White Zinfandel's Jimmie Ha and Dominic and Chris Leong at the dinner for their second issue, "TV Dinners." Mimi Ritzen Crabbe.
Of course it happened over a dinner conversation,” says Jiminnie Ha of the origins of White Zinfandel, the magazine she started with her friends, the architects Chris and Dominic Leong. The mash-up of art, food and culture celebrated the publication of its second issue, “TV Dinners,” this past weekend with a dinner at Jack Hanley Gallery in TriBeCa. “Since art and food are our two biggest obsessions, we thought it would be interesting to marry the two in an unexpected way,” explains Ha, who heads up the multidisciplinary studio W/—Projects. “It was an experiment that explores the high- and low-brow aspects of both creative fields.”

The dinner was a case in point. Two long tables flanked by plastic folding chairs were set with hand-numbered, minimalist Corian trays by Elizabeth Beer and Brian Janusiak of Various Projects, the design of which was inspired by an aerial view of the Swanson factory and its environs in Omaha, where the TV dinner was invented in the 1950s. Brad McDonald, the chef from Colonie in Brooklyn, devised a menu that riffed on Swanson’s original square meal, including a highbrow variation of chicken potpie made with squab and Oregon truffles and a Mast Brothers sour cherry brownie.

“Having grown up in Germany, I didn’t even know what a TV dinner was,” says Felix Burrichter, the founder of the architecture magazine Pin-Up (and a regular contributor to The Moment). His piece in the issue is the “recipe” for a platter of charcuterie to be enjoyed while watching “Tatort,” one of Germany’s most popular and long running television series, and washed down with copious amounts of beer. Elsewhere in the issue, the artist Ruby Sky Stiler delivers abstract compositions using two steaks — one rare, one medium — and an X-acto blade; the writer Glenn O’Brien looks back to the days of “TV Party,” his public access cable television show; and the artist Pete Deevakul details the anatomy of how to get an interview with the artist Rirkrit Tiravanija, whose work often revolves around the cooking and serving of a Thai meal. Deevakul’s piece includes two portraits of Tiravanija rendered in ingredients like ginger and glass noodles.

Issue No. 3, currently in the works, explores the idea of food fights and will address topics like the Chinatown gang wars and the politics of food production.

“We thought it would be fun to get a bunch of creative people together and ask them to produce an original work based on the constraint of a single menu item, then try to steer away from the literal representations of food and encourage wild free associations,” Chris Leong says. “We figured the natural thing to do after all the contributors had submitted their work would be to gather everyone together for a big dinner.”

For more info, go to whitezinf.org.