

Acknowledgments

Canadian Culinary Imaginations developed from an undergraduate course project and teaching innovation, followed by an interdisciplinary symposium and art exhibition that took place at Kwantlen Polytechnic University (KPU) in February 2016. Partnering with a group of scholars researching food in literature, Shelley Boyd looked to build a community of interest at her home institution of KPU in the fall of 2015 by initiating a teaching collaboration with art historian Dorothy Barescott and several studio instructors in the Department of Fine Arts. Working closely with these instructors in this first-ever interdepartmental collaboration, Boyd paired students from English and Fine Arts to create interrelated written and visual art projects interpreting food-related poems assigned in her English 2301: Canadian Literature in English course. Fine Arts faculty participants included Nancy Duff (Painting), Sibeal Foyle (Painting), Ying-Yueh Chuang (Ceramics), Kitty Leung (Printmaking), Paulo Majano (Photography), Emily Geen (Photography), and Matilda Aslizadeh (Digital Media). Funded through a Faculty of Arts Excellence and Advancement Fund, the symposium, co-organized by Boyd and Barescott, drew on the energy generated from the teaching collaboration and the students' cross-disciplinary projects. The vibrant two-day event assembled literary scholars; creative writers; art historians; food journalists and historians; performance, mixed-media, and visual artists; anthropologists; community activists; and members of the public. An art exhibition, *Artful Fare: Conversations about Food*, emerging from the students' course projects, featured textual and visual exchanges between English and Fine Arts students at KPU; it was on display at the symposium and welcomed a younger generation to be part of the conversation. During the symposium's presentations and discussions, what became clear was a common interest in enacting food – in exploring food's potential to challenge perceptions and societal norms; to transform ideas and narratives about individual experience, community, and

nation; and to be experienced as a living material to be shaped, altered, consumed, or shared in unfamiliar ways. Following the symposium, presenters were invited to submit proposals and papers for consideration in this collection of essays. From 2017 to 2018, additional submissions were solicited from scholars and artists whose areas of interest are food-related.

We are grateful for the dedication and patience of the contributors who worked tirelessly in researching, writing, compiling, and revising their chapters. We would also like to thank KPU for supporting this project through our back-to-back sabbaticals, which allowed us to move this book forward during time-intensive stages.

In addition to the hard work of our contributors, this collection has been made possible through the encouragement and practical support of many people. Special thanks are due to our KPU colleague Wendy Smith (Department of English) for her generosity in volunteering to copyedit several chapters of the manuscript. Wendy, your thoroughness and attention to detail are simply amazing. We also appreciate the printing support provided by KPU's Department of Fine Arts. As a department, you are always ready to lend a much-needed hand. Shelley would like to thank Marilyn and Keith Boyd for their love and encouragement (and especially Marilyn for her proofreading assistance); Paul Ohler for his editorial advice and emergency technical support; Nathalie Cooke for her friendship and for first inspiring my interest in food as a graduate student; and Dorothy Barendscott for her knowledge and talent in art history that brought this book to fruition. Dorothy would like to thank Brian Barendscott for his constant support, love, and patience; and Shelley Boyd for her drive and vision in seeing the potential for this cross-disciplinary project from its earliest stages.

We save our final words of thanks for McGill-Queen's University Press for their skill and professionalism; for the anonymous reviewers who provided constructive and encouraging reports; for Eleanor Gasparik's skilful and attentive copyediting; and for our editor, Khadija Coxon. Khadija, your enthusiasm, guidance, and insightful suggestions throughout this process have been invaluable. We could not have asked for a better fellow "cook" in the kitchen.

This book has been published with the assistance of a grant from the Federation for the Humanities and Social Sciences, through the Awards to Scholarly Publications Program, using funds provided by the Social Sciences and Humanities Research Council of Canada. We are also deeply grateful to Kwantlen Polytechnic University and the Faculty of Arts Excellence and Advancement Fund for their generous support.