American Food

Hugh Hayden
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Several years ago, Hugh Hayden invited me to a Brooklyn dinner party where every edible thing made available to guests was spherical: chocolate balloons, cheese puffs and melon. The main course was an un-plated salad feast strewn about and heaped into piles on a white tablecloth. Hayden had designed the meal, and our dining experience, to be attacked collectively in such a manner that approached a near medieval threshold. For Hayden, it wasn’t a gathering of hungry friends, he was choreographing a series of behaviours through the items being served, with an eye towards experience.

Over the years, it has been striking to witness how the soft architecture around the concept of food has been central to Hayden’s practice as an artist. Food is a natural gathering place, it is the common denominator between folks of many walks of life. Food is also the gathering place of memory, history, and culture. Our joy, our shame, our desires, our family stories are all contained in every dish we make and pass on to our loved ones. In thinking around the architecture of the culinary world, kitchens, tables, cookware, Hayden recalls the mythologies deeply embedded in his material choices. A Texan, former architect, and connoisseur of gastronomy, Hayden’s seemingly peripheral datapoints find their way into the work.

The kitchen is the heart of the home, folks say. The table is the meeting point that ties families together, from barbecues to picnics to everyday meals. Take Hayden’s America (2018), a dining set of a table and four chairs, carved from oak that he salvaged from the US-Mexico border and adorned with prickly spikes. These ‘defenses’ render the objects no longer utilitarian, and perhaps even dangerous. Evoking the classic aspirational American middle-class life, Hayden’s formation makes such a dream inaccessible and unattainable for viewers. America is an indelible mark on the debates around origin, nationalism, and belonging. Who gets to have a seat at the table? Whose customs, traditions and family legacies get to be valued and represented in popular American culture?

Chef and author Michael Twitty has mined the legacies of slavery and black diaspora culinary traditions across America, and how those traditions made their way into mainstream kitchens. He offers insights into the concept of the table in the
South that are helpful in attesting to the conceptual strength of Hayden’s pursuits in sculpture, particularly in the very loaded and charged space of the kitchen table:

‘The Old South is a place of groaning tables across the tracks from want. It’s a place where arguments over how barbecue is prepared or chicken is served or whether sugar is used to sweeten cornbread can function as culinary shibboleths. It is a place in the mind where we dare not talk about which came first, the African cook or the European mistress, the Native American woman or the white woodsman. We just know somehow the table aches from the weight of so much...that we prop it up with our knees and excuses to keep it from falling.’

In thinking about food and the table as a point of connection between people, perhaps Hayden’s conceptual project in sculptural form, is to draw on their dualities as both symbols of the possibilities for cultural cohesion as well as mechanisms of division.

Hayden’s cast iron skillet works come to mind under a similar rubric, in the way that he combines casts of African masks, of varying degrees of authenticity and historical significance, fused together with the metal pans. Not only do the works take on the anthropomorphic qualities of the masks, they implicate America in a creolized history as a consequence of the slave trade and plantation agriculture, which brought millions of Africans, and their languages, traditions, and culinary proclivities to this country starting in the 17th century, during a time that cast-iron cookware was simultaneously popularized in Europe. Echoing that history, Hayden also draws on the concept of Modernism, particularly European primitivist abstraction that borrowed from West African sculptural forms heavily circulated under British, French, German and Dutch colonial rule. This historical mash-up of visual vocabularies to which Hayden calls attention, pressures the very notion of an unadulterated origin, and proposes a rethinking of how we come to define and understand the markers of classic Americana.

Boundaries (detail), culinary performance, 2019
Boundaries (detail), culinary performance, 2019
Hunt Feather Drumstick, 2013, culinary performance at Abrons Art Center, New York
Hunt Feather Drumstick (Detail), 2013, culinary performance at Abrons Art Center, New York.
**Hugh Hayden in conversation with Chika Okeke-Agulu**

**Chika Okeke-Agulu** I don’t typically do artist conversations, except where I see an artist that I feel a very special attraction to, which is for me a rubbing of minds. When I was practicing as a sculptor, I had this fascination and attraction to wood sculpture, and so that’s a point of convergence for me. So why did you go to school to study architecture?

**Hugh Hayden** In hindsight, when I was, I guess in high school, one day I woke up and I wanted to have a Koi pond – Koi are like these large, Japanese sort of goldfish that people have as pets outside. I found a water garden supply store, bought a kit, went home and started digging a hole in the backyard...

**COA** What did your parents say [laughter]?

**HH** Well they were really surprised, although it evolved into this big passion. I became the youngest person in the North Texas Koi and Water Garden Society. I was 15 and the next youngest person was 55. At one point, I hired a contractor to build this really modern-looking pond and started designing the landscape around it, but that wasn’t a profession that I knew about, so I ended up going to Cornell and studying architecture, which was the same sort of creative problem solving.

**COA** Yeah, but as a student at Cornell you started making stuff with food.

**HH** I was having these dinner parties that were thematic, where everyone made something from a cuisine we weren’t familiar with, like Japanese, but then they evolved into becoming a more invasive. One of the most infamous was based off of a cheeseburger sauce from a restaurant in Chicago called Moto, which had a molecular gastronomy tasting menu, with each dish as some crazy feat. This one dish had a sauce on it that looked like brown ketchup, but it tasted like the perfect version of a cheeseburger, like, how every cheeseburger you’ve eaten in your life should have tasted, distilled into this one sauce. I became obsessed with liquid versions of the taste of food and generated a dinner party where everything was pureed, and I made these funnels and snorkels, with people’s hands tied behind their backs so that they could consume the food.

**COA** You force-fed them?

**HH** It wasn’t force-fed, but they were wearing all white, so if they didn’t swallow the food it would stain their clothes, adding a psychological mechanism. With this other dinner party, there was also a dress code, but it was about accommodating the maximum amount of people in my living room, in my apartment. That evolved to people sitting in the middle of the table, sort of making this modular system, where the people who were sitting in the circles, were actually sitting on stools that swivel, so that they could interact with everyone. In creating this environment, there’s a system of rules, of ways it has to operate.

**COA** So you were nourishing these people, but they knew that they were under duress, if you will?
Well it was enjoyable, and everyone had free food as well, so it was a desirable experience, but it had its own repercussions of things that were challenges to interaction.

And this is what you were dealing with in your architecture?

Well I worked on new concepts for Starbucks in New York and while I wasn’t exactly making challenging spaces, one of my last projects was a store where you didn’t have to interact with a person, and you could just use a phone, but there were probably some similarities in it.

And then you moved on from there to go to graduate school after Columbia? And that’s where you found wood?

We had to take an intro to the wood shop, and then the guy there would always show this horrible accident of someone’s hand that got cut off in a table saw, and so that scared me from using the heavy equipment. Fast-forward like 15 years later and I have my own table saw, but it’s the kind that, if it touches flesh, it stops and destroys the blade so that you don’t lose a hand.

This idea of creating wood sculptures in which you find different forces in dynamic tension would then become one of your signatures, right? The dinosaur bones, and then these bristles are not separate wood components but are part of the carved wood? On the one hand, you’re seeing the white, as in the bones, and all of that. And then these unruly natural branches that seem to stick out of the carved elements.

Essentially, if you mention a piece of wood, most people’s familiarity is with a piece of lumber. If there is a knot, my understanding of that knot is that is where there had been a branch, and in the most basic sense, I am not cutting off the branches. If you compare that to conventional lumber, which would be a chicken strip, my kind of wood is the bone-in drumstick, that there is evidence of--

You still like your food [laughter].

Yeah, there’s like evidence of where it came from – there’s a nose, a tail, and so there is a lot of labour that is involved in preserving that remnant of this life of this piece of wood as a tree, I mean, there’s a lot of steps along the way. You can’t go to Home Depot to buy wood like that, but often I have to source the wood and being based in New York City, I can’t go to cutting down trees in a park.

But you have collected Christmas trees, from a particular part of Manhattan, right?

Around Christmas all these trees are being thrown away and are an easy source of material. Most of the ones I’ve been getting, they come from the planting that was down the centre of Park Avenue, which itself has a lot of associations. They were all 20 feet tall, which translates to like 14 years old, and they were from Nova Scotia, and they were balsam fir, so that you know, they had these two different pedigrees of this certain age, this certain height, and a certain location where they were in New York. But also Christmas trees have their own material and cultural history. I’ve been sourcing trees, not just what’s being thrown away, but by traveling to Laredo, Texas, near the US-Mexico border, where these mesquite trees have another sort of politically-charged history because of where they come from, or how they grow, you know, these different cultural factors.
Installation view: Hugh Hayden Creation Myths at Princeton University Art Museum
COA So here, you have this mesquite wood in a kind of classroom setting, right? And the chairs, you can’t sit on them, like, even if you wanted to? So I’m wondering what, in many of these works you have this dynamic of the chair that is inviting, you know, for you to sit, and at the same time, you are unable [laughter] to get on the seat. The question for me then is, what are these thorny elements doing in your work? What is it that you want to get your spectator to feel, when thinking about these objects?

HH Definitely there is this attempt to make this visceral thing that is undeniably dangerous. There is a question of the direction of that viewing, you know, on a rose the thorns protect the flower, versus the teeth of a shark that are used to destroy something. Do you feel safe or threatened? As the artist, I would say I’m creating a scenario where I’m not saying one or the other. That dining room set is called America and it represents something off-limits either because it’s dangerous, or it means protection. It’s can be offense or defense in terms of a predator, or by providing protection from something else. So I think America, you know, unfortunately comes off that way if we are different viewers, like the people who are being kept out, versus the people who are trying to keep people out. They’d use the same tools.

COA All the works we’re looking at are things that are part of the human experience; they are utilitarian and yet impossible objects, right?

HH They’re very seductive, but they’re also something you don’t want to touch, so I see them more as these things that present you with two notions of conflicting desires within the same object.

COA So this dynamic of attraction and repulsion of the wild and the cultured, of the white and the black in your Texas ebony, you know, brings that. So does this tension that one sees in your choices of material but also in the way that you then work this material. Which then brings me to the works using skillets, which are not in wood. We are describing an earlier interest in skillets and food-making cultures, but this is thinking historically, bout food culture and the tools with which food is made, right?

HH My primary approach for using these skillets was, yes it’s about cooking, but it’s more about the idea of cooking and the creation of America. Cooking is like this conceptual idea of bringing together ingredients to make something new, using different references. These cast iron skillets are the sorts of cooking implements that I associate with the creation of America in the same way that different African origins have been used create aspects of not only American culture, but also Western culture. It’s like juxtaposing a Gauguin sculpture with an Egyptian hieroglyph, that it goes into a more afro-futurist direction, that there are different dialogues that can talk about these African origins or inflections, and sort of the culture and country that we have today.

COA For the show in Bainbridge House you made castings of masks, that one could identify as African, and yet they’re a melding – a combination of two different kinds of masks from two entirely different societies in Africa, and you call it Pan African, of course as a pun, because the skillet is also a pan. And when I think of the 1960s, during the black arts movement, you found that with many of the activists then – say LeRoi Jones who became Amiri Baracka – there was a renaming going on, in order to embrace an African identity. And often times, those names might be formed through, you know, combining languages, Aruba, and Swahili, or Akan and something else, but the idea was to produce an African identity at that point in time. Whether or not those identities can easily map onto specific African
cultures and histories is another matter, right? But the idea was to create an American or African-American idea of Africa. And it seems to me, looking at these works because you’re combining two sculptures, on the inside, on the outside, but especially with the pan-African mask, there is a combination of these two masks into one, right? So if you could talk a little bit about the motivation for this series of work, and why you look to the Princeton University Art Museum as a source, for these elements that you use for the construction of the objects.

**HH** I guess for the source material coming from the Princeton collections, they provided a provenance for those materials, that they had some level of authenticity as a place to begin with. But I’m also an artist, not an academic or a historian and I like the idea of mixing these ingredients to make something new, and to retell a story, even if it’s fiction, or to narrate my own perspective or point of view. Maybe they can find correlation with some actual history, but I’ve given myself that license to create these new identities. I’m also interested in the process of how these were made, given that they are now priceless objects in the collection. We started off by 3D scanning the objects and the skillets and then working with a computer modeler to recombine them in new ways, to change the scale, stretch them and do things that we couldn’t do by physically touching them, and then by working with a foundry that has a new technology to, you know, find a way to realize these new sculptures. But all those processes abstract the original, even the final sand mold pixelates the form and then ultimately, these objects are cast iron that I’ve seasoned in the oven, that are different shades of black, or not even black really, they’re brown. Just like most black people aren’t black, but sort of, you know, through all these processes, you know, they become abstractions of something that was African. I’m interested in the African American people as a statement, not of African authenticity that is often encountered in a museum, but in reality, as with so many things, nothing is pure, you know? Even like this idea of like finding myself, as a Texas ebony, as a sort of wood. I’m not from geographically where it would occur, so I think many people today if they did a DNA test, they’re not pure oak tree, or they’re not an elm tree, they are actually a piece of OSB plywood, which is made up of a lot of pieces [laughter], and so there’s this new artificial thing then, it’s global and not from one place. And it’s like a new remix of the past. And similarly with these cast-iron sculptures, they take these different historical elements that have antecedents, but retell them in this slightly blurred, slightly abstracted new form. But through this historical lens, the creation of America can be seen through these cast iron skillets that originated in colonial times, as a way of feeding a new country.

*This is an edited version of a longer conversation that took place on Thursday, February 20, 2020 as part of Hayden’s show ‘Creation Myths’, at Art@Bainbridge, Princeton University Art Museum, 18 January – 7 June, 2020*
High Cotton, 2015-2020, Mahogany, grabber machine, acrylic mirror, cotton
211.5 x 96.2 x 88.3 cm; 83 1/4 x 37 3/4 x 34 3/4 in
American Food

Lisson Gallery, London 2020
Installation view: Hugh Hayden American Food, Lisson Gallery, London
Jazz 1, 2019, Seasoned cast iron, 40.6 x 27 x 10.2 cm; 16 x 10 5/8 x 4 in
Jazz 10, 2020, Cast iron, 42 x 30 x 8 cm; 16 ½ x 11 ¾ x 3 ¼ in
The Sun, 2020, Cast iron, 46 x 30 x 13 cm; 18 x 11 ¾ x 5 in
The Moon, 2020, Cast iron, 54 x 39.4 x 7.6 cm; 21 ¼ x 15 ½ x 3 in
Rhythm, 2020, Record player, vinyl, speakers, amplifier, plywood, enamel, 97.5 x 77.5 x 67.5 cm; 38 3/8 x 30 1/2 x 26 1/2 in
Installation view: Hugh Hayden American Food, Lisson Gallery, London
The Cosbys, 2020, Cast iron, 3 skillets: 47.7 x 36 x 7 cm, 38.5 x 27.5 x 12, 33 x 21 x 17 cm; 3 skillets: 12 1/8 x 8 1/4 x 5 7/8 in; 14 1/2 x 10 5/8 x 4 1/4 in; 18 7/8 x 14 1/8 x 2 1/2 in
The ease of forgetting, 2020, Cardboard boxes, wooden panels, 208 x 203 x 9.5 cm; 81 7/8 x 79 7/8 x 3 5/8 in
Communion, 2020, Chestnut with steel hardware, 405 x 1050 x 620 cm; 159 ¾ x 413 ¾ x 244 in
Recipes
This spin on the recipe gets you the ideal texture I think, neither too moist nor too dry... it also is a take on a traditional cornbread stuffing with craberry jelly... I think a cast iron skillet works better than ceramic.

And be sure to use Jiffy brand cornbread mix! You can adjust the amount of sugar to your desired sweetness. It’s best when it has time to cool to room temperature, but warm is always nice.

**DIRECTIONS**

Cream butter and sugar together.
Mix in sour cream and then egg.
Mix in creamed corn, then whole corn.
Gradually sprinkle corn bread mix over corn and stir all together, but don’t over do it.
Fold in cranberries.
Pour in buttered cast iron skillet.
Bake 55-65 minutes at 350 degrees, crust should be golden brown when done.
Allow to cool at least 15 minutes.
Cut into squares.

**TIP**
For a more savory version replace dried cranberries with ¼ cup each of caramelized onions, jalapeños, shredded cheddar cheese and/or crisp bacon bits.
Heat olive oil in a large non-stick skillet over a low heat, adding sliced chillies and crushed garlic into the skillet.

Stir often until chilli is slightly softened and garlic is golden and crisp, around 3-4 minutes.

The garlic and chilli should be cooked on a low heat to avoid burning both.

Carefully crack eggs into skillet, adding your crushed salt and peppercorns.

Before the egg whites turn, sliced spinach should be added to the skillet. Keep the heat slow—slow cooking is the key here.

Cook, rotating skillet occasionally, until whites are showing signs of slightly browning around the edges - at this point a few splashes of vinegar should be added to the skillet.

Keep the low heat going though raised by one mark, a tempered glass lid should be placed on top of the skillet for 3 minutes, gently baking your eggs (your yolk should be soft, though, not runny).

Flare the temperature up to max for about 45 seconds, turning your eggs onto their front, then back to sunny side up.

Before transferring your eggs add a few drops of Bajan pepper sauce to the skillet. Transfer to a large plate. Top with olive oil, pepper and a drop of balsamic vinegar.

Plate, eat, enjoy.

Samuel Ross

Slow-cook Bajan Eggs

INGREDIENTS

4 tablespoons olive oil
1 sun-dried red chilli
1/3 of 1 garlic clove, crushed
3 large free range eggs
Crushed sea salt
1/2 tablespoon of Modena-sourced balsamic vinegar
Crushed peppercorns
Sliced spinach leaves
Windmill Barbados Hot Pepper Sauce
Oxtail for 3 My Way

INGREDIENTS

- 2lb oxtail, bone in
- 1 large yellow onion sliced
- 1 bell pepper
- 2 whole dried deseeded pasilla peppers
- 4 cloves garlic, diced
- 1 bunch of thyme or rosemary
- 2 tbsp jerk seasoning
- 4 plum tomatoes, diced
- 2 tsp white vinegar
- 1 tsp salt
- 2 tsp black pepper
- ¼ cup oil
- 3 tbsp Worcester sauce
- ½-3/4 bar of 80% dark chocolate

DIRECTIONS

Chop oxtail into 2-inch sections and slice along cross sections with knife. Wash and dry.

In a bowl, add salt, pepper and jerk seasoning to oxtails. Add chopped onions, garlic and bell pepper slices, white vinegar and Worcester sauce and allow to marinade.

Let it sit for an hour. Add oil to cast iron, Heat oil, add meat only to pan, brown until dark on all sides. Crush pasilla peppers in mortar and pestle until fine, add the powder to pan and stir.

On medium heat, add 1 quart water and cook for 1 hour while continuously turning oxtail sections to cook evenly, cover with lid. Add water continuously.

Once meat is tender, add diced tomatoes and remainder of ingredients including and ½-¾ bar chunks of 80% dark chocolate (70% is acceptable). Stir and cook for another 30 minutes on medium until all ingredients have cooked into a thick sauce and meat is falling off bone.

Serve with additional food pairings such as white rice, steamed cabbage, fried plantains or avocado. Don’t forget to clean, oil and store cast iron after use.
Recipe for New York Oyster Stew, circa 1826

Made from hand gathered oysters -- as many as one can carry. Sea salt and lime and mineral deposits displayed high as the galoshes and then some.

COOK TIME: several moons

SERVES APPROXIMATELY: 100,000

TOOLS YOU WILL NEED

- a spoon, wooden and preferably broken in.
- shaped.
- and worn against the hides of disobedient nigger children.
- a pot for stewin'
- firewood, oak or pine.
- a ladle if you fancy. a bowl will work juss fine.
- a sharp knife from your grandmother, ol’ missus, ol’ man or other folk.
- two hands
- Free Papers

REFECTORY - n. a room used for communal meals, especially in an educational or religious institution

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- two hands
- Free Papers
INGREDIENTS

Oysters, shucked
Cream
Water
Thyme
(A boy of good) Stock
Salt
Heart
Desperation
Pepper, to taste

METHOD

1. Answer request for hire in the New York Commercial Advertiser:
   “Strong boys needed for honest work at a refectory, sixteen dollars per month compensation for good boys.”

2. Pitch, as follows: I’m new round here. Done come here free!
   All the way from ____________ . Heard yall’s lookin for some fine boys. Well, that’s why I come fo.

3. Water

4. Be supplicant to the man who tells you how to move. As were the others before you and the ones you shall soon meet.

5. The auspicious young gentleman for whom you toil under is a Negro. The business is rich and handsome.

6. Howling hounds chase ghosts in the forest late at night in Ol’ Viriginny. Strumming banjo paced to secret feets, a midnight’s pursuit. Howling hounds chase ghosts in the forest. An Appalachian Spring.

7. The song of New Canaan sings freedom. Season with salt and thyme. Time belongs to man.

8. Add cream. Add cream and allow it to reduce. Reduce it til there’s nothing but brown. Rich and plenty. Until it reduces and it’s no longer white. Until it reduces your suffering. Until it reduces the time between when you last saw your wife, children, mother. Reduce it down, slow, and patient. Til the stew is viscous and full of flavor. Til they don’t know how you did it and they have to ask. Til you don’t have to answer and you don’t havento care. Because the stew, the stew is brown.


9. Serve immediately. Do not allow it to cool. Never allow it to cool.

   PRO TIP: Now you ain’t neva have no nigger boss befo. Not like this, not no way. However-- you ain’t neva been without chains befo neitha. Act accordingly.
Mina Stone

**Roasted Halloumi with Tomatoes and Oregano**

**Diaspora:** from the Ancient Greek word διασπορά “to scatter.” Traditional Greek cooking vessels are often made of fired clay and are able to withstand high temperatures at the local bakers ovens. Myself, a product of a Greek mother and a Russian Jewish father, end up using my American resources to reinvent these techniques. A cast iron skillet, a traditional American cooking vessel, one I associate with Southern cooking, is what I use to make this Greek appetizer.

**Directions**

Preheat the oven to 450.
In a small or medium cast iron pan place the tomatoes.
Tuck in the pieces of halloumi and the oregano leaves.
They should all fit together snug.
Drizzle with olive oil and sprinkle with salt and pepper.
Roast in the oven until the cheese is golden brown and crispy on top, about 20 minutes.
Serve as an appetizer with fresh bread for dipping.

**Ingredients**

- 1 8-ounce block of halloumi cheese, cut into 8 pieces
- 1 pint of cherry tomatoes
- Fresh oregano leaves from 2 or 3 sprigs
- Extra virgin olive oil
- Salt
- Pepper

**CHIKA OKEKE-AGULU** is the 2020 Kirk Varnedoe visiting professor at the Institute of Fine Arts, NYU; a former Director of Graduate Studies, Department of Art & Archaeology at Princeton University, as well as a curator and artist. He specializes in indigenous modern and contemporary African, and African diaspora art history and theory. He has authored numerous books, including *Post-colonial Modernism, Art and Decolonization in 20th Century Nigeria*, and with his regular collaborator, the late Okwui Enwezor, *Contemporary African Art Since 1980*.

**MINA STONE** is the chef/partner of Mina’s, the all-day café at MoMA PS1. Informed by lessons from her Greek grandmother, Stone’s deceptively simple, Mediterranean-inspired cuisine is an homage to the slow-cooked, homestyle dishes typically found on family dinner tables throughout Greece.

Stone’s culinary work is deeply rooted at the intersection of food and art. Most recently, Stone was the chef for artist Urs Fischer’s studio for the past decade, and has cooked for a range of galleries and institutions such as Gavin Brown’s Enterprise (New York). She is the author of *Cooking For Artists*.

**PAUL ANTHONY SMITH** (b. Jamaica, 1988) creates paintings and unique picotages on pigment prints that explore the artist’s autobiography, as well as issues of identity within the African diaspora. Referencing both W.E.B. Du Bois’ concept of double consciousness and Franz Fanon’s theory of diasporic cultural confusions caused by colonialism, Smith alludes to African rituals, tribal masks, and scarification to obscure and alter his subjects’ faces and skin. Through Smith’s process of picotage, rendered with the use of a ceramic tool to pick away at surfaces of photographic prints, he achieves rich textures that appear almost iridescent. With this method, Smith questions the potential of a photograph to retain and tell the truth of one’s past.

Chef **OMAR TATE** finds the intersection of science, art, craft, and the physicality of line cooking to be unique and the most alluring aspects of his profession. Using history and heritage as a foundation – producing dinners dedicated to honoring chefs, writers, and figures from African American culture – Tate attempts to pull the food into the twenty first century and produce a body of work that is congruent with the palates and sensibilities of America today. He has previously worked at restaurants in New York and Philadelphia and is currently developing his popular pop-up series, Honeysuckle.

**SAMUEL ROSS**


Awards:
Hublot LVMH design prize - 2019 winner.
Forbes 30 under 30 Europe - 2019 listing.
BFC GW fashion fund award 2019 winner.
British emerging talent menswear - 2018 winner.
LVMH prize award - 2018 finalist.
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Lisson Gallery
27 Bell Street
London NW1 5DA