



## **Interview with Jessica Olah**

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Interview conducted by Lena Šimić and  
Emily Underwood-Lee

Interview edited by Georgina Biggs, Lena  
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**Jessica Olah** is an American visual artist, and illustrator. She received a BA from University of California, Berkeley (2008), and an AAS from Fashion Institute of Technology (2014). In her artwork, food often serves as a metaphor for relationship, community, or our culture. She has used sculpture, performance, and painting in order to ask questions around the concepts of identity, body image, and consumption. In 2019 she illustrated *A Woman's Place* (Little Brown & Co.), a book highlighting the impact of women in the history of food. Her work has been exhibited in New York, Baltimore, Aalesund (Norway), Barcelona, and Havana. She currently resides in Maryland with her husband and son.

[www.jessicaolah.work](http://www.jessicaolah.work)

**Lena Šimić:** We have set research questions that we pose to artists who are making maternal work but in your case it's a bit different because you are working from the position of a daughter. So, could you tell us a bit about *2340 Peanut Butter & Jelly Sandwiches* and how it came about.

**Jessica Olah:** I had a job in an office as an assistant and I would take everybody's lunch orders to the kitchen and write their name on it.

One of my co-workers and I were joking around and talking about it one day. I said it reminded me of my mom making me a school lunch every day. I asked, “Did your mom do that for you every day?” and he said, “No, she made me buy lunch at school”. I just thought how special it was that my mom made my lunch every day, something that maybe not everybody got. It’s such a small act of love and caring, but then I also thought, “Wow, that is a lot of peanut butter and jelly sandwiches!”.

**Lena:** Was it always peanut butter and jelly sandwiches?

**Jessica:** Yes, I didn’t like anything else. I was a very picky. So, for me, the project was about two things. It was about motherhood but it was also about food and relationships to food. I was thinking about how it was an act of love that didn’t take very long every day, but was still something else you had to add into the routine. Yet, at the same time, I was thinking that it was an imperfect act of love because a peanut butter and jelly sandwich in America it’s very common and it is pretty much just a dessert because it is all sugar. It is very quickly processed in your body and I had hypoglycaemia as a child where I would get faint at school. Now I think it was partially due to what I was eating.

**Emily Underwood-Lee:** So what was your lunch? Was it just a peanut butter and jelly sandwich or was there something else?

**Jessica:** It was a peanut butter sandwich with maybe a cookie and some carrots or chips, but it was pretty much all carbs and sugar. A lot of the time I didn’t feel very good. I didn’t have a lot of energy and I didn’t understand why. I started thinking about this project during a time when I was going through some changes with my eating. I was working with a dietician. So the imperfection in the way that a mother loves really struck me. Even though she had the intention to do something good she was also unknowingly doing something that really wasn’t good for me. I think that was one part

of it and another part of it was just the commitment of doing it every day.

**Lena:** I understand that you used very specific peanut butter and jam, organic ingredients, and then the sandwiches themselves were given away.

**Jessica:** Yes, they were donated to a homeless shelter called the *Bowery Mission* which is in the lower East Side in Manhattan. I really wanted the sandwiches to be made out of good quality ingredients. I very intentionally selected the jelly from someone who doesn't use preservatives and doesn't add a lot of sugar, and then the peanut butter was also organic and the bread was locally made.

**Lena:** So it was making bad food better.

**Jessica:** Yes, it was.

**Emily:** There's a care giving from you in there as well.

**Jessica:** Yes, I think one of the words I had used to describe it was 'redeeming'. I was redeeming the sandwich. When I thought about the amazing amount of sandwiches I had eaten I couldn't even imagine how many that was. I did the math really quickly and realised, "That's so many sandwiches! It's two thousand, three hundred and forty!" That's the number of days that you spend in school. I know I ate them on other days too but I chose that as a symbolic number. I just wanted to visualise that amount of sandwiches and the process of making them, wondering how long it would take.

**Lena:** So how long did it take?

**Jessica:** Well it took me five days. I worked about ten hours a day. I originally thought eight hours but it just slowed down at some points.

**Lena:** How was it funded?

**Jessica:** I fundraised through Indigogo and the peanut butter was donated by *Once Again Nut Butters*. I reached out to them on their Facebook page to see if they could just promote/kickstart my Indigogo. They said, “No, we can’t do that but we can send you peanut butter”. I said, “I’ll take that”. I had some people donate their time as well.

**Lena:** Making it alongside you?

**Jessica:** No, I wanted to be the only one that made them because my mom had made them all for me.

**Lena:** Exactly, you didn’t want to outsource the labour.

**Jessica:** A lot of people offered to help and it was really hard to turn them down, but for the integrity of the work I wanted to be the one that made them all.

**Lena:** And you got a gallery space or where was it? Was it also kind of a performance?

**Jessica:** It was a performance and I think that added a lot to it. I was looking around for spaces and I wanted something that would be easy for people to find off the street; to just walk by and stop in. I found a place in the lower East Side called *12C Outdoor Gallery*. It used to be a place called *Specials on C* and before that a bodega.



*Completed sandwiches, jars of peanut butter, and felt hearts lining the walls of the performance space at Specials on C, Manhattan, NYC.*

It still had some of the shelves inside from when it was a sandwich shop. There were pictures of sandwiches all along the top of the ceiling and shelves where you could just stack things. So unlike a traditional white-walled gallery space it kind of had this fun

feel inside. I was able to get it at a subsidised price because they liked the cause that I was doing it for.

**Lena:** And did you have an audience?

**Jessica:** I did sometimes and that was really fascinating. I set out chairs around me and I had all my ingredients behind me on the wall. But a lot of the time, during daytime hours, it was just me with no audience. I think that added to the idea of a mother doing something with the expectation that she'll keep doing it but without anyone watching or caring that she's doing it. At times I had friends that would stop by. Some people came in off the street and some people, like one woman, came in and sat with me and knitted for a while.

**Emily:** Was she a woman you knew?

**Jessica:** No, she just saw it. Then other people came in and it just became a space for them to sit and unload and talk about whatever was going on in their heads. I could just listen or talk back or whatever. People said it was like a little calm oasis in the midst of the crazy city. That was really special.

**Lena:** And did they get to eat sandwiches?

**Jessica:** Some people did. Some people wanted to eat sandwiches. One guy came and wanted to take one home as a souvenir. He brought his own bag which I couldn't use because I was keeping count with the plastic bags I had and he wanted a signature. It was cute and was really funny.

**Emily:** What happened to the sandwich? Was the sandwich preserved?

**Jessica:** He said he was going to take it home and put it in the freezer. I ended up taking my very last sandwich and vacuum sealing it. I have it as a memento. I took it to a restaurant where someone had a sealing machine and they just vacuum sealed it.

**Emily:** Will that preserve it permanently?

**Jessica:** Well, for a while anyway. But it's all shrivelled because when it sucks all the air out, it kind of compresses everything.

**Lena:** So where is that now? Is it at your home?

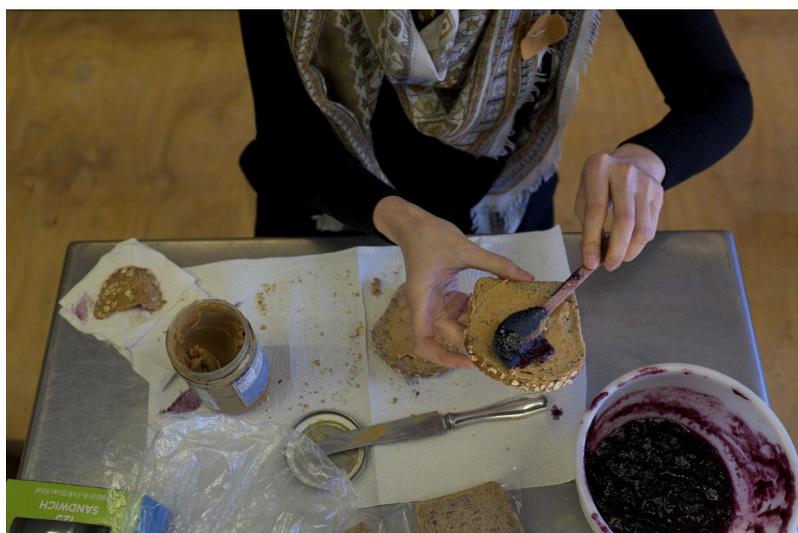
**Jessica:** It's at my home.

**Lena:** Did you eat any of them?

**Jessica:** I usually had about one a day. It was hard to stop and take a break to eat. I was just so in this mode of wanting to make them and get it done, and because people would come in it felt strange to just stop and be taking a break. I wasn't even really very hungry but usually at some point at the end of the day I would just have one before my subway ride home.

**Lena:** I'm thinking about labour and the connection between artwork and labour. Is other artwork that you do also labour-some? Does it also involve lots of work? Because this is obviously lots of work.

**Jessica:** I think I tend to towards work that is tedious. Somebody had compared me to a factory worker doing a repetitive task in relation to this tedious practice that women are stereotyped to be comfortable with. In regard to my other pieces I'm not sure what it is



*Jessica Olah making peanut butter and jelly sandwiches during the performance of 2,340 PB&J Sandwiches, 2016.*

but it's like being a completionist or something. For example, I was working on series of paintings and I just made twenty-five of them on the same subject and right now I'm starting work on a piece that is sewn together which is also going to be a bit

laborious. When I studied art in school I studied print making and that's a very specific process that involves a lot of patience and time. You have to go through a certain series of steps.

**Lena:** Yes, because with artwork the question is often around productivity. Is it productive or is it not productive and what does productive mean? At a conference we have just attended someone spoke about creating art as a kind of a useless thing and was questioning what's left as a result.<sup>1</sup> So, in your case, what's left of the artwork? What's left of this process is that there is that one material sandwich.

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<sup>1</sup> The conference was the annual Museum of Motherhood event, for more information see <https://mommuseum.org/conference-schedule-2016/>.

**Jessica:** Yes, there's that one sandwich, but I also had that experience and the people who came in had that experience. I mean hopefully whoever came in or even just walked by has some memory of it. What's left when you walk by a painting and then you walk away from it? The impression that it left on you.

**Lena:** Sure, I'm just thinking that lots of housework is like that as well. You know, even though you do it, it quickly gets undone again, just like the making of the sandwiches. You make it and then you eat it and then do it again, and again, and again. There's a repetitiveness to the doing. Did you think of it in terms of a feminist art piece or not?

**Jessica:** Feminism is something I appreciate and I think bringing notice to something where a woman does this work and is expected to do this work and isn't paid for it was definitely a consideration. I felt very much like a worker working a full ten hours and not getting paid for this, and actually paying through my own money (the money I raised) to do this. The interesting thing was that somehow a couple of news stations got a hold of it and did stories on it. One of the newscasters was a woman and one of them was a man, and the difference in the questions they asked and the way they interviewed me was remarkable. I was kind of taken aback, even in the phone interviews with the journalists who wrote about it. The two men I spoke to were very much interested in just facts, numbers, and the entertainment value of this piece. Whereas the women connected with it in a way that was much more about my original intent of looking at mothers. The woman who interviewed me from a local news station was even talking about how motherhood kind of fights with your career. She was asking how you balance that, observing that you're taking time out of your day, out of your possible career, to do motherly acts. She had her own child who she makes lunches for - peanut butter and jelly. So it really touched her in a way that the man who interviewed me had no connection to it at all. He was just

making fun and asking, “Who was the weirdest visitor you got? What’s the strangest sandwich you made?” You know, who cares?

**Emily:** Did you at any point have too many of the sandwiches? Did they go at the end of each day?

**Jessica:** Actually, they went twice a day because I wanted them to be fresh for people who were eating them. I had volunteers that would come and take them over to the *Bowery Mission* at lunchtime and dinnertime.

**Lena:** And did you go to the *Bowery Mission*?

**Jessica:** I went the last day. Actually, I wasn’t able to make it that day. I took them the next morning for that day’s lunch. It was fun. As I was walking up to drop them off a bunch of people were waiting outside and they were like, “We don’t want to wait in line. Can we just have some?” So I was just giving them to them. There was even a day where a homeless man came in and just sat and I gave him a bag-to-go of sandwiches. I didn’t know where his next feed would come from.

**Lena:** What did your Mum think about the whole thing?

**Jessica:** When I first told her she was like, “You want to do what? That’s crazy!” Then as I talked about it more and as I was starting to make it happen, I think she felt honoured and flattered. I was visiting my parents back home and on my last day, as I was leaving, I asked if they would come to New York to see the piece. Mom was a little nervous about coming to visit on her own. She doesn’t love the city. We’re from a very small town. Yet, they both came for the last day and sat with me. They weren’t making sandwiches but they were helping by handing me bread every time I ran out of a loaf. So that sped me up at the end. As she was there talking about it and said it made her think a lot about her own mom and the things that her

mom did that she maybe didn't appreciate or took for granted. For example, the fact that her mom took her to swim practice every day for years. She was a pretty serious swimmer. What your mom gives up for you is different for everybody.

**Emily:** And is it about that giving up as well? I think that's an interesting choice. What your mum gives up for you. Is it about the time that she could have been doing something else?

**Jessica:** Yes, you have to plan to make a school lunch every day. You have to have the ingredients. You have to make sure you went to the store the night before if you're out of peanut butter. Just even thinking about how to nourish your child. What a huge task to decide how much food this person needs and being able to tell if they're getting everything they need. It's kind of a challenge.

**Lena:** I have four children and all of them wanted school lunches. I said, "No, you will have hot dinners in school." I can't possibly...

**Emily:** I have two children and I make them packed lunches. They want a cheese sandwich every day.

**Jessica:** Yes, the same thing every day.

**Emily:** Every day they're having cheese sandwiches and some tomatoes and some cucumber sticks.

**Jessica:** That sounds very healthy though.

**Lena:** And how is the process for you? Are you always making sure the ingredients are always in the house?

**Emily:** The process usually involves checking that we have the ingredients in the morning and then on the way home from work you

have to remember whether you have the stuff. You put the children to bed and then you make the lunches ready for the next morning.

**Lena:** And do you also give them a drink?

**Emily:** Yes, they have a flask of diluted juice every day.

**Jessica:** That's so funny. When I was growing up we did not have diluted juice. It was full strength. I babysit a lot and nowadays I think all the parents dilute the juice.

**Emily:** Well I grew up in the nineteen seventies and we had fizzy pop.

**Lena:** I'm now remembering when I went to school and who were the mothers who would make these sandwiches. Half the time I was given money to buy sandwiches from a shop on the way to school. I'd often do that because my mum was a working mum as well. Sometimes she'd make the sandwich but, in a way, I preferred it when I was buying it from the shop because I got used to that taste.

**Jessica:** It's a different taste for sure.

**Emily:** Did making the sandwiches make you think about yourself as a mother, about your own potential maternity?

**Jessica:** I think a lot about what I would actually do in that situation, how I would nourish my children. Like I said I babysit and I've attempted to cook dinner sometimes for these kids and they just don't want healthy things. They just want bread and rice. The parents will order out and it will be some lovely meal that comes with a side of rice or bread and it's all the kids want to eat. It makes me think and wonder if I could do any better or makes me wonder how I can do that. I would really love to be a mom one day and I do feel like that's a desire I have.

**Lena:** Through our research into motherhood we note that a lot has been written about the feelings of ambivalence when you are a mother as well. This situation when as much as you love your children it's also sometimes really hard. So it's an ambivalence of love/hate. It's not really hate but it's admitting those difficulties. I think there's something of that also from the position of a daughter towards one's mother. Do you think there is? I have it with my mum. For me it's the worst when people say to me, "Oh you're just like your mum. You look like your mum". Do you know what I mean? That in a way you are not your own person. So mother/daughter can be a devouring relationship as well. I mean I'm talking about me now in relation to my own mother. Do you think about it?

**Jessica:** Well, it was interesting because when my mom showed up on the last day all of the people that were there with me and my friends were like, "You guys are so alike!" I say things and do things sometimes where it is as if I just heard my mom. And sometimes it's alarming. Our phrases are the same. I sound exactly like her. That's a very strange feeling knowing that as much as I'm very different from her I'm also very similar.

**Emily:** There's something in your work, in this piece, which strikes me as rehearsing being your mum, of occupying her experience of mothering you.

**Jessica:** Yes, I definitely wanted that. I originally thought about it as an act of empathy. To be able to experience all of the different emotions that go into this gigantic task - the boredom and the joy, everything. It was funny, as you were talking, or posing your question, I was thinking about when I first started. I was maybe an hour or two into it and I thought, "Okay, now I've started this I'm committed and trapped. I have to now see this through". I was thinking, "It's okay and, in this moment, I'm enjoying it but I wonder how my feelings are going to change over the five days, like when I hit a point of exhaustion or when my wrist gives out or when I'm

rejoicing because it's near the end". I was thinking even that maybe I would feel sadness as it comes near the end.

**Lena:** And it's changed over time?

**Jessica:** Yes, and then there was a point where it was just mechanical. It was like my body was doing this but my mind was focusing on the people that were in the gallery with me or who I was talking to or having a conversation with. I started out not wanting to talk to anyone that was in there, thinking I just wanted to focus on this task. But then I realised as I was doing it that actually there is a lot about connection here and so this sense of community was really important to me too. Just even from where I sourced my ingredients, for example, the bread was produced by an organisation that involves low income immigrants and teaches them the bread industry. Then the proceeds of their bread all go back to their community. Or the jam that I found at the local farmer's market. The fact that I went and found somebody who makes it and sells it there every week and who I'd be in conversation with all the time. Even the peanut butter company is all about community values. Then the space in the lower East Side has a very strong community feel. So all of that was important. Also my community from Brooklyn came and supported me and I just wanted it to be this welcoming environment.

**Lena:** Great, and when was it that you did it exactly?

**Jessica:** It was the last week of January in 2016. It was a few months ago.

**Lena:** Was it quite cold as well?

**Jessica:** We had a mild winter. It was actually so warm and sunny on some days I had to take the jelly out of the window so it didn't melt. It had no preservatives so I was relying on it being cold in order for it to stay fresh.

**Lena:** Having done this piece, what are you working on now? Because in a way, this piece, has finished. Well, except for this one sandwich which holds more of a sentimental value. I mean you might want to exhibit it one day. I don't know.

**Jessica:** I had a video. Somebody recorded a little bit of footage. I'm trying to track that down right now.

**Emily:** You didn't document the whole process?

**Jessica:** I had a camera that was doing a time lapse and it caught three out of the five days. I think I ran out of a memory card in the middle of it but I have a videographer that was going to make that into a little video. But it's strange to go from spending almost eight or nine months preparing this, working on a proposal, developing the idea, sitting on it and then doing it, to then thinking, "Okay, now what?" Those three weeks when I did that project I quit my job. I'd spent two years working as a receptionist at a hedge fund. I then also had a painting show go up the following week. So there was a lot happening all at that same time. Immediately after that I got involved with this organisation that paints murals in New York city schools. So right now I'm in the middle of painting a mural out in Bay Ridge in Brooklyn. I'm doing that and am about to start sewing a sculptural piece. It's a piece of clothing but is treated more as an object. It has a lot more to do with identity and fashion, ideas that have always been interesting to me since I studied in college. I think that there are different themes that I tend to go towards and a lot of them are around identity or emotion, and a lot of my art also tends to focus on that interaction with other people around those kinds of subjects. I'm not exactly sure if motherhood will come up again but it's not out of the question. It's possible.

**Lena:** Yes, but it's also the labour which is interesting. That repetitiveness where there is no result. What does stay obviously is

the relationship with people. Do you think that your relationship with your mum's changed a bit because of the project? I'm just thinking that if I did something like this I would find it kind of embarrassing with my mum. I did this show a few years back where I was anointing people's feet with my hair like Mary Magdalene because my name is Lena – Magdalena. Then my mum came and I did this action for her as well.

**Jessica:** Oh, wow.

**Lena:** I mean, it was fine. It was okay because I was in my role. But my mum is a Catholic, and I was raised Catholic. I'm not a great believer but she is. So for her it had a different meaning than it did for me. There was something quite intimate and embarrassing about it as well. So I just wonder, was it like that for you or not?

**Jessica:** I think when I was initially telling her about the project, I was concerned that she might think that it didn't really honour her in any way, or that it wouldn't mean anything to her. I had to just come to terms with the fact that this was something I needed to do to process through feelings I had about my mom, and definitely during the process of planning and executing it my feelings about her really softened. I think my compassion and my consideration of what it might be to be a mother really shifted and I think that made me gentler towards her.

**Lena:** There's this idea in maternal studies around the moments of undoing. Lisa Baraitser, a feminist philosopher, writes about maternal subjectivity and the ethics of interruption and about these moments when you are undone, when you don't know what to do. As a performer doing this project did you in any way experience any of these moments of undoing?

**Jessica:** While I was performing?

**Lena:** You already said that there was this thing early on where you felt stuck in it. I don't know, was there a moment when you were like, "Oh, I can't do this!". I don't know, like a crisis situation.

**Jessica:** In the beginning, I was in conversation with people and I was doing the sandwich making and the whole time I was also in the back of my mind doing calculations such as, "This is how far the peanut butter's going. This is how far the jelly and the bread are going" and I realised that there were not actually the right number of slices per loaf. Some of them had seven, some of them had eight. I was thinking, "So how many more loaves will I need to order?" I was just doing all these calculations to make sure I could meet my goal. That makes me think what it is like when I'm hanging out with my friends who are mothers and they're having a conversation that quite often goes like, "Okay, I'm coming. Hold on. Okay, what were you saying? Okay, hold on". When it is just this constant interruption and you don't quite know what's going on. Yes, I definitely was feeling a sense of needing to have my mind in three different places at once. I was having to just balance all of these things, having to coordinate with my volunteers and say, "Okay, I need you to do this for me". There was even a point when people were calling because the news had heard about it and I was like, "I can't check my phone right now". I didn't know that I'd missed three calls and several emails that were important. So I was asking, "Can you call this person and hold up the phone for me while I'm continuing to make these sandwiches because I can't stop. If I stop I'll fall behind".

**Lena:** But you took breaks for the toilet or for lunch?

**Jessica:** So I got up maybe two or three times in total for maybe a total of twenty minutes in the whole day because I wasn't sure I was going to make it.

**Lena:** So there was a pressure for you?

**Jessica:** There was a pressure because I had to finish before my time in the space was up and I had planned a closing reception rather than an opening reception. I wanted to make sure that I could finish and enjoy that. At the end I had a group of maybe twenty to twenty-five people sitting around waiting and cheering me on as I was finishing the last sandwich. So, yes, I definitely was divided in my attention and also, I don't know if "ignore my needs" is the right phrase, but my needs of eating and going to the bathroom went to the background. I was like, "I just have to just get this done". It made me think about when I've babysat a young child and I'm like, "When can I go to the bathroom? Like, is it safe to leave them? I don't know".

**Lena:** Since this was a durational piece did you start feeling that you were going into a different state of mind at some point?

**Jessica:** Definitely, I even got to this state of being very emotional where anything would make me cry and I don't know if that was tiredness or just the whole experience. When you're performing there's this certain level of 'being on' even though I don't know that anyone was expecting anything from me. It just pulls on you in a way that I didn't expect or wasn't really familiar with. By the end of the day I was just exhausted. I was riding home on the train and just tearing up for no reason that I could understand. I was ordering food at a taco truck. I was standing outside, not sad but just teary.

**Lena:** Do you perform otherwise?

**Jessica:** Not really. I think I like one on one interactions with people. When there's a lot of people around it feels like there's more of a pressure and it can be a little draining sometimes.

**Lena:** As a mother and as an artist one of the things that interests me in this research project is how time collapses in the act of the mothering and art making so that it becomes one thing. For example,

I did a show where I was putting my child to bed.<sup>2</sup> So, in a way, I was actually putting him to bed but I was also doing it as an art practice. I feel that the same is happening with your project, where you are doing this as a symbolic act but you're also actually making the sandwiches that will be eaten. Because you're doing it over such a long period of time you do go into a different state of mind, don't you?

**Jessica:** I do have that feeling after making art for a lot of time. At the end of each day I had a project manager that was helping me and she would kind of pace and wind down the day with me. Sometimes she would help me lock up but sometimes it was just me locking up.

**Emily:** So you had somebody giving care to you in this act of caring.

**Jessica:** Yes, which was very sweet. She would offer tea or water to keep me hydrated. A lot of the time I still didn't drink the water she got me or I knocked it over but, yes, that was really good. It was good to have people that cared and it made me think a lot about the phrase 'it takes a village to raise a child'. It really took other people helping to support me in those moments where I couldn't really stop. At the end of the day it was a little bit of a strange feeling. It was definitely hard on my body physically to sit for that long and to open jars. I got to a point where I couldn't open any more jars. I had to call someone to open them for me. I think I might have got into an alternative head space.

**Lena:** Another thing that I'm interested in is aesthetics. How did you perceive the project in terms of performance making and aesthetics? Was this important to you?

**Jessica:** So the fact that the gallery space was a bodega where sandwiches were made was fascinating to me. I was lining up the sandwiches on the shelves behind me in rows. Then all of the bread

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<sup>2</sup> For more information see <https://lenasimic.art/artsprojects/maternal-matters/sid-jonah-anderson/>

was laid out and all the peanut butter jars were stacked in line against the walls. I had on the wall opposite to me photographs that my mom had made in the eighties, or maybe early nineties, that documented the process of how to make peanut butter and jam sandwich. It was a photo essay that she had done for a class she was in. She was a photographer. So I had those framed. She'd taken the pictures when I was a child and she sent me the negatives. My friend, a talented photographer, blew them up and we put them on the wall. So even as I was making sandwiches I had these step by step instructions on the wall in front of me. It was nice. So, yes, I did really consider how the space would be arranged. Even just by setting myself in front of this display of the jars and ingredients behind me, then having the chairs on either side kind of facing me while I faced the direction of the photographs.

**Lena:** What were you wearing?

**Jessica:** I was mostly just wearing black. I had a scarf on just so it wasn't all black, but I was pretty much wearing something that I wear most days. I had an artist friend that was my event coordinator and



*Jessica Olah performing in front of photographs of the same sandwich making process, taken by Elizabeth Olah (her mother).*

manager with me. She makes these felt hearts that she gives out to people as a gesture of love and as a gift or a collaboration, she had made one heart for every sandwich there would be. They were on a wall behind me as well, on the shelves where people could take them. I had one of her felt hearts on my outfit every day and it was the same colour as the peanut butter.