

A collage of various fresh vegetables. At the top is a head of green lettuce. Below it is a head of green cabbage. To the left is a red cabbage. In the foreground, there are several mushrooms, including a large white one and a smaller brown one. There are also several peppers in red, green, orange, and yellow. A bunch of green onions is on the right. The vegetables are arranged on a woven bamboo mat. The background is dark.

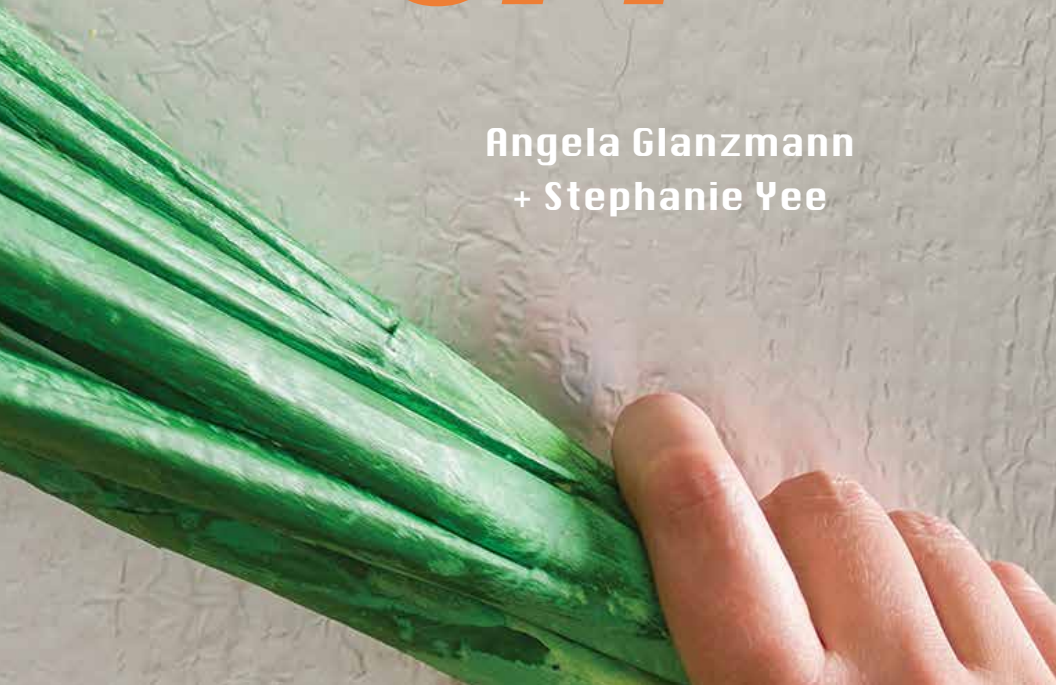
EAT IT UP!

Angela Glanzmann + Stephanie Yee



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Angela Glanzmann
+ Stephanie Yee



Eat it Up!

ARTISTS

Angela Glanzmann
& Stephanie Yee

RESIDENCY

10-23 April 2022

OPEN KITCHEN

22-23 April 2022

ARTIST TALK

30 April 2022

EXHIBITION

4-28 May 2022

EXHIBITION ESSAY

José Andrés Mora

CATALOGUE DESIGN

KeikoCreative

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OXYGEN ART CENTRE

Based in Nelson BC, Oxygen Art Centre is a rural artist-run centre that provides space and programming for artists and the public to engage in the creation, study, exhibition, and performance of contemporary art. Founded in 2002, Oxygen is an integral and long-standing cultural hub for artists of all disciplines. Oxygen's annual programming includes an Exhibition & Residency program and Education program, as well as events, presentations, readings, and workshops.

ACKNOWLEDGEMENTS + GRATITUDE

Oxygen Art Centre acknowledges with gratitude that we are located on the tum xula7xw/ traditional territory of the sriʕay̓ckstx/the Sinixt People. As uninvited guests we honour their ongoing presence on this land. We recognize that the Sinixt Arrow Lakes, Sylix, and Yaqaṇ Nukij Lower Kootenay Band peoples are also connected with this land, as are Métis and many diverse Indigenous persons.

We are grateful for the financial support we receive from Canada Council for the Arts, BC Arts Council, BC Gaming, Province of BC, Government of Canada, Vancouver Foundation, Columbia Kootenay Cultural Alliance, Columbia Basin Trust, United Way, Osprey Community Foundation, Nelson Lions Club, and Nelson and District Credit Union.

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We especially thank all of our volunteers, donors, and members.



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United Way
Lower Mainland



Nelson & District

CREDIT UNION >>> Logically. Locally.



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ARTIST STATEMENT

“Welcome back to EAT IT UP! a show where home cooks compete in complex culinary challenges inspired by their own heritage! If you’ve been following this journey, you’ll know we’re now down to two competitors! Let’s head over to the kitchen stadium and find out what their final challenges will be...”

In his 2013 book *Cooked* Michael Pollan writes that “[t]he very same activity that many people regard as a form of drudgery has somehow been elevated to a popular spectator sport.” Almost a decade later, North America’s relationship to food and cooking has shifted. More than mere sustenance, food television and popular media have evolved to incorporate the stories, histories and cultures of the people behind it. While we have seen more diverse representation than ever before, formulaic narrative structures and white producers still stand in the way of nuanced exploration of diasporic and multiracial experiences. Like the competition itself, the pursuit of “authenticity” reduces the complexity of one’s cultural and personal journeys and tastes into a simplified product. During their residency artists Angela Glanzmann and Stephanie Yee explored the realms of fusion, authenticity, assimilation, the in-between and the future when it comes to people, food and identity.

Expanding on their own histories, ethnicities, and social positions, the artists invite viewers behind the scenes into the weird and obscure world of competitive cooking reality TV. Their installation takes place on the set of the fictional show EAT IT UP! complete with a presentation table, pantry, and competitor kitchen stations. Constructed out of common household supplies the food sculptures speak to the culinary resourcefulness and resilience of their ancestors as they had to adapt to new cultures and customs. Through the inclusion of performance, the artists shed light on how these exact acts of cultural survival resulted in the loss of connection to one’s own ancestry.



The installation plays upon the language of competitive food television; the dramatic lighting, set design, and fabricated clips of b-roll interviews, which highlight how this medium glosses over the nuance and complexity of diasporic experiences and cooking customs. While the installation captures the exploration, reflection, and creation of cooking dishes intended for judgement, no actual winning outcome is announced or present in the space, carrying forward the thesis that there is no experience or flavour more “authentic” than another.

EXHIBITION ESSAY

The needle draws a fault

José Andrés Mora

I explain it this way:

I draw my family's history with the needle of a seismometer; through it, I have always known the land that's shifted below my feet.

The quaking arm of the needle records an inked line on the marching blank scroll of a not-yet-lived future. The indeterminate trembling separates the past from an inscrutable future. This movement is my present tense. The not-yet present will become my past so that the unpredictable future will be my memory. There's always a change in my recorded history, even when the line flatlines for years and years. The difference is the length of that line. My past and my family's pasts grow forever.

From this excess of memory, I piece together a sense of my own past. Accumulated sameness and accumulated change folded neatly and spilled across the floor. Along it are small notes for each event and extended periods of monotony.

The indeterminate future becomes my past, so I never know what my past will be.

I think that what people understand as culture is the shared lived experience of a place and everything that takes place in that place.

Angela and Stephanie form part of my line of history, on which they made their marks 12 years ago when we met in art school.

For the three of us, our past lines branch away from our family lineages at different points. For some of us, that point of departure happens before our birth. As a result, we share unease with our histories, which seem severed from those who had shared our geography at some point in our family's lineage.

To appease that unease, I know that I have made redactions to my record; I've erased and carefully redrawn the line to make my past feel more genuine. For me, recalling a memory seems to bring the past back to the indeterminate quality of the present to permanently affect it. Therefore, when living in the present, culture changes itself through the act of being reliving.

One form of daily reliving exists in eating and cooking. I understand these actions as ways to conjure different pasts from our timelines. These events are innocent enough, but in the context of geographic dislocation, re-examining one's record – one's seismograph – is to see the difference between our past and this land's past and to remember one's non-belonging. It's a tender and careful re-examining that begins to weave a new culture each time we engage in it. There is no precise direction to a new culture.

However, in the practice of colonialism, we seem to divine the direction of culture and, therefore, its past.

When I speak with Angela and Stephanie, there's disbelief in their voices about the way the practice of colonialism predicts their lines to behave.

Colonialism doesn't work with the nuance of a shifting past. Colonialism, instead, looks back at the average of everyone's timeline to expect a trusted result, which is a contrary way to existing. The predicted result is sometimes known by the term 'authenticity.'

I understand the discomfort of thinking of anything as authentic, particularly when one's own feet have called so many places home the word begins to lose sense, like repeating the word over and over until it loosens off any meaning: omehomehomehomehomehomehomehomehome.

But, what is it like to be authentic to one's culture when being, on its own, is to see history change through the redaction and accumulation of memory?

There is a slow practice of reinvention in the daily repetition of sustenance and living. This slowness is the flatline of the graph. What appears as stillness is a slow change; displacement accelerates that change.

Authenticity, as it is applied to the foreign and geographically separate, also permeates the idea of the local. So the dichotomy goes: what is authentically from elsewhere is not authentically from here, and vice versa.

Angela and Steph brought me into their conversation about Eat It Up!, discussing how cuisine and cooking shows capitalized on the idea of the authentic food of different regions and how it inevitably relied on the exoticized other; yet, our conversations returned frequently to our inadequacies at claiming complete authenticity of our ethnicities. This inadequacy is a particular, pervasive scar that seems to always open up by means of an internalized othering.

In my family's graph, the abrupt errant line is a reminder of displacement; the line may calm down eventually, and others may find community in finding this line until the traces of it may spill onto the floor. Amnesia may take lifetimes.

EXHIBITION

*EAT
IT
UP!*

2022

ANGELA GLANZMANN
STEPHANIE YEE

MATERIALS

Cardboard, paper, glue, and paint
with two video installations

PHOTOGRAPHY

THOMAS NOWACZYNSKI

EA









All the competitors have been so great.
We've all become friends.

































ARTIST BIOGRAPHIES

Angela Glanzmann is an artist, cultural worker, and professional beekeeper currently based in her birth place of Tkaronto (Toronto). Her institutional education includes a BFA from NSCAD University and an MFA from University of British Columbia. Her artistic and writing projects address settler relationships to land, queer possibilities, jokes about critical theory and the connection between violence and cuteness. Glanzmann's work has appeared in galleries, publications and artist-run centres both nationally and internationally. She is currently reading lots about pollinators in preparation for spring.



Stephanie Yee is a second-generation Chinese Canadian artist and cultural worker based in Kjiptuktuk (Halifax), the unceded territory of the Mi'kma'ki. Her education includes a BFA in Intermedia from NSCAD University where she began her exploration into community and identity. With a practice rooted in storytelling, her work manifests as gatherings, performance, writing, installation, video, and playing with food. Often beginning with familiar imagery, processes, and materials, Yee playfully interjects as a means of exploring and questioning preconceived notions. She has participated as an artist, facilitator and curator in artist-run centers, festivals, residencies, and galleries both locally and internationally.







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