15 April /
12 August 2023

Aftertaste

Cabrogal gulbangadyu
ngurrayin wadyimanwa
Fairfield City Council
Ganunigang wagulra
gulbangadyidyanyi
miwanaba Dharugngai yura.

Fairfield City Council acknowledges the Traditional Owners of the Cabrogal of the Darug Nation and recognises their ongoing relationship to land, place, culture and spiritual beliefs. FCMG pays respects to Elders, past, present and emerging and acknowledges the importance Aboriginal and Torres Strait Islander People continue to play within our Fairfield community.

Aftertaste

15 April / 12 August 2023

Reanne Chidiac / Dylan Goh / Lindsay Kelley
Mylyn Nguyen / Mariam Slewo / James Tylor
Elizabeth Willing / Justine Youssef / Siying Zhou

Exhibition curated by Megan R. Fizell

Contents

Essay by Megan R. Fizell	6
Reanne Chidiac	10
Dylan Goh	12
Lindsay Kelley	16
Mylyn Nguyen	18
Mariam Slewo	20
James Tylor	22
Elizabeth Willing	24
Justine Youssef	26
Siying Zhou	28
Recipes	30
Curator's Bio	34

Remembrance of Tastes Past

Aftertaste is a gustatory term describing a lingering flavour or taste in one's mouth after swallowing food or drink. Sometimes these tastes, and other alimentary impressions, become seeded in the body, perennially available to resurface through sensory contact. They exist and re-emerge as a form of vivid recollective memory—a sense memory. With its ability to both trigger and inscribe sense memories, food can act as a channel between a subject's past, present, and future; an aftertaste embodying local food cultures and broader sociocultural customs and practices.[1] Artworks selected for this exhibition function as access points, unfolding the layers of memory embedded in a subject's movements, habits, and sensory impressions.

For many, childhood memories become entwined with the senses. Certain sights, sounds, tastes, or smells trigger rich sense memories transporting an individual to another time or place. This idea is perhaps best encapsulated by French novelist Marcel Proust's description of a childhood memory in *Remembrance of Things Past* (1913).[2] He evocatively reinhabits an involuntary memory induced by the taste of sponge cakes dipped in tea, a treat he consumed as a young boy in his aunt's home. Through sculptures and a recipe-swapping project, *Aftertaste* artists similarly turn to childhood memories in works exploring foods and customs from their early years.

Through **Siying Zhou's** recipe-swapping project, *Taste Your Memory* (2020-23), initiated during the COVID-19 pandemic, the artist looked to form social networks during a period of isolation by sharing a virtual meal. At the time, Zhou was thinking about identity as related to the migrant experience and questioned if one could inhabit a person's memory through the senses. Zhou and fellow participants exchanged and prepared recipes they enjoyed as children and met over Zoom to share the meal and a conversation. By eating other people's childhood foods, Zhou questions if it is possible to embody another person's memory through the foods they ate. She speculates that by eating and digesting the meals of *Taste Your Memory*, participants' bodies perform biological and chemical processes that reshape the body and the mind.

Notably, the recipes shared through Zhou's *Taste Your Memory*, were often those lovingly prepared by participants' mothers or grandmothers. **Dylan Goh's** installation *kaikai* (2019) tenderly recreates his grandmother's dinner table with a resplendent pile of ceramic zongzi (粽子) in the centre. Preparing zongzi, a sticky rice dumpling, is a labour-intensive process and involves soaking the glutinous rice, wrapping it in bamboo leaves, and steaming the small bundles. The repetitious process of preparing zongzi generates a form of muscle memory, a series of movements embedded in the body related to the dish's preparation.

Muscle memory operates during most eating and communal dining encounters; habits tied to the way we handle foodstuffs and the subtle ways we communicate through our gestures, which are bound up in culturally specific

behaviours like dining etiquette. In addition to these culturally coded movements, there is also a tactile sense memory tied to the textures and physical sensations activated when handling edible materials. In her series titled *Licks (Banana, Strawberry, Blueberry, and Apple Cinnamon)* (2019-23), **Elizabeth Willing** accentuates the tactile qualities of snack foods by playing with foodstuffs with childlike abandon. She constructs large cubic forms with a long, tubular puffed corn snack, one that is often fed to children. She uses her saliva to moisten and stick together corn puffs. Her material explorations of licking and sticking recall the oddly specific habits and rituals children develop when eating certain snack foods. Willing's practice reveals an ongoing interest in not only what we collectively eat, but how we eat as well.

For **Mylyn Nguyen**, food-related childhood memories interconnect with broader themes of culture, identity, and representation. Her paper sculpture *43 The Crescent, Fairfield NSW 2165* (2023) recreates the Bon Heng Hot Bread Shop in Fairfield/Cabrogal in a miniature scale. Moving to the area from Adelaide/Kaurna as a young girl, Nguyen frequented shops like Bon Heng where she felt a sense of belonging. Before moving to Sydney/Dharug Land, she primarily experienced the fresh, spicy, sour flavours of Vietnamese foods at home when prepared by her family. In the restaurants and cafes of Sydney's Asian neighbourhoods, Nguyen encountered the tastes and smells outside of the domestic realm, enabling her to feel connected with her local community and reinforcing her sense of identity and culture.

While some sense memories can be intensely personal, as Nguyen's artwork indicates, they can also connect individuals to a shared cultural experience or place. Collective sense memories can exist in regional populations, cultural groups, or communities. Many sociocultural customs and rituals often involve eating and sharing food; think of traditional foods served during holiday meals or at religious ceremonies. An example is **Reanne Chidiac's** mixed media installation, *In Your Wake* (2016), which reflects on the offering of coffee during Maronite mourning rituals. Chidiac pairs three painted panels depicting a mahfel, a social gathering after the death of a loved one, with small cups of ahwe, a Lebanese coffee typically served at these ceremonies. While the paintings evoke loneliness and despair, the perfume of the ahwe serves as a sensory reminder of the bonds of fellowship and community cultivated through cultural rituals.

As anthropologist David Sutton points out, "Food does not simply symbolize social bonds and divisions; it participates in their creation and re-creation."[3] Sutton's book *Remembrance of Repasts: An Anthropology of Food and Memory* (2001) examines sense memories as a form of cultural memory. Sometimes, these memories may be tied to regional cuisine or local produce. Sutton suggests that "objects can shift levels of identity when experienced in new contexts, becoming a symbol not just of home or local place, but of countries or perhaps regions."[4] **Mariam Selwo** speaks to these ideas in her film *Ritual* (2021) where she describes the way Assyrians grow grapevines wherever they settle. During a sequence documenting the preparation of stuffed grape leaves, she explains, "In Assyrian culture, grapes represent regeneration and the start of new life." She frames the grape leaf as a symbol of survival, one that links past and present, to continue cultural and culinary traditions in a new land.

Justine Youssef similarly explores the spread of plants in her scent-based work *With the toughest care, The most economical tenderness* (2022-23). Youssef's work focuses on Blessed Milk Thistle (Silybum marianum), a plant native to the Mediterranean region commonly used for medicinal and therapeutic purposes. The milk thistle quickly spreads when introduced into new ecosystems, becoming an invasive plant that is difficult to

contain. Living and working on Dharug Land, Youssef draws analogies between the invasive capacities of Milk Thistle and the lasting impacts of colonialism. Through scent, Youssef considers a range of topics, including cultural traditions, colonialist legacies, and personal, familial rituals.

Cultural anthropologist C. Nadia Seremetakis proposes that food may operate as a 'cultural artefact'. She associates sense memories and material artefacts, what she calls 'memory-forms', claiming they can represent 'social experience' and material culture.[5] The components of **Lindsay Kelley's** installation *Baking Strange* (2023) are from her larger research project, "Tasting History: Biscuits, Culture, and National Identity" (2019-2022), where she unpacks the material histories of hardtack, fry bread, and Anzac biscuits. In *Baking Strange*, Kelley focuses on the Anzac biscuit, a sweetened baked good associated with the First World War that sociologist Sian Supski calls "Australia's national biscuit" and a "culinary memorial."[6] With its links to Anzac Day, the annual ritual of observance for fallen soldiers and war veterans, Australian and New Zealanders prepare and consume the biscuit in what Kelley describes as a collective act of "remembering and connecting to the dead."[7] Anzac biscuits operate as a cultural artefact tied to Australasian national identity. Participants at Kelley's tasting workshops metabolise history and engage with wartime narratives through the senses; for some, the rock-hard texture of military rations and the slightly sweetened taste evoke sensory memories of past wars and occupation.

Food histories and culinary knowledge is often conveyed through text-based instructions (e.g., recipes and cookbooks), a form of material culture that captures and records intangible cultural heritage. The recipe format, used by Dylan Goh and James Tylor, enables audiences to interact with the artworks in their home kitchens. **Dylan Goh's** practice intertwines food-based memories, cultural heritage, and conversations around identity and representation. His multimedia installation 吃饭 *(Chi-Fan)* (2023) is an interactive online recipe database documenting food-based knowledge. The project functions as an archive to preserve this knowledge for future generations and to connect Chinese diasporic communities through shared food cultures and traditions.

James Tylor's *Mai : Kaurna Contemporary Food* (2020-23) evolved from the fact that "there's nothing uniquely in Adelaide that's Kaurna that you would call Kaurna food."[8] By drawing together indigenous ingredients including native plants, seafood, and game, Tylor's recipes capture hyperlocal flavours particular to Kaurna Land. As Sutton points out, sense memories have the potential to trigger collective memories held by specific cultures or social groups often linked to regional cuisine or local produce. Considered in these terms, Tylor's work can be thought of as a catalysing force able to generate future collective sense memories among the peoples living on Kaurna Land.

The artworks in *Aftertaste* trace material histories from across the world to examine food and sensory impressions as access points for memory and cultural knowledge. These memories exist and operate within the body here and now, but they also mentally conjure up other times, spaces, and places. In sensing food-based art—touching, tasting, seeing, or smelling the foodstuffs—audiences inherently bring their memories and cultural heritage to bear on their perception of the work. *Aftertaste* underscores the important role the senses play in maintaining cultural ties to reveal how various forms of knowledge can be embedded and reactivated through sensory contact with food.

/ **Megan R. Fizell,**
Exhibition Curator

1 The theoretical premise of *Aftertaste* is based on my PhD thesis examining how aspects of the sociocultural realm can shape a subject's sensory or bodily responses to food art. See Megan R. Fizell, "Gastronomic Body: Sensory and sociocultural dimensions of food art," (PhD dissertation, University of New South Wales, Sydney, NSW, Australia, 2021).

2 Marcel Proust, *In Search of Lost Time: Swann's Way*, trans. C.K. Scott Moncrieff and Terence Kilmartin (New York: Random House, 1992), 60-63.

3 David E. Sutton, *Remembrance of Repasts: An Anthropology of Food and Memory* (Oxford: Berg, 2001), 102.

4 Sutton, *Remembrance of Repasts*, 74.

5 C. Nadia Seremetakis, *The Senses Still: Perception and Memory as Material Culture in Modernity* (Boulder: Westview, 1994), 12.

6 Sian Supski, "Anzac biscuits — a culinary memorial," *Journal of Australian Studies* 30, no. 87 (2006): 57.

7 Lindsay Kelley, "Hard Tack," in *Feminist, Queer, Anticolonial Propositions for Hacking the Anthropocene: Archive*, eds. Jennifer Mae Hamilton, Susan Reid, Pia van Gelder, and Astrida Neimanis (London: Open Humanities Press, 2021), 48.

8 James Tylor, quoted in Angela Skujins, "Decolonising food with James Tylor," *CityMag*, 28 September 2022, accessed 29 September 2022, https://citymag.indaily.com.au/habits/plate-and-cup/decolonising-food-with-james-tylor/.

Reanne Chidiac

Reanne Chidiac is an interdisciplinary artist and jeweller. She was born, raised and resides in Western Sydney. Her family immigrated from Lebanon in the 1960s. She takes cues from personal narratives contextualised by contemporary Sydney and her Lebanese-Maronite heritage. Her practice crosses the disciplines of jewellery, painting, sculpture, and metalsmithing and is driven by material experimentation. She often uses triggers that arise from her genetic skin disease as an entryway into her visual explorations of the idea of the body. Chidiac's often personal and self-investigative practice explores concepts surrounding the 'contemporary' body, bloodlines, identity, and the role of cultural tradition in the development of these concepts.

Following the death of a loved one, Maronite friends and family share their grief during the *mahfel*, akin to a three-day wake without the body. Those closest to the deceased sit single file before a crowd of their loved ones, who bear witness to their grief and offer condolences. Oftentimes it is a loud affair, full of weeping, confused muttering and chest-beating. Sometimes there is only a bewildered silence. Women are often shrouded in black clothes, a sign of mourning, that they wear for 40 days to 40 years. *Ahwe*, Lebanese coffee, is passed around among the assembly. Traditionally, the dregs in each cup tell every future – life, love, death – but time briefly stops at each of these points of grief: during the *mahfel*, after the well-wishers have left and when one decides to shed the black shrouds of public mourning.

In Your Wake - After the Village Women, the Mahfel, The Forty-First Day, 2016. Acrylic, *ahwe*, charcoal, chalk on canvas board; ceramics, timber, ground *ahwe*. Each panel 76.2 cm x 50.8 cm. Photograph by Document Photography.

Dylan Goh

Born on unceded Bidjigal lands, Dylan Goh is a cultural practitioner with 7 years of experience as an artist, curator, dancer, and museum worker.

Drawing upon his upbringing as a 2nd generation Asian-Australian, Goh's practice centres around intimate vignettes of culture in everyday life. Often working with family and communities, he accumulates these acutely rendered stories to disarm audiences and engender empathy.

Selected projects include: "Interrogating Archives: Where is the Bubble Tea?" (2022) – an essay advocating for grassroot communities like Subtle Asian Traits to curate national archives; "Queer Haymarket Tour" (2022) – a walking tour employing dance, readings and performances to re-imagine Haymarket, Sydney into a precinct visibly celebrating queer Asian-Australians; and "Porpor and I (婆婆和 我): the interview" (2020-21) – a video installation about intergenerational language barriers and food as a vehicle for love during the pandemic.

In a recent talk for Museums & Galleries of NSW, Goh championed the idea of museums as spaces purely for the cultural practices of living communities – as opposed to storage facilities for object-based collections. As a New Colombo Plan Scholar, he is undertaking a 16-month fellowship in South Korea to explore the role of street dance in cultural diplomacy.

吃饭 *(Chi-Fan)* is a visual arts / heritage studies project tracing the intimate stories and migration of family recipes across the contested "Chinese diaspora".

Materialising as a minigame, audiences enter animated kitchens which are vivified by interviews between young people who identify as a member of the Chinese diaspora and their relatives about a family recipe. Each kitchen features: audio ruminations about the recipe; photo essays of the cooking methodology; the dish's cultural significance; and intimate vignettes of domestic spaces.

By playfully weaving these interpretations of a 'family recipe', 吃饭 *(Chi-Fan)* presents an alternative version of the 'Chinese diaspora' - beyond surnames, passports or dialects. The project gives licence for the interrogation of who defines cultural history.

*This first iteration of 吃饭 *(Chi-Fan)* at Fairfield City Museum & Gallery features two animated kitchens from residents in Hurstville and Fairfield. Other kitchens will be added in future iterations with localised submissions with international presentation partners.

吃饭 *(Chi-Fan)*, 2023. Minigame.
Illustrator: Amy Ge. Web developer: Jane Fan.

kaikai is a re-creation of my grandma's dinner table which centres around her handmade zongzi (粽 子), a glutinous rice dish involving hours of labour in preparation of ingredients, wrapping and cooking.

The installation features a circular table covered in a bold-patterned tablecloth, chairs and a lazy Susan. The casted 粽子 rests in an unfurled plastic bag and in coconut serving bowls on top of the lazy Susan. By inserting a domestic setting within a gallery, these commonplace elements are amplified.

A translation of 'food/meal' in Pidgin English, *kaikai* references my family's migration from Hong Kong to Solomon Islands to Australia. It is an ode to the endurance of culinary handicrafts and its ingrained values of compassion, generosity, and love.

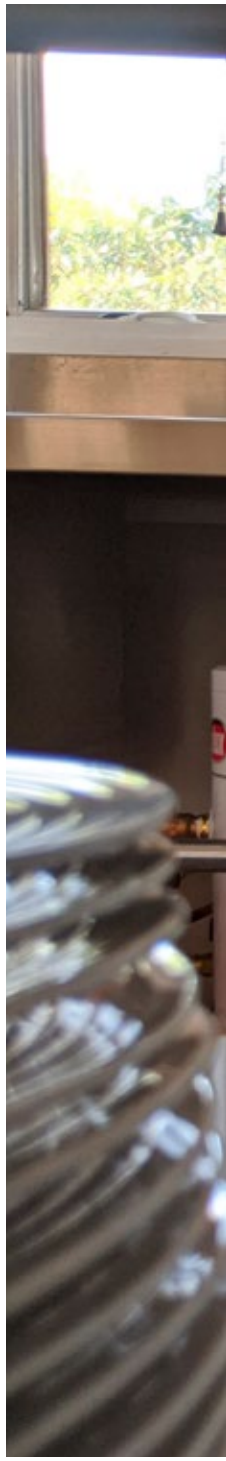
kaikai, 2019.
Installation: bold-patterned tablecloth, casted zongzi (粽子), rotating turntable.
Photograph by Nolan Murphy.

Lindsay Kelley

Working in the kitchen, Lindsay Kelley's art practice and scholarship explore how the experience of eating changes when technologies are being eaten. Her first book, *Bioart Kitchen: Art, Feminism and Technoscience* (London: IB Tauris, 2016, reissued 2022), considers the kitchen as a site of knowledge production for art and science. Her second book, *After Eating: Metabolizing the Arts*, is forthcoming from MIT Press, and anticipated in print in December 2023. The recipient of an Australian Research Council Discovery Early Career Researcher Award for the project "Tasting History: Biscuits, Culture, and National Identity" (DE190100080, 2019-2022), her published work can be found in journals including *parallax, Transgender Studies Quarterly, Angelaki*, and *Environmental Humanities*. Kelley has exhibited and performed across Australia and internationally, including at the MAAS Powerhouse in Sydney, the Western Front in Vancouver, the Rock Paper Scissors Collective in Oakland, and at Cementa in Kandos. She lives and works on unceded Gadigal-Bidjigal and Ngunnawal-Ngambri land.

What exactly do we eat when we eat a biscuit? Everyday objects like biscuits contain unexpected, dense connections that illuminate material and cultural networks. Thousands of years before biscuits could be purchased in packets from the grocery store, twice-baked breads circulated as military rations. When we eat biscuits, we digest their military ration predecessors with each mouthful. Their ingredients have commemorative significance and may function as reenactments of specific military contexts. Using taste and recipe formats as key methods, the multiyear research initiative *Tasting History* involves diverse publics in experiences of tasting and eating together.

Baking Strange seeks to defamiliarize the Anzac biscuit recipe literature and its methods. Included works emerge from archival research at the Australian War Memorial (AWM) and participatory taste workshops conducted by the artist. Loaned tins and research ephemera document the ongoing multiyear research project "Tasting History: Biscuits, Culture, and National Identity." The artist would like to acknowledge the Kandos Cementa community, Dianne Rutherford at the AWM, Alison Reynolds, all the participants who contributed their tins to the installation, Jennifer Biddle, ANU Art & Design, and the Australian Research Council for their support. This work was produced on unceded Gadigal-Bidjigal, Ngunnawal-Ngambri, Wiradjuri, and Cabrogal land. Research was conducted in compliance with UNSW Human Research Ethics protocol HC190344, now Australian National University Human Research Ethics protocol 2022/478.



Oven Cam: Kandos Country Women's Association, 2020. From the installation *Baking Strange*, 2023. Videographer and editor David Ryan.

Mylyn Nguyen

Mylyn Nguyen has developed several solo exhibitions that have humorously explored her childhood memories and curiosities. Her bodies of work have varied in appearance, approach and materials yet all are imbued with an incredible skill and wondrous imagination. Nguyen received a Master of Visual Arts in 2006 from Sydney College of the Arts. She has exhibited internationally twice with Brenda May Gallery/MAY SPACE at Art Stage Singapore. In recent years, Nguyen completed a number of public commissions; notably, hundreds of paper koi fish seen beneath people's feet at Customs House, Sydney (for *Something Else is Alive*, presented by the City of Sydney and The Curators' Department), and an installation of paper moths in the subterranean cavity in the main entrance of Carriageworks for *Installation Contemporary* in 2015, a curated component of Sydney Contemporary.

/ Nguyen is represented by .M Contemporary.

I was born in South Australia in 1982; home was mostly filled with Asian/Vietnamese paraphernalia, we spoke only in Vietnamese and we ate only Vietnamese/Asian foods, but when I stepped outside of the home, I saw no one that looked like me, no one had black hair, yellow skin, could speak two languages and had cha lua (Vietnamese ham) and coriander sandwiches for school lunch. I wanted to be like the other kids, I wanted to eat normal foods, like fritz and tomato sauce sandwiches. Once a month, on a Friday, my mum would give me $2 for a sausage roll at the school canteen, and I belonged. But when we made our weekly pilgrimage to the only Asian grocery in town; to see other people that looked like me, that ate the same foods as me and to be in another place besides my home that smelt like fish sauce, I belonged.

We moved to Sydney when I was 12. Every weekend, my parents would drive us to a different Asian community, Cabramatta, Fairfield, Bankstown, Chatswood, and in every community, it centered around food. As the Asian communities grew around me, we no longer had to travel to feel the sense of belonging, it was mixed in around us, not sectioned off and existing only in a 'Chinatown'. And now, the best thing is, for me, I don't have to wait for Friday's sausage roll day, or the weekend Asian grocery trip. Every day I get a sense of belonging, especially when I have bacon and egg with tomato sauce banh mi for lunch.

43 The Crescent, Fairfield NSW 2165, 2023.
Pencil, gouache, pastel, paper, plastic, battery operated LED light, 6.5 x 3.4 x 11.3 cm.

HOT BREAD

Mariam Slewo

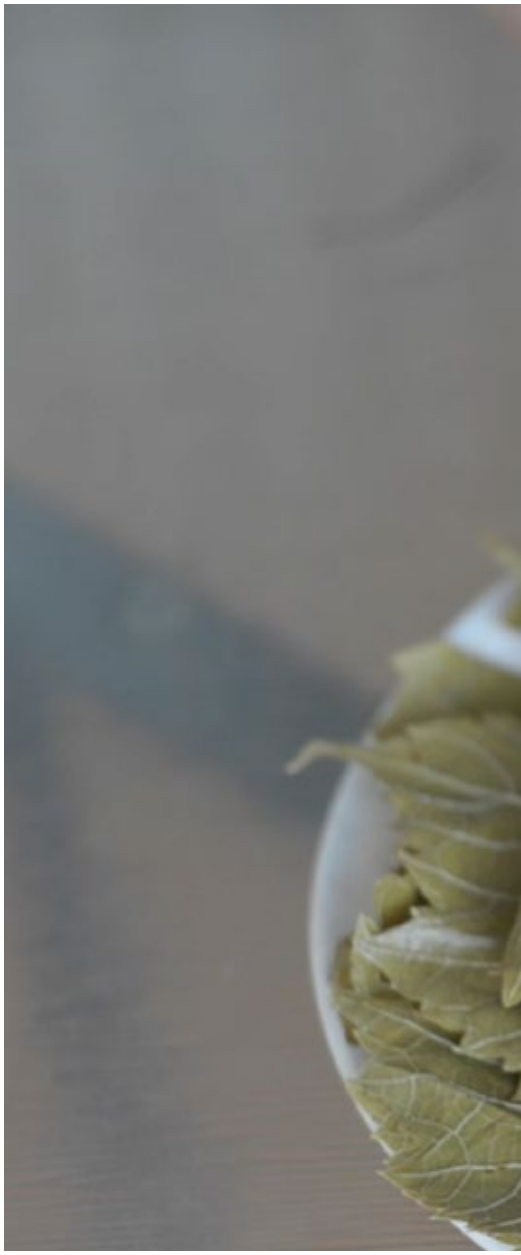
Mariam Slewo is an Iraqi-born Assyrian artist and writer whose work explores the transformational nature of language and memories. Her practice primarily explores pulling apart and dissecting the internalised perception that place and identity play within our memories.

"...I am already forgetting, ah I feel that I am already forgetting...
...and all I've got are the incomprehensible fragments of a ritual."

- Clarice Lispector, *The Passion According to G.H.* (1964)

Ritual is a nonlinear visual narrative that encompasses the exploration of memories that would otherwise be forgotten. It serves as a document of a community fragmented across many continents and the fear of not being able to remember. It is a study of trying to learn and connect to a multitude of stories and places where these memories took place.

Tied into this recollection is the exploration of the divinity of grapes throughout Assyrian history and their continual presence in ongoing rituals.



Ritual, 2021. Video, sound, 4:10 mins.

James Tylor

James Tylor is a multi-disciplinary visual artist whose practice explores Australian environment, culture, and social history. These mediums include photography, video, painting, drawing, sculpture, installation, sound, scents, and food. He explores Australian cultural representations through the perspectives of his multicultural heritage that comprises Nunga (Kaurna Miyurna), Māori (Te Arawa) and European (English, Scottish, Irish, Dutch, and Norwegian) ancestry. Tylor's work focuses largely on the history of 19th-century Australia and its continual effect on present-day issues surrounding cultural identity and the environment. His research, writing, and artistic practice has focused most specifically on Kaurna Indigenous culture from the Adelaide Plains region of South Australia and more broadly European colonial history in Southern Australia. His practice also explores Australian indigenous plants and the environmental landscape of Southern Australia.

/ Tylor is represented by N.Smith Gallery.

Mai : Kaurna Contemporary Food is a food based art project about Kaurna Mai food, history and culture. This project explores developing a new Kaurna cuisine called 'Mai' using indigenous and non indigenous foods to tell our rich and unique history within Australia. The first step of the project is the development of a contemporary Kaurna Miyurna cookbook called *Mai : Kaurna Contemporary Food* that has a series of recipes that highlights the Kaurna Yarta nation's unique history, culture, environments, and ecosystems of the Adelaide Plains in South Australia. The word 'Mai' means vegetable food in Kaurna Warra language, but the word 'Mai' is not unique to the Kaurna Warra language, many other Aboriginal language groups use 'Mai' for food. The *Mai* recipes are available to the public at selected art exhibitions and events. *Mai* has been served at the *Plenty* Exhibition at ACE Open in Adelaide, *52 Artists / 52 Actions* exhibition at Penrith Regional Gallery and *APT 9* triennial exhibition at the Queensland Art Gallery cafe.

Mai Wama Tarnta (Southern Plains Food), 2018. Kangaroo, indigenous spices, saltbush and quandong on a johnnycake.

Elizabeth Willing

Elizabeth Willing is a Brisbane-based visual artist whose works are performative and often participatory explorations of food and hosting. Primarily working in sculpture, installation, and performance, Willing's work additionally takes the form of concept dinners, collaborative performances that use the dining table as stage for interactive designs and experiences.

Willing has undertaken professional development mentorships in New York with Janine Antoni (2011), with the Experimental Food Society in London (2012) and then with Thomas Rentmeister in Berlin (2014). In 2019 she completed a Master of Fine Art at Queensland University of Technology.

In 2014, Willing was the recipient of the Australia Council Kunstlerhaus Bethanien one-year residency. Furthermore, Willing has undertaken residencies at Helsinki International Art Program HIAP (2015), New England Regional Art Museum Armidale (2018), The Australian Wine Research Institute in Adelaide (2019), Museum of Brisbane (2020), and Metro Arts (2022).

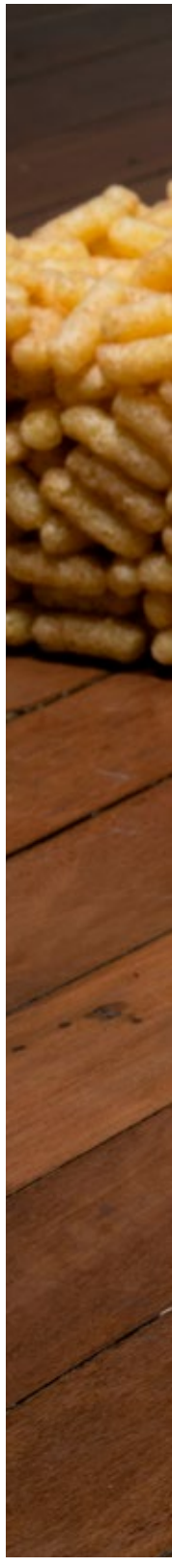
Exhibitions of Willing's work have been held in Australia and overseas at The Museum of Contemporary Art Sydney, Kunstlerhaus Bethanien Berlin, Trapholt Museum of Art and Design Denmark, Tinguely Museum Basel, and Queensland Art Gallery/Gallery of Modern Art Brisbane.

/ Willing is represented by Tolarno Galleries Melbourne.

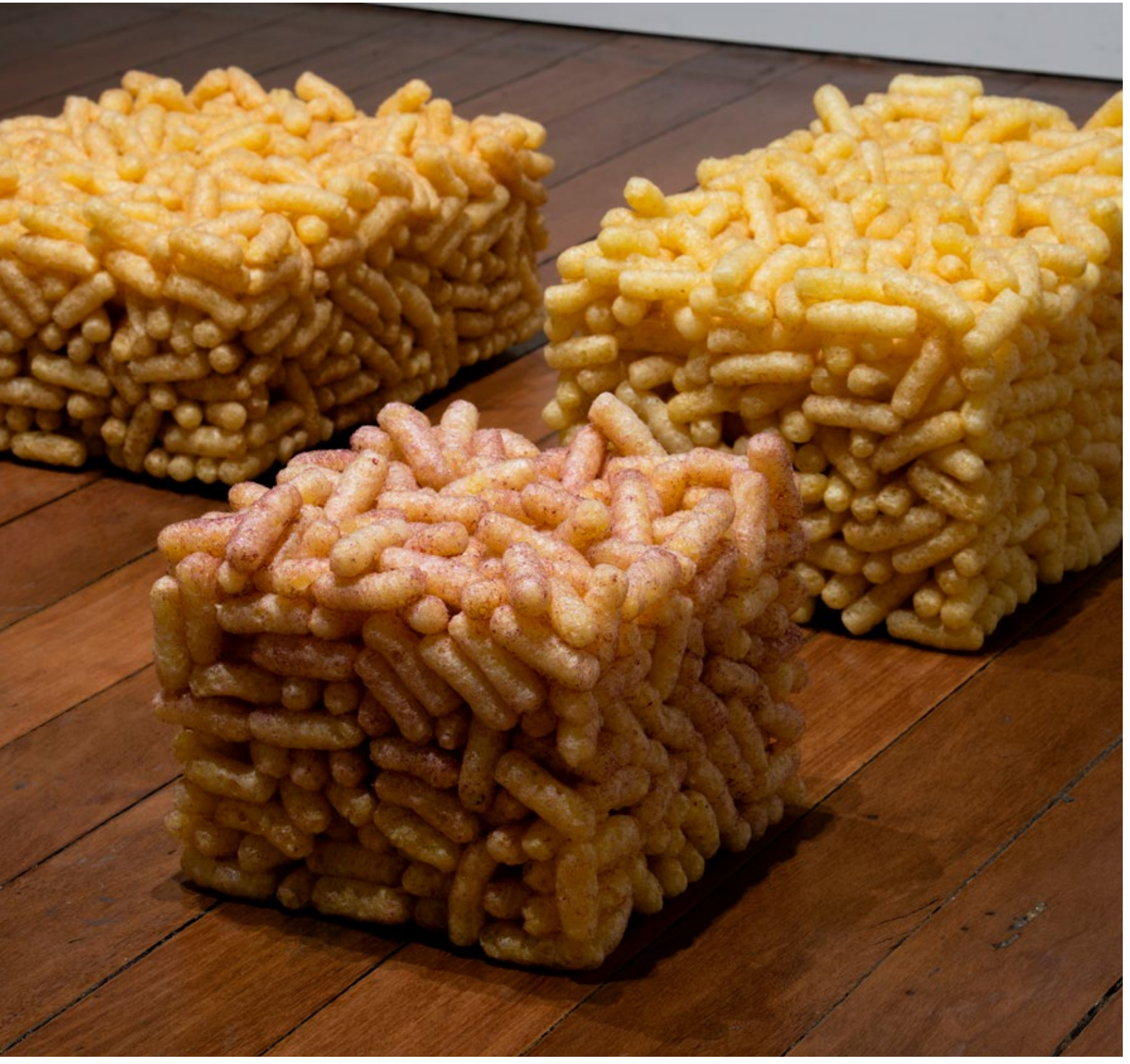
Licks is an ongoing series of sculptures made from puffed corn snacks. The worm-shaped puffs are made sticky by being licked, then pressed together inside cardboard boxes to form durable sculptures. *Licks* balance the organic cellular form of the individual snacks with the hard-edge minimal qualities of their modular crate.

Though derived from corn, the snacks have little resemblance to their source apart from the yellow tint, partially disguised by the dusty flavourings of apple, blueberry, or carrot. The puffed snack is light, much like Styrofoam or void filler; a packaging for the gut. This 'food' reeks of industrial production, systems which break food down into molecules and reassemble it via extrusion into conveniently handled units. This is the first stage of digestion for the food, before our bodies easily, or not so easily, consume it again.

The tops of each sculpture are uneven and slightly concave, as if some item has been removed from in amongst the worms. This is an additional reference to the emptiness of the corn worms, a consumer product with little value beyond the novelty and habitual performance of consumption.



Licks (Banana, Strawberry, Blueberry, and Apple Cinnamon), 2019-23. Flavoured corn worms connected with saliva. 20 x 20 x 20 cm; 50 x 30 x 25 cm; 50 x 35 x 20 cm. Image courtesy of Kuiper Projects and Tolarno Galleries Melbourne.



Justine Youssef

Justine Youssef is an artist whose site-responsive practice uncovers links between superstition, ecology, displacement, and settler relationships to land through scent, performance, video, and installation. She has recently exhibited *Under the table I learnt how to feed you* at the Museum of Contemporary Art, Sydney (2022); *Lovesick Puppy* with Utp (2021); and *All Blessings, All Curses* at 4A Centre for Contemporary Asian Art, Sydney (2018). She has exhibited widely, with spaces such as CARPARK, Brisbane (2021); PHOTO 2020, Melbourne (2020); and Salamanca Arts Centre, Hobart (2020). Her work has been published with *IchikawaEdward* & *no more poetry, Cordite Poetry Review*, and *4A Papers*, among others. She lives across unceded Wangal and Dharug Lands in Sydney, Australia, where she was a Parramatta Artist Studios resident from 2019-2021 and the 2019 recipient of the Copyright Agency's John Fries Award. She was a co-director at Firstdraft, co-founded the artist-run space Pari, and has organized various educational programs for the National Association for the Visual Arts and the National Art School. *With the toughest care, The most economical tenderness* was first created for the Hawai'i Triennial 2022, and marks Youssef's first work made in response to a site she has never visited overseas.

With the toughest care, The most economical tenderness is a multisensory installation which incorporates a scented oil, distilled by hand using a process which Justine Youssef inherited matrilineally. The scented oil is made of the Blessed Milk Thistle (Silybum marianum), a therapeutic plant native to Lebanon that becomes invasive under certain climates. First introduced by settlers to Dharug Country for medicinal use, the plant quickly eluded cultivation, and its presence is now considered highly noxious to local ecosystems. The scent of Blessed Milk Thistle unfolds both a space to interrogate histories of settler relationships to land, and a portal to access traces of the plant's restorative properties, knowledge of which has become erased through displacement. The work takes its name from Judith Wright's *The Eucalypt and the National Character*, a poem that co-opts a native plant and likens it to the settler Australian identity.

With the toughest care, The most economical tenderness, 2022-23. Distilled scented oil. Photograph by Hyun Lee.

Siying Zhou

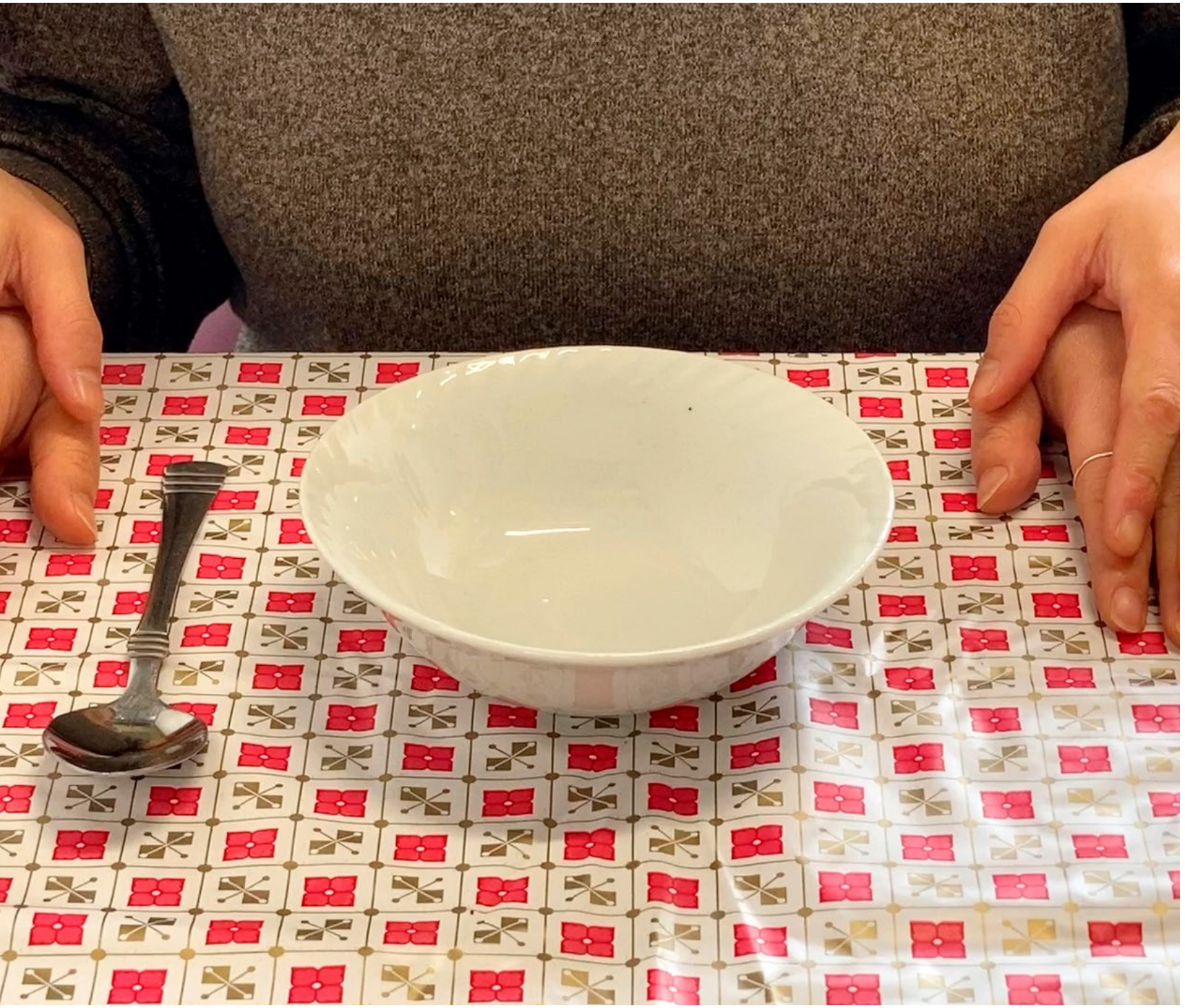
Born in China, Siying Zhou is a visual artist whose practice draws upon her Chinese heritage and social status as an Asian female immigrant in the West. Through producing predominantly installation works, Zhou uses spatial structure and materiality of various media, such as video, photography, performance, drawings and text, to undertake her research about cultural difference and cultural representation, and to create discussions about ontological issues about Asian immigrants and epistemological experiences formed in the visual art. Zhou's artworks have been exhibited nationally and internationally and also featured in private collections. In 2019, she won Linden Art Prize, and in 2018, she obtained her Master of Fine Art from the Victorian College of the Arts at the University of Melbourne.

I developed this body of work from a participatory project, *Taste Your Memory*, I delivered in 2020. During my solitary life of 2020, when the Victorian government first implemented the lockdown policy to prevent the break-out of COVID-19, my anxiety towards my identity grew intensively, along with my desire to reach others. Through an examination of the ideas about Self and Others, I posed hypothetical questions: can I make contact with others by eating the food they eat? Would such contact only exist in my imagination? Through cooking and the biological processes of chewing, swallowing, and digesting, would I actually inherit others' memories and shift who I am?

"The immigrants are shape-shifters." Salman Rushdie made this impression in his novel *The Golden House* (2017). I questioned this definition of immigrants with my own experience. How could I ever transform into someone else while holding a memory of my own? Would food consumption be the solution to allow me to have an open memory?

From April to September 2020, I exchanged recipes for favourite childhood dishes with 16 participants living in Melbourne/Naarm. We swapped the recipes via emails, made the dish individually, and shared our memory associated with the dish via Zoom meetings. Although the answer to the question "have I become a different person after this project?" remains unknown, I remember the narratives shared by the participants about their childhood whenever I eat their dishes.

The recipes of *Taste Your Memory* include: Leanne's mum's lasagne cooked in a microwave, Nico's mum's potato salad, Rachel's toasties made of Tiptop white bread, Nagesh's Mauritian taro fritters, Ann's mum's chicken pilaf, Mark's grandma's beef roulade, Sarah's mum's cheese on toasts, Jayne's bread and butter pudding, Jaime's mum's upma, Ezz's mum's molokhia, Ara's eggs in fresh tomato sauce with fried potatoes, Kiron's dhal, Rudi's beef goulash, Echo's grandma's buk choy noodle soup, Katayoun's adas polo, and Remi's nana's chop suey.



Taste Your Memory, 2020-23. Mixed media installation: video, sculpture, drawings.

1914 Anzac Biscuits

From Lindsay Kelley

First judged in 1981 – Makes: 40–50 biscuits

Ingredients:

190g (6 1/2 oz/2 cups) rolled oats
150g (5 1/2 oz/1 cup) plain flour
165g (5 3/4 oz/3/4 cup) sugar
125g (4 1/2 oz) butter, cubed
1 large rounded tablespoon golden syrup
1 teaspoon bicarbonate of soda
2 tablespoons hot water

Method:

1. Preheat oven to 160°C (315°F/Gas 2-3). Grease two baking trays.
2. Mix together the oats, flour and sugar in a bowl. Melt the butter and golden syrup together, add bicarbonate of soda dissolved in the hot water. Pour into the dry ingredients and mix well.
3. Roll into balls the size of a walnut (or a 10-cent piece) and place on the prepared trays. Bake for about 20 minutes until golden. Move biscuit positions while hot. Allow to cool and crisp on tray.

p 111, *Jam Drops and Marble Cake: 60 Years of CWA Award-Winning Recipes* (Crows Nest: Murdoch, 2012).

Anzac Biscuits

From Lindsay Kelley

First judged in 1981 – Makes: about 40 biscuits

To be cooked. Approximately 7cm in size.
Six biscuits to be displayed on plate provided.
From Schedule of 2004-05.

Ingredients:

95g (3 1/4 oz/1 cup) rolled oats

90g (3 1/4 oz/1 cup) desiccated coconut 150g

(5 1/2 oz/1 cup) plain flour

220g (7 3/4 oz/1 cup) sugar

1/2 teaspoon salt

125g (4 1/2 oz) butter

1 tablespoon golden syrup

1 teaspoon bicarbonate of soda

2 tablespoons boiling water

Method:

1. Preheat oven to moderate (180°C/350°F/Gas 4). Grease two baking trays.
2. Place the oats, coconut, sifted flour, sugar and salt into a bowl. Mix well. Melt butter, add golden syrup, bicarbonate of soda and the boiling water. Stir well. Add liquid ingredients to dry ingredients. Mix well.
3. Place mixture in spoonfuls onto the prepared trays and bake for 10-12 minutes. Remove from oven, loosen biscuits on tray with a knife or spatula. Allow to cool on tray.

p110, *Jam Drops and Marble Cake: 60 Years of CWA Award-Winning Recipes* (Crows Nest: Murdoch, 2012).

Cheese on Toast – AKA Mum's Night Off

奶酪吐司，妈妈轻松的一晚

From Sarah Rudledge, for the *Taste Your Memory* project by Siying Zhou

Ingredients: 食材

2 slices of your standard square-shaped supermarket brown bread (multigrain or wholemeal). / 两片全麦或杂谷方面包。

1 large tomato, sliced /大的番茄，切片。
Red capsicum, a few slices / 红椒，切丝。

Snow peas, optional. Whole, three per slice of bread / 豌豆。不用切。大概一片面包3个豌豆 (They're included as a way to get your greens.)

Regular cheddar cheese cut into thick-ish slices – 2-3mm, enough to cover bread entirely. (Avoid Kraft Singles) / 一般的切达奶酪。切片。一片2-3厘米。不要用卡夫牌子的一片片的奶酪。

Method: 做法：

1. Pre-heat grill to about 200°C / 烤箱设烤架200度，预热。
2. Toast the bread lightly in the toaster / 把面包在烤面包机先微烤一下。
3. Remove and add tomato, capsicum, and snow peas in layers on the toast, any order is fine as long as the cheese is on top. Make it pretty cheesy, aim for complete coverage / 把番茄片，红椒和豌豆一层层的放在面包片上。你自己决定层次安排。但是奶酪一定要放在最上层。奶酪能放就都放点。把整个面包铺满。
4. Place both slices on a tin foil lined tray under your grill. / 把铺好的面包 片放在锡箔纸上。再放在烤盘里。把烤盘放在烤箱的烤架下。
5. Cook until cheese bubbles and looks a little golden brown in places. / 烤到奶酪起泡，一些地方开始变棕色。
6. Remove from grill, cool for a minute or two, you can eat any cheese that's stuck to the foil while you wait. Cut each slice in half so that you have four rectangles. / 把面包拿出来。冷却1-2分钟。你在等的时候，你可以吃流在锡箔纸上的奶酪。
7. Eat in front of TV with family/pets. / 可以一边看电视一边和家人或宠物吃。

Fried Eggplant Pockets

炸茄盒子

From Siying Zhou

Ingredients: 食材

1 medium size eggplant / 一颗中等大小的茄子
150g minced pork / 约150 克的碎猪肉
1 shallot / 1 棵葱
10g ginger / 10 克姜末
8g sugar / 8 克糖
5g salt / 5 克盐
1g chicken bouillon powder / 1 克鸡精粉
1g white pepper / 1 克白胡椒
1 tablespoon Chinese cooking wine / 1 汤匙料酒
1 tablespoon soy sauce / 1 汤匙酱油
100g flour / 100 克面粉
100ml water / 100 毫升水

Method: 做法

Pork Filling 肉馅

1. Mix mince pork with ginger and shallot /绞肉中放 葱姜搅拌。
2. Add salt, sugar, Chinese cooking wine and soy sauce /加盐，糖，料酒和酱油。
3. Stir to mix them well. Set aside. 搅拌均匀，放置一边。

Eggplant pockets

1. Get a bowl. Add the flour. Pour the water in. Stir till no flour lumps. Set aside / 在一个碗中加面粉和水，搅拌至面粉中没有面块。
2. Cut the eggplant into pieces. At about 5mm from the end make the first cut but do not cut to the bottom. Move in another 5mm, make the 2nd cut. Cut it off. Then you will get the first pocket. Repeat. When you get to the large part of eggplant, you can cut it in half in a long way. Then slice it into multiple pieces. / 把茄子切成夹子状。大约离茄子一头的5毫米处划一刀，但不要切断。再从刚才切的地方向后的5毫米处切一刀，这次是切断。 然后重复。直到茄子切完。
3. Start to heat a pot of oil in medium heat. The oil will be roughly as deep as the thickness of the eggplant pockets. The eggplant pockets are just immersed in the oil. / 在一个锅里放油。中火加热。油在锅里的高度应该漫过茄夹子。这样在炸的时候，茄夹子要完全在油里。
4. Stuff the filling inside the eggplant pockets. / 把肉馅夹在茄夹子中间。
5. Dip the stuffed eggplant pockets into the flour mix. Make sure the flour covers all surfaces of the eggplant pockets. / 把夹好肉馅的茄夹子裹一层面糊。
6. Fry it in the oil. Start to fry when the oil just heated up. / 把茄夹子放到锅里炸。
7. Fry till they turn golden colour. / 炸至金黄色捞出。
8. The eggplant pockets can be served with Chinese vinegar or soy sauce and chilli sauce. /上菜时，可配醋或酱油加辣椒酱。

Curator's Bio

Dr. Megan R. Fizell is an art historian and theorist of modern and contemporary art employing edible materials. She is the Curator, Special Collections and Exhibitions at UNSW Library, where she delivers an interdisciplinary exhibition program by collaborating with research partners across the University. In 2021, she completed a PhD (Art Theory) at UNSW Art & Design, researching the sensory and affective experiences of food art within broader sociocultural frameworks. Employing an interdisciplinary approach, Fizell considers the role of physiological and cultural forms in reactivating embedded behaviours and responses during gustatory art encounters.

Fizell's writing has been published in *Artlink, Art Monthly Australasia*, and *art:21*, among others. Significant curatorial projects include *Sugar, Sugar* (2013), which featured contemporary art made exclusively with sugar by ten female artists, and *Mouthfeel* (2015-2018), an exhibition of video work exploring synaesthetic responses in the viewer. *Mouthfeel* screened at MAY SPACE, Parer Place Urban Screens at the Queensland University of Technology, Northern Centre for Contemporary Art, and Upper CVPA Gallery at the University of Massachusetts.

This catalogue was published to accompany the exhibition *Aftertaste*
at Fairfield City Museum & Gallery, 15 April - 12 August 2023.

Curator & editor - Dr. Megan R. Fizell

Artists - Reanne Chidiac, Dylan Goh, Lindsay Kelley, Mylyn Nguyen,
Mariam Slewo, James Tylor, Elizabeth Willing, Justine Youssef, Siying Zhou

Producers - Alinde Bierhuizen and Vanessa Jacob
Designer - Kathie Nad

Written, designed, edited and printed in 2023,
across unceded Darug, Dharawal, Gadigal and Wangal lands.

Copyright © Fairfield City Council and the authors 2023.
ISBN: 978-0-6457851-0-4

Fairfield City Museum & Gallery
Open Tue – Fri, 10am – 4pm
Sat 10am – 3pm | **FREE ADMISSION**
634 The Horsley Drive, Smithfield NSW 2164
Parking on Oxford Street
Phone: 02 9725 0190
Email: fcmg@fairfieldcity.nsw.gov.au
Web: fcmg.nsw.gov.au

fairfieldcitymuseumgallery
@fairfieldcitymuseumgallery

FCMG

FairfieldCity
Celebrating diversity