Bramwell spent the early mornings and late evenings talking with homeless people in the capital city. He was struck by the irony of someone describing how to pluck and cook a pigeon across the street from seats of power such as the White House. In 1992, Bramwell began collecting the cardboard signs of people on the street, such as "will work for food." The money that people would get with the help of these signs fed themselves and their families, leading Bramwell to the recipes. His conversations with homeless people focused on their ability to survive. Food and eating crosses all barriers of class, race and economic status. An exploration of food and survival strategies is a way to explore social structures.

A critique of the social stigmas surrounding poverty and displacement is

at the heart of Bramwell's installation and performance work. Classifications such as "the homeless" and "the poor" are a part of what Bramwell sees as inventions keeping people separated from one another. "Whether by race, gender, class, educational level or socio-economic status, a very clear line demarcates who and what is of value in American society; a society that idealizes what it values and stigmatizes what it devalues. As a direct consequence we are separated and disconnected from each other and have become spiritually numb." (1)

crave

There exists a disgusted avoidance of the body's processes, the "dirty work" that upholds its structures: chewing, salivating, shitting, sweating and thus, by extension, laboring. (2)

Millie Chen's installation *crave* suggests two images: the sand painting of Tibetan monks, and the colonization of the Americas resulting from Columbus's quest for the mecca of spices: India. The first is based on a spiritual pursuit and an acknowledgment of the temporality of life, the second on consumerism and greed. On the floor, spices such as hot madras curry powder, turmeric, paprika, kalongi, ground mustard, henna, star anise, and cloves are sifted on the ground to suggest Islamic tile. On this geometric pattern, 300 tongues in the shape of Chinese soup spoons filled with the aromatic spices are arranged in circles, spirals, and waves. The tongues are suggestive of the mouth, and the spices tantalize the taste buds as well as the stomach. Millie Chen's sculpture and installation work explores the body starting with the stomach and its contents and ending with how people satisfy their longings, gastronomic and otherwise.

"In crave I'm exploring the concept of desire and appetite through the phenomenon of tourism. Here, tourism for myself is represented by the Indian spices, the Islamic designs, and the rough terracotta (instead of the expected fine porcelain). These are elements which attract my traveler instinct, feasts for my taste buds, eyes, and sense of touch, but which call into question the reasons for my utilization of them within the confines of my 'cultural heritage.'

The tourist is a privileged traveler who leaves home to explore different

Toxicological Table, Rebecca Howland, 1984-85, mixed media, 48 x 48 x 48"

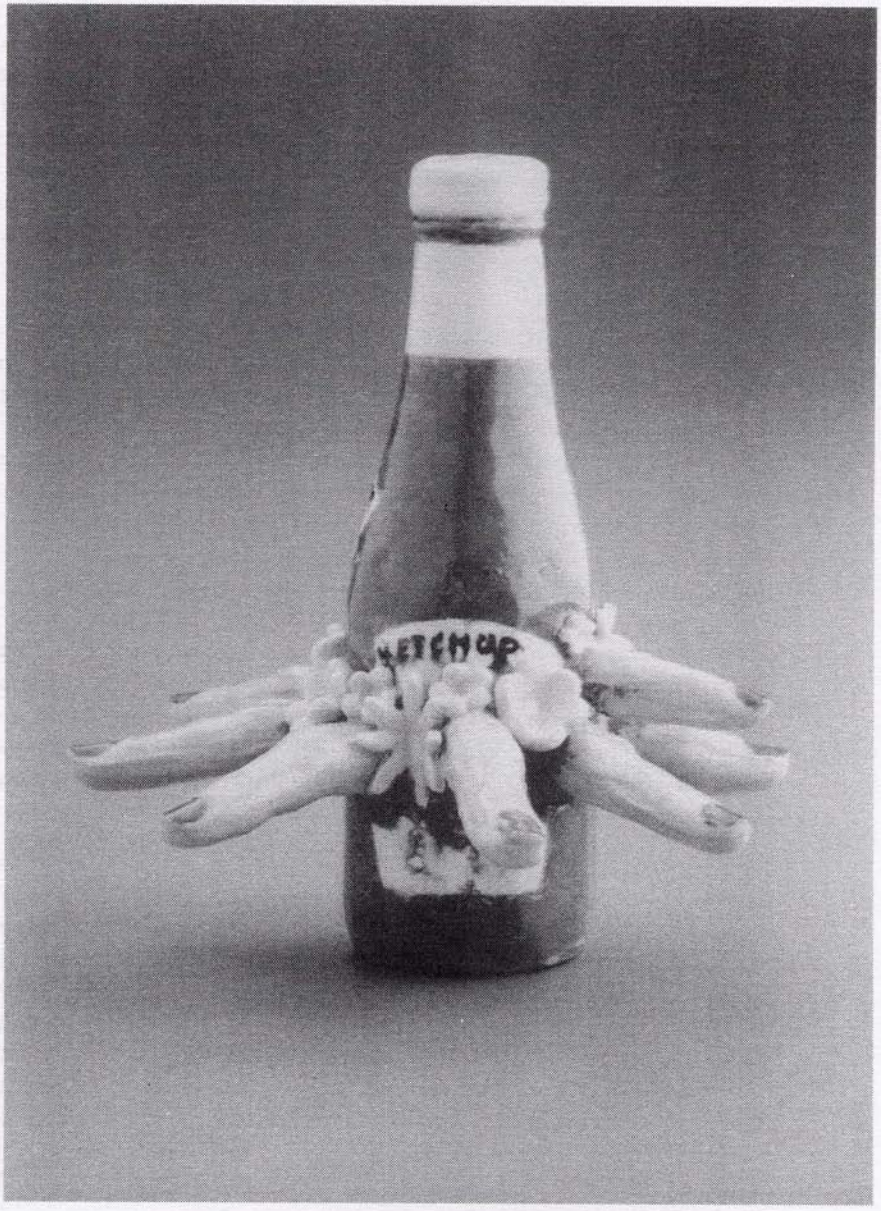
places. From the time of the earliest 'explorers,' determined to carve out new economic trade routes and spread ideologies, to the contemporary traveler, intent on collecting samples of 'exotic' cultures, tourism has existed as an extension of colonialism. But tourism has a dual nature; the act of stepping outside of one's familiar surroundings and opening oneself up to the little- or un-known can be exhilarating and enlightening, and, instead of reinforcing held ideas, can subvert the assumed. At the core of tourism simmers an insatiable appetite, ready to devour whole and unchewed, but also constantly in search of what lies outside ourselves."(3)

The stomach was once regarded as the seat of passion, and that long dismissed science still lingers in the English language in phrases referring to instinct: "gut reaction," "fire in the belly." As colonialism has taught us, the history of food is linked with the history of other human passions: greed, power and lust. And like the sand painting that this installation resembles, it is temporal. The body changes and eventually dies, the spices lose their aroma and are swept away.

Food, Art and Culture

I believe that one of the most dignified ways we are capable of, to assert and then reassert our dignity in the face of poverty and wars' fears and pains, is to nourish ourselves with all possible skill, delicacy, and ever-increasing enjoyment. And with our gastronomical growth will come, inevitably, knowledge and perception of a hundred other things, but mainly of ourselves. (4)

Rebecca Howland's *Toxicological Table* uses the dinner table to express dismay and anger at the poisoning of the environment. "My table is the opposite of the old saying 'eat the rich.' It shows how the consumer is consumed by industry - how we're all being poisoned in our day-to-day life." (5) The table is set for four with dinner and salad plates, bowls, cups, silverware and candleholders. The tablecloth is silkscreened with an aerial view of a landscape; the land is barren and pockmarked with dumpsites, barrels float in two rivers that cross at the center of the table, and the air is filled with the murk emanating from smokestacks. One plate is painted with the warning "dioxin kills, they dump it and it always spills." In the center of the table sits a lung shaped ashtray, and a green "moneybag" filled with flowers.



Ketchup, Eva Melas, 1993, porcelain and glaze, 7 1/2 x 6 x 6"

In Eva Melas' small-scale sculptures, as in Millie Chen's and Rebecca Howlands work, ceramic has been lifted from its servitude to function, and is used as a metaphor for the body. Several works use milk cartons and baby bottles adorned with women's nipples. Melas combines dismembered body parts, with foods associated with fertility and childhood, and makes menacing works in a medium associated with "women's work" and innocuous household objects.

Steven Shanabrook uses a food associated with indulgence and luxury to comment on the body after life has ended. Body wounds of unidentified people in Russia and American morgues are cast in chocolate and presented in elaborate candy boxes, each in its own foil cup. The result is alternately enticing and repulsive; the chocolate invites one to eat, but the shape of the candies is vividly suggestive of a violent death. Ted Gibson describes death and destruction on children's lunch boxes. The metal lunch boxes are imprinted with scenes from television shows, movies, and comic strips such as Peanuts, Happy Days, G.I. Joe, Campus Queen and Star Wars. Gibson alters these mass media images by intertwining scenes from American history such as Wounded Knee, El Salvador, and the early years of the labor movement. In *Cereal and Sugar-Coated Ideology,* Gordon Simpson explores the history of cereal boxes. "From their 1863 inception, ready-to-eat cereals, via their package designs and advertising, have provided receptive sites for the construction of subjectivity in insipid and insidious manners." (6) Simpson traces the history of cereal packaging, their enticements, consumer fetishism, and how they participate in encoding certain values. In a 1943 advertisement for Rice Krispies, Snap, Crackle and Pop are coming over the ocean waves in a military transport, holding rifles with flags tied to the bayonets: "Save time. Save fuel. Save work," they exhort.

Christina Tryforos, Sarah Webb, Jill M. Birschbach, and Annie Lopez explore their personal histories through tales about food in their lives, and in their families and culture. In *Family Recipes & Secret Ingredients,* Sarah Webb tells 80 stories regarding food and the preparation of food in her family. The stories are printed on laminated yellow cards and presented in a clear laminated recipe card box. "This project is reflective of an ongoing concern in my work: that of the traditional roles women are asked to por-

tray and how they have, and have not, changed through time. Within my family, recipes have been passed down from mother to daughter. My work asks the viewer to extend the notion of 'recipe' metaphorically to encompass the socio-cultural traditions that are passed down through generations, and to think of the lessons that we teach our children." (7) Recipe cards of the 50's are a reference point for Jill M. Birschbach. Using cookbooks, appliance manuals, and fashion advertisements, Birschbach reconstructs these images in photographs, attempting to unmask the implied messages to women: conform, consume, stay in the kitchen.

Annie Lopez uses a tongue-in-cheek approach to create a dialogue about race, gender and cultural stereotyping. Her cyanotypes present stereotypical ideas about the relationship between Anglos and Latinos using by juxtaposing portraits with statements such as *You will never get a man if you don't learn to make tortillas,* and *Eaten traditionally by many Hispanics, rice and beans, when combined, provide what is known as 'complete protein.'* In *One Week,* Tina Tryforos documents all the food she eats for a week. "Each day is marked by a number which appears on the first meal of the day, accompanied by a large cup of coffee. The work explores and combines the genres of still life, personal diary, the landscape of the table, and self-portraiture using photographs. " (8)

As humans, food sustains us. It can also divide us. Some of us eat at a table with china and crystal; some of us eat on the ground. What people eat, how they eat it and how it is prepared has become an indicator of social position, gender, geographic location and race. Food is proscribed by religion, restricted by dietary fads, and focused by ritual, family, and tradition. Feast or famine, food drives our bodies and our minds, and has had the most profound and unseen effect on the history of living things.

-Sara Kellner

1. Michael Bramwell, from an artists statement dated July 1994.
2. Reginald Woolery, "cook and crave, Millie Chen," *Clay Between My Fingers,* page 11. Catalogue, Walter Phillips Gallery, 1993.
3. Millie Chen, from an artists statement dated January 1994.
4. M.F.K. Fisher, *How to Cook a Wolf.* from *The Art of Eating.* New York: Vantage Books, 1976. Page 350.
5. Rebecca Howland, from an artists statement dated July 1986.
6. Gordon Simpson, from an artists statement dated August 1994.
7. Sarah E. Webb, from an artists statement dates June 1994.
8. Christina Tryforos, from an artists statement dated June 1994.

GLORIOUS FOOD: TRADITIONAL FOODWAYS IN CONTEMPORARY CULTURE

A Folk Appreciation of Food

For most of our collective history, our primary concern with food has been how to get enough of it. Since the earliest of times food has been associated with the highest good—with survival.

As the domestication of wild plants and farming began to replace hunting and gathering as our ancestors' primary source of food, indispensable staple crops acquired a quality of sacredness. Pre-historic agrarian cultures worshipped not just "mother earth," from whom all good things flowed, but goddesses associated with specific local crops, particularly grains. Elaborate mythologies and rituals developed in response to these beliefs in every part of the world.

In *The History of Food*, Maguelonne Toussaint-Samat declares that, "Not for nothing does the same word, *culture*, apply to both intellectual development and the tilling of the soil." Scholars maintain that the growing sophistication of early human behavior can be attributed, in large measure, to the community stability created by the relatively plentiful food supplies farming provided. As the workings of human communities became more complex, certain crops, ways of preparing food, and food celebrations were associated with people from various regional, ethnic and religious groups. Food was no longer a matter of mere survival, it had become inextricably linked to cultural identity as well.

The folk arts component of "Consuming Passions" is organized into three sections of photodocumentation: Heritage Farming and Gardening, Ethnic Markets, and Ritual Uses of Food. A fourth section, Ritual Breads/Decorative Sweets, is made up of examples of these foods. These contemporary food traditions tell us a great deal about the histories, cultural preferences, and creativity of our ethnic neighbors. Surprisingly—in this age of gargantuan super markets, global agri-businesses, and fast foods—these traditions also reveal an abiding sense of the sacredness of food.

The diversity of traditions included in the folk arts component of "Consuming Passions" makes neat summaries and generalizations difficult. In the following pages, specific images from each of the component's four sections are used as an entry to the broader issues considered in the exhibition as a whole.

Heritage Farming and Gardening: Nate Robinson's Pole Beans

The enslaved Africans who helped to found Jamestown, Virginia between 1607 and 1624 brought many favorite foods from their homeland to the Southern United States. Among these were yams, okra, black-eyed peas and watermelons. Other foods transplanted to the North America during this era had come to Africa from Central and South America: hot and sweet peppers, peanuts, tomatoes, lima beans, white potatoes—and green beans.

The crops of African-American gardeners today reflect both their African and Southern roots—as do the dishes they prepare from them. Backyard and community gardens flourish in the African-American neighborhoods of Niagara Falls, adding fertile green spaces to the urban landscape. Rev. Eddie Adams attributes the continuing popularity of gardening among African-Americans to the sense of self-sufficiency it creates—a characteristic he feels can also be traced to life in the rural south:

At the time I was growing up down south, most people worked at farming and kept family gardens too. There were no supermarkets for you to go to, and not much money to buy things with anyway. Gardening was a necessity in the southern states.

Many African-American gardeners are also well-known for sharing their harvests with those who cannot provide for themselves—particularly the sick and elderly—a custom that strengthens their community in the most basic way possible.

Traditions surrounding the meaning, cultivation and uses of Native American crops grown on the Tuscarora Nation just outside of Lewiston are also included in this section. Jolene Rickard's family has been involved in the preservation of Tuscarora corn species for several generations. Rickard sees the beliefs and customs connected to traditional crops both as "important cultural markers" for her people and as "a source of positive strength that keeps us going."

The power traditional foods have to express and preserve Tuscarora culture is grounded in both history and sacred teachings. The members of the Iroquois Confederacy, or Haudenosaunee—who adopted the Tuscarora into the confederacy around 1722—have been farming in New York State for more than 800 years. The principal crops of the Haudenosaunee have been corn, beans, and squash—the "Three Sisters."

Nate Robinson's Pole Beans, Marion Faller, 1994, c-print, 16 x 20"

To this day, many Haudenosaunee consider these crops to be special gifts from the Great Spirit. The Three Sisters are known collectively as De-o-ha-ko: "our sustainers," or "those who support us."

Ethnic Markets: Floor Altar, Rochester Oriental Foods

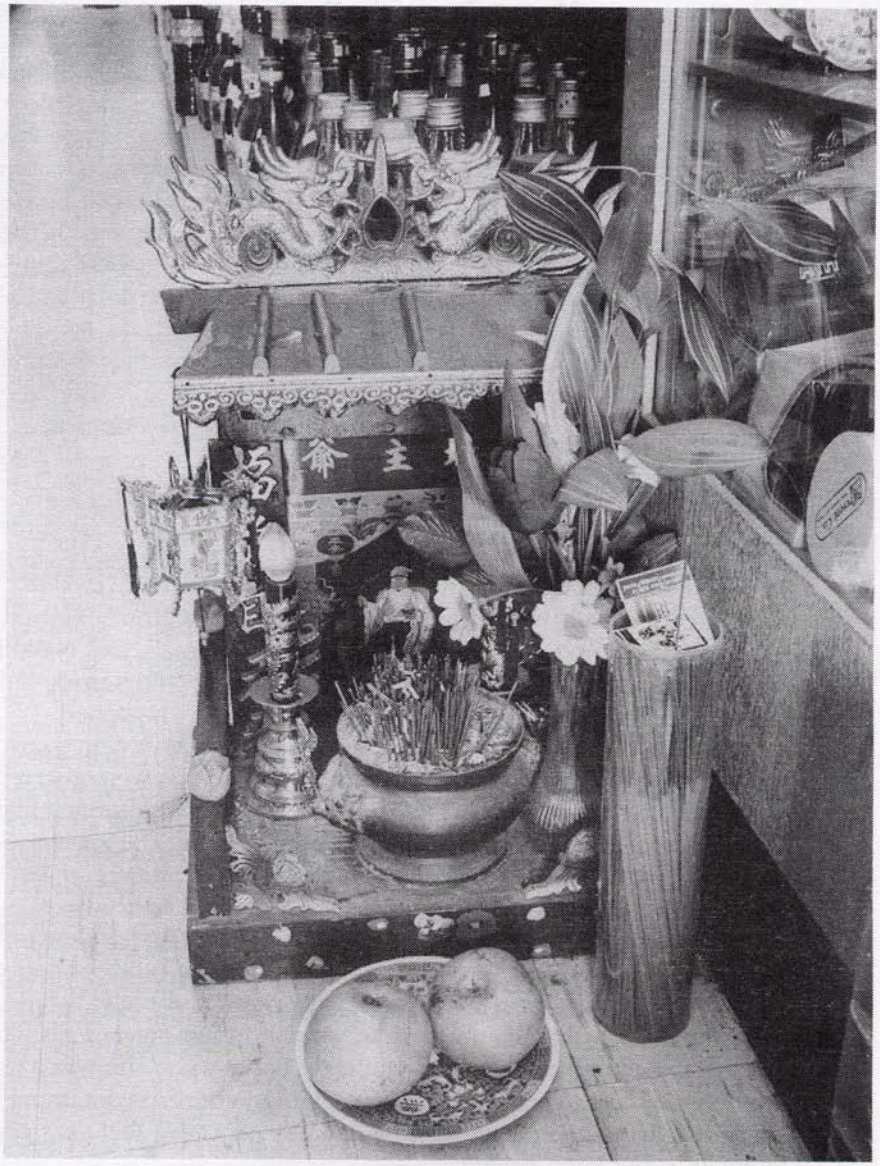
Ethnic markets supply a vital link with the motherland for new immigrants, acting as a sort of microcosm of the world they left behind. Even in older ethnic communities, food remains an important way to identify with one's national heritage. Eventually, the familiar everyday dishes of the immigrant's homeland are transformed into "traditional" foods.

Ethnic markets provide a congenial atmosphere that can't be duplicated at large chain supermarkets despite their recent attempts to recreate "lode world" departments and the look of rural farm stands. Small market owners know their customers by name. Business transactions often include friendly conversations and an exchange of community news. Owners take the time to personally select fruits and vegetables for customers, offer free samples, meet requests for special items, suggest the occasional cooking tip, and make home deliveries.

Ritual Uses of Foods: Vietnamese Ancestor Altar

In early farming communities, the dead were often associated with planting and harvest rituals. Like seeds, the dead were placed in the ground, and so were thought to influence the growth of crops. Over time, the powers of ancestors became more generalized. The maker of the altar pictured above, Nguyen Van Kieu, believes that the souls of his parents protect both his home and family. Kieu and his wife place simple offerings of fruit, tea and incense on their ancestor altar daily. Each year, on the anniversary of his parents' deaths, Kieu's family gathers for feasts in their honor. Many elaborate foods and favorite dishes of the deceased are prepared for these occasions. Celebrations like these help to strengthen family ties while reinforcing a sense of connectedness with the ways of the ancestors.

Often, the exploration of the histories of folk traditions leads to the discovery of unexpected similarities between ethnic groups. Vietnamese ancestor rituals are related to two other traditions document-



Floor Altar, Rochester Oriental Foods, Marion Faller, 1994,
c-prints, 16 x 20" each.

ed in this section. Mexican Day of the Dead altars, constructed during the fall harvest season, are also meant to honor and please the souls of deceased loved ones. Historical evidence suggests that the Polish tradition of eating a meal of blessed foods at Easter may also be connected to pre-Christian spring rites of the dead. Until the 19th century, people in several regions of Poland brought food to the graves of their dead in the spring in an attempt to persuade their ancestors to help crops grow. Eggs, the featured food of the Easter meal, were also a favorite food of the dead.

It would be misleading to try to generalize too much about the ritual uses section of Consuming Passions. Though they don't all link the living and the dead, the food traditions included here do consistently connect the past with the present. Food rituals build family and community solidarity by reinforcing the sense of a shared past, values and beliefs.

Ritual Breads/Decorative Sweets:

In ancient agrarian cultures, grain goddesses were credited with a wide variety of life-giving powers. They made crops grow and protected the harvest, ensured the fertility of humans and animals, and could be petitioned to cure the sick and injured. The ancients often made little distinction between grain goddesses and the crops they protected. Goddesses were embodied in corn, wheat, rye and barley. In some instances, porridge and breads made from these crops were also regarded as sacred. Breads used as sacrificial offerings were often formed into symbolic shapes representing goddesses or their powers. The ancient Greeks fashioned crescent shaped breads in homage to the moon goddess Artemis and baked loaves shaped like the breasts of Aphrodite. As Christianity spread throughout Europe, pre-Christian goddess beliefs were often transferred to local Madonnas and patron saints of both sexes.

An enduring belief in the curative powers of bread is reflected in a story shared by an Italian-American woman from Niagara Falls. The woman remembers cutting her hand quite badly when she was a child. The wound did not heal well. The woman's mother baked a bread in the shape of a hand and placed it on her St. Joseph's table that year. Shortly afterwards, her hand healed.

Vietnamese Ancestor Altar, Marion Faller, 1994, c-prints, 16 x 20" each.

St. Joseph's Day celebrations, held on the saint's March 19th feast day, are believed to have originated in 16th century Sicily. According to legend, Sicilians asked St. Joseph to end a terrible drought. After the saint answered their prayers, they hosted a huge feast in his honor to which all the poor were invited. Sicilian immigrants first brought St. Joseph's Day traditions to Western New York in the late 19th century. The traditions are now widely celebrated in a variety of forms throughout the region. Bread, however, is always included in the special altar displays that accompany feasts.

Popular shapes for the bread include: St. Joseph's staff, purse (a sign of his generosity to the poor), beard, and halo or crown; a heart sometimes said to be the Sacred Heart of Mary or Jesus; representations of the spring greens and vegetables served at St. Joseph's tables; fish; the sun; wreaths decorated with leaves and flowers; the "Bambino" or infant Jesus; and wheat sheaves. Those who play the roles of the holy family at some St. Joseph's celebrations always receive gifts of bread representing Mary, Joseph and Jesus.
Small round loaves are distributed to guests as they leave for home.

Sweetened breads and cakes served many of the same functions as

Castellani Art Museum of Niagara University: List of Works
(Contemporary Art Section)

Peter Anton:
1. *Salisbury Steak*, 1988, mixed media, 41 x 50 x 12".
2. *Grocery Bag III*, 1993, mixed media, 26 x 12 x 8".
3. *NY Strip*, 1993, mixed media, 18 x 26 x 5".

Nancy Ghertner:
4. *Corn, Beans, Rice in Curio*, 1994, plaster bowls, corn, beans, rice, cabinet, china, gourds w/ slide projection. 71 x 19 x 10".

Biff Henrich:
5. *The Last Supper*, 1983, laminated ektacolor photograph on masonite, 68 x 480".

Tom Huff:
6. *Foods the Indians Gave Us*, 1992, mixed media, 37 x 33 x20".

Jonathan Martin Rosen:
7-18. *Consumption* series, 1992, 12 16 x 20" silver prints.

Andy Yoder:
19. *Silver: The Table Is Set*, 1992-94, gilded steel, 72" x 48" x 35'.

Folk Arts Section List of Works (in thematic order)

Jolene Rickard:
20-24. Tuscarora Growers and Traditional Crops, n.d., 1 20 x 24" c-print, 4 24 x 20" B&W prints, 1994.

Barbara Graymont:
25-26. Tuscarora New Year's series, late 60s, 2 color tryptichs.

Marion Faller:
27-33. African-American Gardening series, 1994, 3 24 x 20" c-prints, 2 14 x 24" x-prints, 2 20 x 24" c-prints.

34-38. Broadway Market series, 1988, 3 20 x 24" c-prints, 2 14 x 40" tryptichs (3 8 x 10" c-prints each).

39-42. Rochester Oriental Foods Series, 1994, 1 20 x 24" c-print, 3 24 x 20" c-prints.

43-45. India House series, 1994, 3 24 x 20" c-prints.

46-48. Guercio & Sons series, 1994, 2 14 x 40" tryptichs (3 8 x 10" c-prints each), 1 24 x 20" c-print.

49-51. St Joseph's Day Tables series, 1991, 1 20 x 24" c-print, 1 24 x 20" c-print, 1 14 x 40" tryptich (3 8 x 10" c-prints).

52-57. Swienconka series, 1987-89, 4 20 x 24" c-prints, 2 14 x 40" tryptichs (3 8 x 10" c-prints each).

58-59. Vietnamese Altar series, 1994, 1 20 x 24" c-print, 1 24 x 20" c-print.

60. Indian Altar, 1994, 1 20 x 24" c-print.

Madonna Dunbar:
61. Italian Village Montage, 1991, 1 20 x 24" c-print.

Lauren Tent:
61-63. Indian Altar series, 1994, 1 20 x 24" c-print, 2 14 x 40" dyptichs (2 8 x 10" c-prints each).

Dennis and Sidany Butler:
64. Wedding Montage, 1993, 20 x 24" framed montage of 3 x 5" family album photos.

George Ancona:
65-68. Day of the Dead series, 1993, 3 20 x 24" c-prints, 1 24 x 20" c-prints.

Folk Arts artifacts

Bea Ando, *Custom cakes*
Margaret Bevan, *Custom gingerbread cookies*
Tom DiCamillo, *St. Joseph's Bread*
Angela Dziakonas, *Lithuanian honey cookies, Easter cakes*
Connie Haney, *Custom gingerbread cookies*
Lawrence Kozlowski, *Polish honey cookies*
Rosalie Pittinaro, *St. Joephs bread*
Natalie Santasiero and the Ukrainian Women's Laegue, branch 97, *Ukrainian Christmas, Easter, and wedding breads*
Sharon Tyborowska, *Polish harvest, wedding and New Year breads*
Michelina Velardi, *St. Joseph's breads*

Hallwalls List of Works

1. Jill Birschbach, *Untitled*, 1993-1994, laminated color copy, 10 units, each 8 1/2 x 11".

2. Michael Bramwell, *The American Warehouse*, 1992-1994, latex on masonite, dimensions variable (51 units).

3. Millie Chen, *Crave*, 1994, earthenware and spices, 3 x 144 x 144".

4. Susan Eder, *Bread Value Scale (Price Pyramid)*, 1991, color photos on mountboard, 32 x 42".

5. Susan Eder, *Life Cycle of Orgami Chicken*, 1992, color photos on mountboard. 16 x 20".

6. Susan Eder, *Perfection Pyramid: Alpha-Bits A's*, 1993, color photos on mountboard, 28 x 37".

7. Susan Eder, *Orgami Beef Butchering*, 1992, color photos on mountboard, 16 x 20".

8. Ted Gibson, *Lunchbox for Wounded Knee*, 1986, oil on metal, 8 1/2 x 8 1/2 x 3".

9. Ted Gibson, *Peanuts: El Salvadorian Children's Drawings Lunchbox*, 1986, oil on metal, 6 1/2 x 8 1/2 x 3".

10. Ted Gibson, *Campus Queen*, 1986, oil on metal, 6 1/2 x 8 1/2 x 3".

11. Ted Gibson, *Armageddon Lunchbox*, 1986, oil on metal, 6 1/2 x 8 1/2 x 3".

12. Ted Gibson, *Mother Jones Lunchbox*, 1986, oil on metal, 6 1/2 x 8 1/2 x 3".

13. Ted Gibson, *Hee Haw, Lunchbox for El Salvador*, 1986, 6 1/2 x 8 1/2"x 3".

14. Rebecca Howland, *Toxicological Table*, 1984-1985, tablecloth, silkscreened and handpainted linen, slip-cast ceramics, steel cutlery, 48 x 48 x 48".

15. Annie Lopez, *Always Use Corn*, 1993, cyanotype on paper, 20 x 24".

16. Annie Lopez, *Food of My People*, 1993, xerography, 24 x 20".

17. Annie Lopez, *More Than Tacos*, 1993, cyanotype on paper, 20 x 24".

18. Annie Lopez, *Tortillas Can Ruin Your Life*, 1993, cyanotype on paper, 20 x 24".

19. Annie Lopez, *Make Tortillas*, 1992, cyanotype on paper, 20 x 24".

20. Eva Melas, *Ketchup*, 1993, porcelain and glaze, 7 1/2 x 6 x 6".

21. Eva Melas, *Baby Bottle*, 1993, porcelain and glaze, 5 x 3 x 2".

22. Eva Melas, *Untitled*, 1993, porcelain and glaze, 4 1/2 x 5 x 4".

23. Eva Melas, *Ice Cream*, 1993, porcelain and glaze, 11 x 11 x 2".

24. Eva Melas, *Dairy Gold*, 1993, earthenware and glaze, 9 x 5 x 12 1/2".

25. Eva Melas, *Bowl With Fruit*, 1993, earthenware and glaze, 3 1/2 x 12 1/2 x 12 1/2".

26. Eva Melas, *On the Job*, 1993, earthenware and glaze, 5 units, each 4 x 3 1/2 x 3 1/2".

27. Eva Melas, *Angry Milk*, 1993, porcelain and glaze, 4 1/2 x 5 x 4".

28. Gordon Simpson, *Cereal and Sugar Coated Ideology*, 1994, slide projection, dimensions variable.

29. Stephen J. Shanabrook, *Unidentified*, 1993-1994, chocolate and paper, 2 box units, each 2 1/2 x 17 x 19".

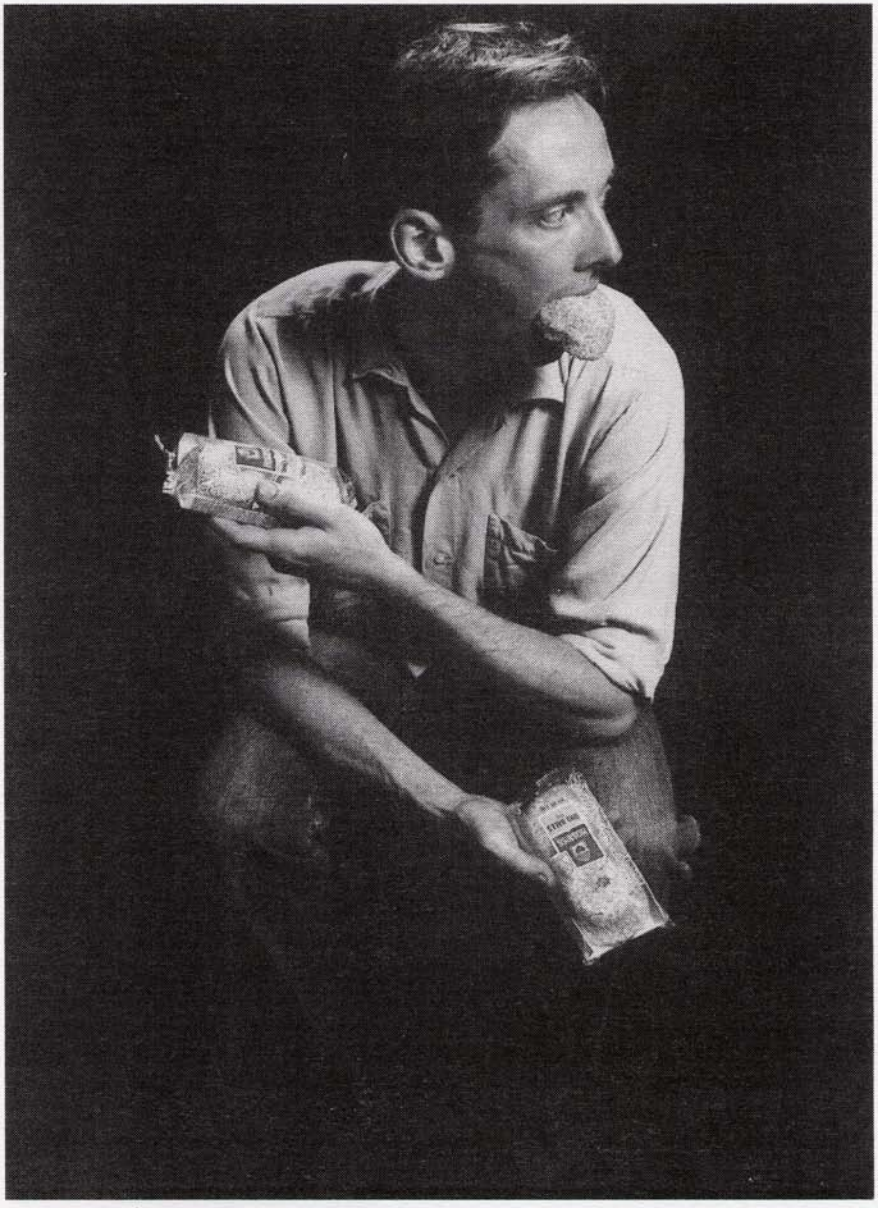
30. Stephen J. Shanabrook, *Halcyon Nest*, 1993-1994, chocolate and paper, 2 box units, each 1 1/2 x 10 3/4 x 2 1/2".

31. Tina Tryforos, *One Week*, 1994, black and white photographs, 11 x 14 x 1".

32. Tina Tryforos, *Bite to Eat*, 1994, VHS.

33. Tina Tryforos, *A Pleasant Way to Eat an Orange*, 1994, black and white photographs, 30 x 220".

34. Sarah E. Webb, *Family Recipes and Secret Ingredients*, 1994, plastic laminated cards, plexiglass box, 4 1/4 x 5 1/4 x 5 1/4".



detail, *The Last Supper*, 1983, Biff Henrich, ekatcolor photomural, 68 x 480"