

The image features three ceramic bowls with long, dark, textured handles. The bowls are arranged diagonally across the frame. The bowl in the foreground is the most prominent, showing a vibrant blue glaze with green and white speckles. The bowl in the middle is partially obscured by the text. The bowl in the background is also partially obscured. The background is a plain, light-colored surface.

Breaking Bread

ARTISTS EXPLORE FOOD PRACTICES

University Galleries

WILLIAM PATERSON UNIVERSITY



Breaking Bread

ARTISTS EXPLORE FOOD PRACTICES

RUTH BORGENICHT

JUANLI CARRIÓN

SPURSE

MARION WILSON

Left | Juanli Carrión | Detail, *Zea Mosaic*, 2017 | Corn kernels, mortar, plaster, and wood | Four panels, each 12 x 12 x 1½ inches | Edition 4/4 | Courtesy of the artist and Y Gallery | **Cover** | Ruth Borgenicht | Detail, *Share Fare*, 2016 | Ceramic | Dimensions variable | Courtesy of the artist

INTRODUCTION

FOOD HAS PLAYED a part in art since prehistoric times; cave painters used vegetable dyes, animal fat in their pigments, and a tableaux of food has been a recurring subject for centuries. To cite a few iconic examples: Italian Renaissance painter Giuseppe Arcimboldo (1526–1593) composed unusual portraits with fruits and vegetables as facial features; sixteenth-century Dutch masters meticulously portrayed “banquet” paintings of everyday foods; and Paul Cézanne (1839–1906) experimented with tonal variations in his still lifes of apples and other produce. Food attained symbolic and even religious meaning as a reminder of the transience of life in addition to providing a platform for formal concerns such as shape, color, and depth. On the whole, artists’ representation of food correlates to a fascination with reinterpreting the natural world.

Cooking and consuming food became an art form when Filippo Tommaso Marinetti (1876–1944), a member of the avant-garde Futurist movement, published *The Futurist Cookbook* in 1932. Part cookbook and part manifesto, Marinetti approached food as a means to launch a new worldview. In subsequent decades, other avant-garde movements such as Fluxus, Eat Art, and Arte Povera incorporated food in the effort to merge art and life and defy traditional art mediums. In 1971, Gordon Matta-Clark opened the restaurant FOOD in SoHo, offering meals as performance art and establishing an alternative space to conventional art venues. Feminist artists in the 1960s and 1970s staged performances and created immersive installations using food, often as a critique of women’s role in the kitchen and home, and a challenge to traditional gender roles. As part of “relational aesthetics”—also known as “social sculpture”—which emerged in the 1990s, artists such as Rirkrit Tiravanija prepared food in the gallery, inviting the public to become part of the art through consuming these meals.

Building on these antecedents, the artists in this exhibition consider how food is grown, harvested, traded, and consumed, examining the meaning that is created through these practices. Eating is very much a mundane routine, yet these daily acts are infused with profound significance and value. When we circle the aisles of the grocery store in search of food, we don’t often consider where our food comes from. We are so far removed from our hunter-gatherer roots, and even our agricultural present, that we take for granted the relative ease in nourishing ourselves.

Embracing socially engaged practices, Ruth Borgenicht develops workshops, site-specific installations, and interactive events, often involving ceramics and food. She draws upon locally available resources to engage audiences in eating, foraging, harvesting, fermenting, and other communal activities.

Trained as a ceramist, Borgenicht responds to the functional and ritual role of ceramics across diverse historical periods and cultures. As part of this exhibition, Borgenicht collaborated with Elaine Lorenz, a ceramist and William Paterson professor, along with advanced ceramic students Vanessa Antivo, Grace Brown, Victoria Maslak, and Jennifer McDonnell, to lead a clay workshop. Each participant formed a pinch pot, which was passed amongst themselves and gradually shaped by everyone’s hands. Meanwhile, Borgenicht discussed authorship and explained that historically artists rarely signed their works. The participants then joined the individual pots to form a single drinking vessel that could be shared. Borgenicht demonstrates how we can both create and consume together. She provides a viable alternative to the rising individualization which is evident in both the prevailing notion of sole authorship and the wastefulness of single-serve receptacles.

In a similar vein, her project *Share Fare* (2016) consists of unconventional eating vessels such as oversized ceramic spoons, conjoined cups, and intertwined ropes. During experimental meals, participants use these implements to experience a new way of consuming food that depends on sharing, coordination, discovery, and cooperation. In *Immovable Feast* (2015), Borgenicht used ceramic glaze in the kiln to fuse thrift store dishes with construction surplus floor tiles. Her banquet consists of white food such as popcorn, eggs, and bread as a commentary on our obsession with the cleanliness of food. Borgenicht boldly steers audiences outside their comfort zone when they encounter pristine food that is served on the floor. Throughout these diverse interactive projects, Borgenicht relies upon a nuanced understanding of the history of ceramics to both defy societal conventions and reenvision communal experiences.

Juanli Carrión coined the term *Culinialismos*, fusing the Spanish words for cooking and colonialism, as the framework for investigating the historical and cultural significance of the appropriation of cuisine. He developed a series of culinary actions that are part performance, workshop, lecture, and participatory sculpture and responds to different contexts and locations through the selection of meaning-laden ingredients. His project, *Zea* (2017), which was commissioned by Art in General, bears the name of the genus of large grasses that includes maize or corn among its best-known species. Carrión examines the geopolitics of corn, which has evolved from an ancient food source to a world currency that remains vital today as a staple for feeding livestock and producing ethanol.

In *Zea Mosaic* (2017), Carrión meticulously tiled together kernels of white, yellow, red, and purple corn—the four varieties that were first harvested in pre-Columbian America. Each of the artwork’s four panels depicts original designs inspired by pre-Columbian imagery and patterns, as well as

the logos of HSBC, Starbucks, Citgo, and Chevron. Carrión observed that the historic forms—the chevron, the diamond, and the trisected triangle—actually appear in the official logos of the multinational corporations, revealing the cultural appropriation of indigenous iconography. He further researched the business practices of these companies to uncover their exploitation of natural and financial resources in Mexico, El Salvador, Venezuela, and Colombia, demonstrating the persistence of economic colonialism in present-day Latin America.

In addition, Carrión identified traditional recipes from these same countries, highlighting the role of the four different varieties of ground maize in various flatbreads: arepas, gorditas, and pupusas. During this exhibition, this artist leads a cooking workshop for William Paterson students to collaboratively prepare these dishes. Each recipe is culturally specific and demonstrates the diversity of Latin American cuisine. Through these culinary actions, Carrion endeavors to challenge the perceived homogenization of these nations and their respective cultures.

SPURSE is a collective of artists, designers, and scientists that promotes social, environmental, and ethical change by means of initiatives such as *Eat Your Sidewalk* (2015–ongoing). Through a “sidewalk to table” movement, SPURSE looks at what is underfoot and investigates how to serve it at the table. Activities include foraging walks, lectures, publications, and urban planning. Their related cookbook interweaves over 100 recipes with photographs, travel accounts, diagrams, and sketches. This manual for harvesting, hunting, cooking, and eating endeavors to rekindle our connection to our immediate surroundings. In this exhibition, SPURSE displays local plants such as dandelions and chicory alongside recipes for consuming them, diagrams, custom utensils and dining furnishings, and a mobile research station.

While SPURSE’s strategies involve specific procedures and small-scale actions, they have far-reaching goals to use food as a means to transform our worldview and social and political models. In the detailed diagram, *Eat Your Sidewalk V:5* (2013), SPURSE provides a visual schematic for dissecting our current political systems such as communism, socialism, and capitalism in relationship to the notion of having and doing. SPURSE posits that an individualistic, consumer-oriented society overvalues the ownership of goods and possession of rights to the detriment of cooperation and trust. SPURSE favors “doing” rather than “having” and proposes activities such as foraging, hunting, pickling, and eating as steps to become intra-dependent and involved in a collective lifestyle and relational system.

SPURSE interrogates not only what we eat but also how we eat through their custom utensils, *Unintentional Tableware* (2011–present). These ceramic tools were cast from 3D prints derived from ecological forms that were algorithmically altered. SPURSE encourages us to suspend our conventional

expectations about dinnerware, such as a soup bowl, which is typically designed to serve a liquid dish that is consumed by a sole individual. Their experimental tools are instead conceived to accommodate the food being served rather than constrain cuisine to existing vessels. By these adaptive approaches to food and ecological issues, SPURSE fosters new eating habits that set in motion social transformation.

Marion Wilson underscores the experience of eating alone—serving as a powerful counterpoint to the communal meals in this exhibition. Though initially trained as a painter, Wilson creates socially engaged work ranging from sculpture to community based and site-specific projects. In *The Last Suppers*, she cast the final meals of seven death row inmates using materials such as bronze, glass, resin, and iron. Wilson examines issues related to the death penalty, while conveying our universal connection to food and revisiting the art historical genre of still life.

The artist was inspired to create this project on the eve of Timothy McVeigh’s execution, and was “moved by a radio interview that spoke of the redemptive value (or not) of a death penalty for a victim’s family.” Wilson also draws upon her Episcopalian upbringing and reflects on the symbolism of Jesus’ Last Supper as an act of forgiveness. She not only creates empathy through a discussion of the death penalty, but also highlights food choices that speak to our individual preferences and identities.

In addition, Wilson responds to the still life genre and offers homage to artistic movements such as Pop Art and Minimalism. In *Untitled (Timothy McVeigh)* (2002), she cast two pints of mint chip ice cream as a reinterpretation of Jasper Johns’ *Painted Bronze (Ale Cans)* (1960). Like Johns’ sculpture, Wilson creates empty containers yet hers have emotional resonance as stand-ins for America’s most lethal terrorist. Wilson cast three identical iron sculptures titled, *Untitled (Manny Babbitt)* (2003), which she displays on three stacked wall shelves that are reminiscent of Donald Judd’s “stacks” or columns of cantilevered boxes. In *Untitled (Adolf Eichmann)* (2002), she represents the bottle of wine and goblet that the Nazi war criminal requested instead of a meal. The accompanying small paintings feature ghostly imagery made with baking soda and plaster on chalkboard paint, evoking the expression: “from ashes to ashes, dust to dust.” In recreating the final repasts of condemned criminals, Wilson calls attention to a ritual of eating that is laden with historical, religious, and social significance.

Together, the artists in this exhibition prompt us to reconsider our relationship to food from social, ethical, ecological, and geopolitical perspectives. They encourage us to take small steps to be more mindful of our otherwise ordinary meals. Ultimately, eating is an experience that unites us; it is essential to our survival and provides a vehicle for expansive dialogues and greater understanding.

KRISTEN EVANGELISTA Director, University Galleries

and iced tea; 05/19/1998 Shrimp and
e cake; 04/29/1998 Heaping portion
f pints of milk. Asked that all vegeta
e ribs, baked potato, green salad w/I
rger, french fries w/ ketchup, chocol
of Dr. Pepper; 02/03/1998 Banana, Pea
gravy, rice with butter, ice water and
rench fries, soft drink; 10/28/1997 De
01/1997 Cheeseburger, french fries,
over easy), toast, punch and package o
ited by policy); 06/18/1997 Fish, fre
-meat cheeseburgers, french fries, ic
e, hash browns, two pieces of toast, g
3/1997 Barbecue, french fries, ice cre
05/22/1997 Liver & onions, cottage ch
ettes (cigarettes prohibited by policy
Double cheeseburger, french fries, C
, french fires, bread, cigarettes (pro
er, french fries, pack of cigarettes (

ILLUSTRATIONS

Left | Marion Wilson | Detail, *Untitled*
(*Texas Department of Criminal Justice*),
1994–2003 | Ink on paper | 52 x 32 inches
(frame size) | Courtesy Frederieke Taylor
Gallery, New York, NY



RUTH BORGENICHT

Above | *Share Fare*, 2016 | Ceramic, plastic, wood, food, and people | Dimensions variable | Courtesy of the artist | **Right and Opposite Page** | *Edible Brick Patio*, 2016 | Terracotta bricks, moss, edible plants, dirt, glazed bricks, ceramic rock vessels, food, and people | Dimensions variable | Courtesy of the artist





JUAN LI CARRIÓN

Opposite Page | Zea, 2017 |
Food cart | Dimensions variable
| Courtesy of the artist | **Left** | Zea
Workshop, 2017 | Courtesy of the
artist and Art in General, New York |
Below | Zea Mosaic, 2017 | Corn
kernels, mortar, plaster, and wood
| Four panels, each 12 x 12 x 1 ½
inches | Courtesy of the artist and
Y Gallery

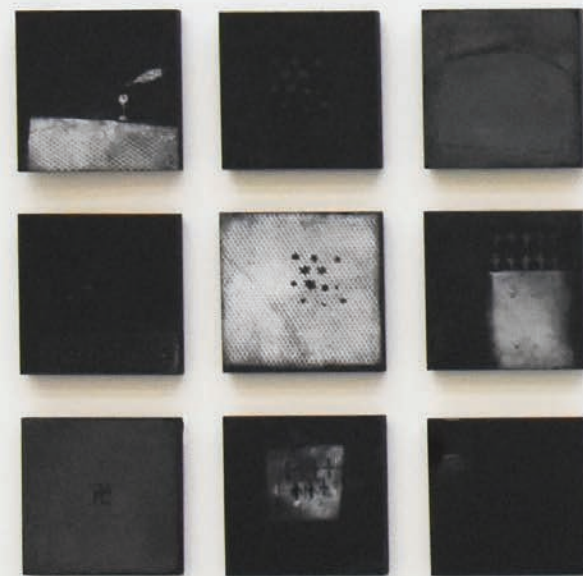




SPURSE

Opposite Page | *Eat Your Sidewalk*, 2015–ongoing
 | Site-specific installation | Dimensions variable
 | Courtesy of the artists | **Above and right** |
Civil Appetites, 2013 | Site-specific project
 for the exhibition, *Eat It: Artists Explore Food
 and Consumption* at Rochester Institute of
 Contemporary Art, New York





Opposite Page, Top | *Untitled* (Manuel Pina Babbitt), 2003 | Cast iron | 3 x 14 x 10 inches | Courtesy Frederieke Taylor Gallery, New York, NY | **Opposite Page, Bottom** | *Untitled* (Timothy McVeigh), 2002 | Bronze, ice cream, and dry ice | 6 x 12 x 9 inches | Courtesy Frederieke Taylor Gallery, New York, NY | **This Page** | Installation view, *Breaking Bread: Artists Explore Food Practices*, 2017 | William Paterson University, Wayne, NJ

MARION
WILSON



RUTH BORGENICHT

Edible Brick Patio, 2016

Terracotta bricks, moss, edible plants,
dirt, glazed brick, ceramic rock vessels, food,
and people

Dimensions variable

Courtesy of the artist

RUTH BORGENICHT

Immoveable Feast, 2015

Ceramic floor tiles, found crockery, ceramic glaze,
food, and people

Dimensions variable

Courtesy of the artist

RUTH BORGENICHT

Share Fare, 2016

Ceramic, plastic, wood, food, and people

Dimensions variable

Courtesy of the artist

RUTH BORGENICHT

in collaboration with Professor Elaine Lorenz and
students Vanessa Antivo, Grace Brown, Victoria
Maslak, and Jennifer McDonnell

Thirsty Caterpillar, 2017

Ceramic

2½ x 12¼ x 6½ inches

Courtesy of the artists

JUANLI CARRIÓN

Zea, 2017

Food cart

Dimensions variable

Courtesy of the artist

JUANLI CARRIÓN

Zea Mosaic, 2017

Corn kernels, mortar, plaster, and wood

Four panels, each 12 x 12 x 1½ inches

Edition 4/4

Courtesy of the artist and Y Gallery

SPURSE

Eat Your Sidewalk, 2015—ongoing

Site-specific installation comprised of:

Mobile Apparatus for Place-Based Research, 2016

Books, pamphlets, supplies, plant, stool, and cart

Dimensions variable

Courtesy of the artist

Modular CNC routed Baltic birch plywood table made
using edited Opendesk templates

With assistance from Amanda Brooke Breckner and
Conor Landenberger (SUNY New Paltz)

Dimensions variable

Courtesy of the artist

Unintentional Tableware, 2011-present

Glazed slip-cast ceramics produced using
algorithmically derived 3-D printed molds

In collaboration with Professor Jennifer Woodin, SUNY
New Paltz and Professor Chad Curtis, Tyler School
of Art

Dimensions variable

Courtesy of the artist

MARION WILSON

Last Supper, 2003

Bronze

5 x 6 inches

Courtesy Frederieke Taylor Gallery, New York, NY

MARION WILSON

Untitled (Adolf Eichmann), 2002

Bronze

12 x 9 x 9 inches

Courtesy Frederieke Taylor Gallery, New York, NY

MARION WILSON

Untitled (Adolf Eichmann still life paintings), 2003

Baking soda and plaster on chalkboard paint on wood

Group of 9, each 8 x 8 inches

Courtesy Frederieke Taylor Gallery, New York, NY

MARION WILSON

Untitled (Manuel Pina Babbitt), 2003

Cast iron

3 x 14 x 10 inches

Courtesy Frederieke Taylor Gallery, New York, NY

MARION WILSON

Untitled (Ted Bundy), 2003

Cast resin

12 x 20 x 22 inches

Courtesy Frederieke Taylor Gallery, New York, NY

MARION WILSON

Untitled (Texas Department of Criminal Justice), 1994-2003

Ink on paper

52 x 32 inches (frame size)

Courtesy Frederieke Taylor Gallery, New York, NY

MARION WILSON

Untitled (Timothy McVeigh), 2002

Bronze, ice cream, and dry ice

6 x 12 x 9 inches

Courtesy Frederieke Taylor Gallery, New York, NY

MARION WILSON

Untitled (Timothy McVeigh), 2004

Video still

17½ x 24 inches

Courtesy Frederieke Taylor Gallery, New York, NY

*Works in
Exhibition*

ARTIST BIOGRAPHIES

RUTH BORGENICHT is a New Jersey-based artist born in 1967 in New York City. She earned her BA in mathematics from Rutgers University, New Brunswick, New Jersey (1991), and an MFA from Montclair State University, New Jersey (2015). Her work has been exhibited nationally and internationally in solo and two-person exhibitions at Pulchri Studio, The Hague, Netherlands (2017); Sherry Leedy Gallery, Kansas City, Missouri (2014); Puls Contemporary Ceramics, Brussels, Belgium (2013); and Daum Museum of Contemporary Art, Sedalia, Missouri (2006); and in group exhibitions at the Alfred Ceramic Art Museum, Alfred, New York (2017); the Hunterdon Art Museum, Clinton, New Jersey (2013); the Cheongju International Craft Biennale, South Korea (2009); and the Montclair Art Museum, New Jersey (2008). Her work is also featured in many public collections including Ariana Museum, Geneva, Switzerland; Sevres Ceramics Museum, Paris, France; Delaware Art Museum, Wilmington, Delaware; Philadelphia Museum of Art, Pennsylvania; and Schein-Joseph International Museum of Ceramic Art, Alfred University, Alfred, New York. She is the recipient of the New Jersey State Council on the Arts Fellowship (2005), and has been selected for multiple residencies including those at the Visual Art Center of New Jersey, Summit, New Jersey (2017); Anderson Ranch, Snowmass Village, Colorado (2002); and Greenwich House Pottery, New York (2001).

JUAN LI CARRIÓN is a New York-based artist born in 1982 in Yecla, Spain. He earned a BA in new media arts at University Vincennes, Saint-Denis, France (2003); a BFA at University of Granada, Spain (2004); and a DEA in visual arts at Polytechnic University of Valencia, Spain (2008). His work has also been exhibited internationally at venues such as Art in General, New York (2017); the Museum of Contemporary Art, Lima, Peru (2016); Centre d'Art La Panera, Lleida, Spain (2016); Rum46, Copenhagen, Denmark (2015); Rosa Santos Gallery, Valencia, Spain (2015); Y Gallery, New York (2015, 2013, 2011); Friedman Benda Gallery, New York (2014); Centro Parraga, Murcia, Spain (2014); San Luis Potosi Center for the Arts, Mexico (2012); Museum of Contemporary Art of the Basque Country, Vitoria-Gasteiz, Spain (2012); La Casa Encendida, Madrid, Spain (2012); National Museum of Trinidad and Tobago (2011); Abrons Arts Center, New York (2011); the Art Institute of Chicago, Illinois (2010); and Centro de Arte EGO, Oaxaca, Mexico (2005); among others. He has received awards and grants including the Brooklyn Arts Council (2016); New York Foundation for Contemporary Arts (2015); Ministry of Culture of Spain (2013, 2010); Generación 2012, Montemadrid Foundation (2012); and Iniciarte, Art Institute of Andalucia (2010, 2009); among others. He has participated in renowned residency programs including Lower Manhattan Cultural Council's Process Space and Workspace, New York (2015, 2012); Espaço Fonte, Recife, Brazil (2014); ADM Center, Mexico City, Mexico (2012); International Studio and Cultural Program, New York (2010); Kuona Trust Art Centre, Nairobi, Kenya (2007); and the Graphic Arts Institute of Oaxaca, Mexico (2006). In 2014, he launched Outer Seed Shadow (OSS), a series of site-specific public interventions, which have been commissioned by NYC Parks, La Nau Museum, and La Conservera Contemporary Art Center, among others. In 2017, he is developing two new OSS gardens for the Malmo Triennial in Sweden, and for NYC Parks and the New York City Housing Authority in the Bronx.

SPURSE is a creative design consultancy that focuses on social, ecological, and ethical transformation. They work to empower communities, institutions, infrastructures, and ecologies with tools and adaptive solutions for system-wide change. Drawing upon their diverse backgrounds that span the fields of science, art, and design, they utilize unique immersive methods to coproduce new ecologies, urban environments, public art, experimental visioning, strategic development, alternative educational models, and expanded configurations of the commons. Members of SPURSE have a diversity of backgrounds that include urbanism, philosophy, architecture, ecology, geology, furniture design, art, music, computer programming, food practices, community development, educational programming, and systems design. SPURSE has participated in numerous exhibitions and events at the Sharjah Biennial (off-site project), Beirut, Lebanon (2017); Women's Studio Workshop, Rosendale, New York (2015); Pitzer College, Claremont, California (2015); Aarhus Kunsthall, Denmark (2015); San Diego Art Institute, California (2015); Guggenheim BMW Lab, New York (2011); Grand Arts, Kansas City, Missouri (2009); Bemis Center for Contemporary Arts, Omaha, Nebraska (2009); the Indianapolis Museum of Art, Indiana (2006); and Massachusetts Museum of Contemporary Art, North Adams, Massachusetts (2004); among others. In addition, SPURSE has created public projects for the North Atlantic Marine Alliance, Hudson River Sloop Clearwater, Department of Environmental Conservation, River Keepers and Rural Action. Members of SPURSE include Nathaniel Corum (San Francisco, California); Brian Derosia (Brooklyn, New York); Matthew Friday (New Paltz, New York); Patrick Gillepsie (San Francisco, California); David Jensenius (Kitchener, Ontario); Iain Kerr (Montclair, New Jersey; Detroit, Michigan); Petia Morozov (Montclair, New Jersey; New York City); Jean Pike (Cerrillos, New Mexico; New York City); Martha Farwell Pipkin (Austin, Texas); and Stan Pipkin (Austin, Texas).

MARION WILSON is a New Jersey-based artist born in New York City. She earned a BA in studio art at Wesleyan University, Middletown, Connecticut (1983), an MA in urban pedagogy from Columbia University, New York (1990), and an MFA at the University of Cincinnati, Ohio (1993). She had solo exhibitions at the Everson Museum of Art, Syracuse University, New York (2003); Dowd Fine Arts Center, SUNY Cortland, New York (2003); Sculpture Center, New York (2000); Dana Arts Center, Colgate University, Hamilton, New York (1999); and the George Ayers Cress Gallery, University of Tennessee, Chattanooga (1994). Her work has been featured in group exhibitions at the McColl Center for Art and Innovation, Charlotte, North Carolina (2016); Bronx Art Space, New York (2015); Herbert Johnson Museum, Cornell University, Ithaca, New York (2014); Bronx River Arts Center, New York (2014); Kresge and Pascal Galleries, Ramapo College, Mahwah, New Jersey (2013); International Print Center, New York (2004); and the Speed Art Museum, Louisville, Kentucky (1999); among others. She participated in artist residencies at the McColl Center for Art and Innovation, Charlotte, North Carolina (2016); Sculpture Space, New York (2016); Lower Manhattan Cultural Council Process Space, Governors Island, New York (2014); Wave Hill Art and Gardens, Bronx, New York (2010); New York Foundation for the Arts, New York (2002); and Sculpture Space, Utica, New York (2000). In addition to her studio practice, Wilson has developed numerous socially engaged projects in urban neighborhoods. She launched a community art center in Syracuse, New York, developed a mobile art-botany lab, and is currently creating major eco-art interventions in collaboration with Mural Arts, Philadelphia, Pennsylvania.



ACKNOWLEDGEMENTS

First and foremost, I would like to thank artists Ruth Borgenicht, Juanli Carrión, SPURSE, and Marion Wilson, who generously shared ideas and knowledge that greatly shaped and informed the exhibition. Without their creative labors, dedication, and cooperation, this exhibition and publication would not have been possible.

In addition, I extend thanks to my colleague Jane Stein, Executive Director of William Paterson University Performing Arts, who conceived and oversaw the campus-wide series, *Food for Thought: A Yearlong Exploration of the Culture, Politics, and Science of Food*, which features events during the 2017–2018 academic year.

Designer Kristi Shuey produced this refined publication, which reflects her expertise, problem solving skills, and careful attention to detail.

The University Galleries are grateful for ongoing support from William Paterson University: Dr. Kathleen Waldron, President; Dr. Warren Sandmann, Provost and Senior Vice President of Academic Affairs; Dr. Sandra Hill, Associate Provost for Academic Affairs; Daryl J. Moore, Dean of the College of the Arts and Communication; Loretta McLaughlin Vignier, Associate Dean of the College of the Arts and Communication; and Professor Lauren Razzore, Chair of the Art Department.

As always, the gallery staff worked diligently to bring this project to fruition. Emily Johnsen expertly handled all aspects of this endeavor. Graduate assistant Angel Fosuhene and work-study students Michael Campbell-Vincent, Jacquelyn Portillo, and Jonté Silver provided valuable assistance to the artists and significantly contributed to this exhibit.

Finally, we are continually grateful that our programs receive significant support from the New Jersey State Council on the Arts, a Partner Agency of the National Endowment for the Arts. State and federal support of the arts is pivotal to all that we do.

K. E.

This catalogue is published in conjunction with the exhibition, *Breaking Bread: Artists Explore Food Practices*, organized by the University Galleries, William Paterson University, and on view November 1–December 13, 2017.

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wpunj.edu/coac/gallery

Editing | Installation Photography | Emily Johnsen
Design | 2nd Street Design Lab | Kristi Shuey
Printing | Grandview Printing, 33 W. End Road,
Totowa, NJ 07512

ISBN: 978–0–9992184–1–9

University Galleries

WILLIAM PATERSON UNIVERSITY

Kristen Evangelista, Director
Emily Johnsen, Gallery Manager

Opposite Page | Installation view, *Breaking Bread: Artists Explore Food Practices*, 2017 | William Paterson University, Wayne, NJ | **Back Cover** | SPURSE | Detail, *Eat Your Sidewalk*, 2015–ongoing | Locally harvested weeds in an algorithmically generated 3-D printed vessel | Courtesy of the artists



Made possible by funds from the New Jersey State Council on the Arts, a partner agency of the National Endowment for the Arts.



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