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**(m)eat**

Lex Morgan Lancaster is a PhD candidate in the Department of Art History at the University of Wisconsin, Madison, where they are completing a dissertation on queer abstraction in contemporary art. Their related article, “Feeling the Grid: Lorna Simpson’s Concrete Abstraction,” was published in *ASAP/Journal* (2017), and “The Wipe: Sadie Benning’s Queer Abstraction” is forthcoming in *Discourse: Journal for Theoretical Studies in Media and Culture*. Lex as worked at the Cleveland Museum of Art, The National Gallery of Art, and has curated two exhibitions in Madison, Wisconsin around the concept of queer domesticity.

Jeannine Shinoda is an artist and architect living in Los Angeles, CA. She is an adjunct professor of architecture at Woodbury University – Burbank. Her current work in installation and sculpture is performance based and regionally specific. (m)eat is a project that has been exhibited in Madison, WI and Chicago, IL. The work included in this publication was made with the cooperation and support of the University of Wisconsin, Madison – Meat Sciences and Muscle Biology Laboratory and the Department of Art.

“After a Cook, Smoke Cook, Cook and a  
Cold Shower” / Frankfurter and Casing

## (m)eat

Jeannine Shinoda

The project (m)eat began as a simple idea to create a flip book using bologna as a medium. The aim was to insert a short narrative into a lunch time staple. What I discovered in the process of creating this work was that the story of the bologna was equally if not more interesting than the stories inside the bologna. Via (m)eat, I began to investigate bologna's material complexity and my own location within a system of consumption.

Let us first begin with the whole animal. When the body becomes architecture – we are prone to see this corporal room as an empty space. The metaphor leads us to visualize a building using the skeleton to generate proportions (structure) or spatially arranged around bodily functions (adjacencies and program). What if instead of imagining a hollow form, we envision a live body, full – of liquid, muscle and organ? What if we made form of not the solid and rigid, but the soft and the flesh? Using the meat that is separated from the bone and the organs cleaved from the body, what would happen if the deconstructed solid rather than the void became the volume generator?

When making bologna or frankfurters, you must combine ice water with raw meat(s), pureeing the mixture until the texture of the muscles is no longer distinguishable and the proteins are left un-tethered by the chopping and the salt. This highly sticky and malleable material, which

is more liquid than solid, is full of possibilities but lacks a distinct form. At this point, the form potential of this semi-liquid material is defined only by the mold that can carry it.



020" / Cow Ear

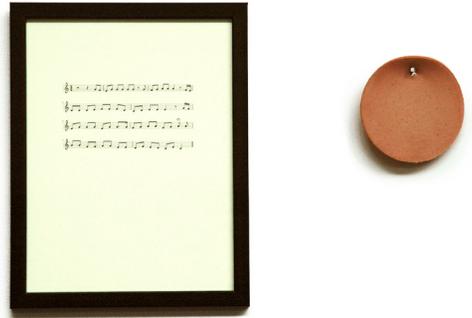
Historically, the internal organs (stomach, rounds/small intestine, caps/caecum, middles/large intestine, bungs and bladders) of animals were used to encapsulate products using the blood, brains, liver and smaller bits of muscle meat. When we think of the shape of meat beyond the constructed cut of the butcher, it is often the roundness of a meatball or a sausage stuffed into an intestinal casing.

A meat emulsion can act much like concrete, plaster, cake batter, or Jell-o. Homogeneous and stripped of its directionality, the anywhere-ness of these materials in their liquid state means that shape is defined by gravity and the container. The parameters of liquids or emulsions create

opportunities to explore the potentials of container forms as well as the imperfections of a vessel (joints and leaks) and the transitions between the controlled and unrestrained (surface tension and meniscus).

The transformation of a meat emulsion from liquid to solid – begins with addition of heat and the binding/solidification of the proteins caused by the cooking process. To create a juicy and consistent bologna, the meat must be degassed before being stuffed into a casing and warmed until the internal temperature reaches 158 degrees Fahrenheit. The combination of emulsifying agents, the removal of air, the consistent pressure exerted by the casing materials and the modulation of temperature extremes keep the fat and water molecules evenly dispersed. Any deviations such as a fast rise in temperature or failure to degas the emulsion can result in a heterogeneous product: a tougher meat with pockets of fat, air and gelatin.

Thus bologna's casing must be a closed container that distributes pressure evenly and stretches with the expansion of the meat caused by cooking. While this brings to mind pneumatic structures and balloon forms, modern meat innovations have broken the typology of the amorphaously soft meat form with the standardized circles of sandwich meats, cuboids of SPAM and tear drop shapes of canned ham. Processed meat's aim for consistency has led to a normative of rigid geometries and branded shapes. Today the major distinction between a modern beef hot dog and a slice of beef bologna lies solely in the diameter of the cylinder. Unlike other



"O\_S\_C\_A\_R" / Inkjet on Watercolor Paper, Frame, Bologna and Nail

products that are characterized by the type of meat used to produce them, the individual and/or combinations of proteins used in bologna are far less important than the familiar flavor profile and texture of this distinctly American product.

For me, this external constraint and internal freedom meant that multiple proteins could be used simultaneously while still maintaining the bologna-ness of the product. The section of a bologna loaf became an opportunity for image; the length of the loaf, the limitation of a story; each protein, a color in a palette. Change happened in the 1/8" of a slice and the shapes evolved with the pace of consumption. Imagine going to the deli counter to get a few pages of a book. What story would you like to see in your bologna sandwich?



"An Unexplicable Coincidence" / Beef and Chicken Bologna



"After a Cook, Smoke Cook, Cook and a Cold Shower" / Frankfurter and Casing



Documentary Images by the artist



Documentary Images by the artist



Documentary Images by the artist

## Process in (m) eat

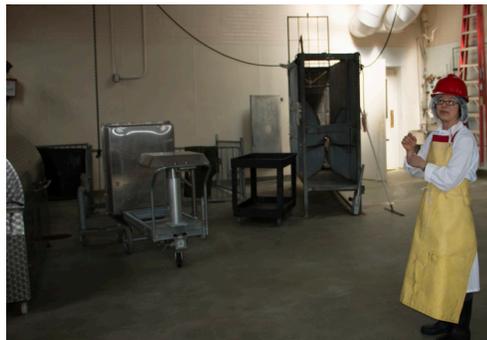
Lex Morgan Lancaster

The performative power of oscillating terms—of nouns becoming verbs, of a static material yielded by live active processes, of bodily ingestion (eat) that also sounds like social interaction (meet)—signals another kind of play at work in the exhibition (m)eat; the playful tension between the formal or material concerns that prompt sustained investigation of an object and the interpersonal relationships that form when our conceptual trajectories lead us through another kind of process. This particular process is one that implicates both art making and economic systems of production, for which the circular form of the bologna provides a generative medium. This is a cyclical, repetitive process of both industrial systems and human consumption.

After the turn to abjection in contemporary art of the 1980s and 90s, it is not unusual to see works that deal explicitly with bodily processes, or to see conceptual art objects themselves that are made of animal substances such as lard. After “relational aesthetics,” it is not necessarily surprising to view food as art, and serving or eating as a creative process or performative catalyst. Inspired in various ways by artwork of recent decades, and extending some older concerns around commodity culture in sixties art, (m) eat conveys no clear political or moral stance about its own content. This might prompt us

to ask, again, whether creating a spectacular example of consumerist production can also enact a critical reflection upon these same systems. Is there power in complicity?

The answer might come to us in the deceptively simple design of the bologna medium: the circle that reflects upon the repetition of food processing and the movements of human ingestion, of insidiously catchy jingles, and the cultivation of tastes that develop through habits of consumption that are intimate but never entirely personal. These are the repetitious patterns of a political-economic system from which we cannot discharge ourselves. But within this system, as the objects and actions in (m)eat remind us, there are opportunities for poaching and interventions that yield repetition with a difference.(m)eat supplies both the congenial space of the deli as an interactive performance and the altered



Documentary Image by Amy Cannestra



Documentary Image by Jim Escalante

material objects of the meat industry served up in a white gallery cube. Both forms of display are exposures of consumer exchange processes: we meet them with acceptance as well as wonder at the overlooked spectacles of violent production and sweet nostalgia. Without the didactic claim that something is amiss, that things could be different, (m)eat asks that we approach the tedious everyday exchanges of an industrial animal/object with a new awareness of our own complicity at the end of the production line.

With all of the hopes and wishes we invest in the products we buy and ingest, is it possible that this processing, packaging, and serving of animals as food is already reflective of what we want, of how we consider our own lives; that our values of “purity” are already

undermined in the production of nothing less than mid-western tradition? After all, there is nothing more natural and American than a bologna sandwich, we assume. But when put on display in a gallery, removed from the deli aisle, that which is ordinary becomes very strange. There is a disjunction between what the bologna represents, and how it is rendered in various forms as a conceptual art medium. (m)eat denaturalizes a loaded and significant consumer food product, returning us to some of the most critical concerns of contemporary art and life. And if we are complicit, it is within the systemic activities and relationships of production and consumption that we find small measures of intervention; the alterity that is already there, implied in the circular patterns of the product itself.

## FRANKFURTER / BOLOGNA

**Total Meat Block:**

10 lbs

**Formulation:**

	ppm	%	lb.	gram	ounce	
90/10 Beef Trim		55.00	5.50			Fresh (34 °F)
50/50 Pork Trim		45.00	4.50			Fresh (34 °F)
Water/Ice (50/50 mix)		26.00	2.60			
Salt*		2.49	0.25	112.94	3.98	
Sugar		1.00	0.10	45.36	1.60	
Ground White Pepper		0.25	0.03	11.34	0.40	
Nutmeg		0.12	0.01	5.44	0.19	
Ginger		0.12	0.01	5.44	0.19	
Coriander		0.12	0.01	5.44	0.19	
Cardamom		0.12	0.01	5.44	0.19	
Sodium Phosphates		0.40	0.04	18.14	0.64	
Sodium Erythorbate	547			2.48	0.09	
Curing Salt (6.25% nitrite)	156			11.32	0.40	
<b>Total</b>			13.06	31.95	1.13	

\*Salt: Does not include additional salt from curing salt. Total formulation salt is determined by the following equation: salt + (curing salt x 0.9375).

**Processing Procedures:**

1. Grind 90/10 beef trim and 50/50 pork trim using 1/2" plate (keep beef and pork separate).
2. Dissolve sodium phosphates in 1-2 lbs of water.
3. Chop the 90/10 beef, curing salt, salt, the sodium phosphate solution and half of the ice/water for 1 minute.
4. Add spices and sodium erythorbate and chop to 36 °F.
5. Add the 50/50 pork trim and the rest of ice/water and chop to 55-60 °F (58 °F is target).
6. Transfer emulsion to stuffing machine.

**Stuffing:**

Stuff product into 24-28 mm cellulose or collagen casings. Product may also be stuffed into natural lamb casings.

**Thermal Processing:**

Follow the following smokehouse schedule:

Step / Process	Time	Dry Bulb (°F)	Wet Bulb (°F)	Relative Humidity	Fan Speed	
1: Cook	00:15	130	0	0%	10	
2: Cook	00:15	140	0	0%	10	
3: Smoke Cook	00:30	150	118	38%	8	
4: Smoke Cook	00:15	160	140	50%	10	
5: Cook	00:10	165	0	0%	10	
6: Cook	00:01	175	175	100%	10	IT=158°F
7: Cold Shower	00:20	50	50			

**HACCP Requirements:**

HACCP CCP	Log Form Used	Critical Limits
CCP-1	HACCP Form 4 - Smokehouse Log	≥ 158 °F internal temp.
CCP-2	HACCP Form 5 - Stabilization Log	1) 130 °F to 80 °F in < 5 hours <b>and</b> 2) 80 °F to 45 °F in < 10 hours
CCP-3	HACCP Form 3 - Restricted Ingredients Log	≤ 156 ppm nitrite