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Participants and Abstracts

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The Ethics of Eating Right

Wendell Berry said that “Eating is an agricultural act”, and in this paper I argue that considerations about sustainable agricultural practices must be given priority over animal welfare in the food ethics debate. The animal welfare issue dominates this debate and although addressing legitimate and important moral questions, it may lead to uninformed choices that support unsustainable agriculture. Veganism is the most outstanding example of an unsustainable choice of eating. While being ignorant about the symbiotic nature that animals and plants can take to promote sustainable farming, vegans – who avoid all kinds of animal products; meat as well as milk, egg and leather – are often motivated by the desire not to take part in cruelty towards animals. Thus, such a food choice promotes, implicitly or explicitly, a plant based agriculture. Much is wrong with industrial scale agriculture, and among it is a paradox stemming from the trend of huge monoculture farms seen especially in the US and increasingly in European countries. In short, farms without animals need to use chemical, petroleum based fertilizers to avoid soil exhaustion, while intensive animal farms have a waste problem because the manure is not led back to the soil. Loss of biomass and biodiversity are among the results. In the paper I give examples of farming methods that mimic nature and have the strength to build up soil capacity rather than deplete it. Eating right, and well, should be dependent on the harvest from such sustainable farming methods that deprive neither land, nor animal, nor farmer.

Trine Antonsen completed an MA in Philosophy at the University of Oslo and is now Ph.D. Fellow in Philosophy, University of Oslo, working on a dissertation topic on ‘A Communication based approach to natural language semantics’.

Pelin Aytemiz

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Dead Body in the Kitchen as an Object Food: Cannibalism and Corpse Cooking Films

Dead bodies, that are outside of science, are ambiguous, hard to define entities that creates uncanny feelings via oscillates between subject and object positions. The borders of subjectivity are challenged by the image of the corpses. Like Julia Kristeva says, in the case of corpses, that are “the utmost of abjection”, the border

becomes an object. “How can one be without borders?” Corpses are not disgusting and abject objects because of lack of cleanliness but because they do not respect borders, rules and disturbs identity and subjectivity. In this sense, this paper tries to understand the corpse that triggers feelings of disgust and loathing and the contradicting practice of cannibalism. How can one make sense of dead body as an abject food in a dinner table and in what way this challenges one’s subjectivity? How a decaying dead human body, regardless of its abjective feature, is coupled with terms like taste, delicacies in films that includes cannibal characters and man eating stories. Focusing on corpse cooking films, this paper wonders how one can apprehend a body that is regarded as something to be eaten up, in the case of cannibal desires and by transgressing the bodily boundaries between self and other, how our bodily identity is questioned.

Pelin Aytemiz graduated from Bilkent University Department of Graphic Design with an MFA degree with a thesis titled “Spectral Images: Dispossessed Family Photographs Circulating in Antique Markets in Turkey”. In 2007, she received her second master’s degree (MA) at İstanbul Bilgi University, Department of Film and TV with her short film project named “Ephemera: A Short Film Project about Dying Photographs”. Her short film *Forget Me Not*, which started as a thesis project, realized with a professional crew and screened in many International Film Festivals. Since 2004, she has worked with the Festival on Wheels Team, an international Film Festival. Lately she worked as an 2nd assistant director in a feature film called *Siyah Beyaz*. She is now both a teaching assistant and a PhD student at Bilkent University. She continues working on critical literature concerning photography and researching on post-mortem photographs, death and the image of the fetus for her doctoral thesis.

Simon Bacon

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Eat Me!: The Moral Dilemma of Need and Necessity in Vampiric Cuisine

Whilst seemingly about the conflation of Gordon Ramsey and Count Dracula this paper is actually about contemporary representations of the vampire have been used to embody and frame the differing arguments regarding the continuing human-o-centric excess of late-capitalist consumerism and the holistic-Copernicanism that sees humanity not just as the highest link on the food chain but as a necessarily reflexive part of an interdependent whole. I suggest that the vampire of the new millennia, in both film and television, is specifically configured to act-out and make manifest the ethical tensions between these two extremes. These two Manichean opposites are seen in the three “Blade” films (1998-2004), which example, ala “The Matrix”, a vampiric “will-to-power” of high tech battery production of sentient food stuffs and conversely in the “Twilight” series where the vampire family is configured as ‘vegetarian’ and only eating ‘free-range’ meat. Alongside these two polarities is situated the “True Blood” television series that creates a synthetic blood replacement which is available in all types and contains all the requisite nutrients but is somewhat

bland. Central to all of these examples is the paradigmatic construct of need versus necessity, which whilst it can ordinarily be considered somewhat amorally through the need and ‘tastiness’ of consumerism against the blandness of utility is made more complicated when viewed via the figure of the vampire. This dilemma is then played out through the human body itself. In an inversion of the Disney-fied anthropomorphism of animals, humans are now conceived of as meat and as essentially material rather than ontological objects. The result of this is an essentializing of flesh itself which through an act of reflexive transubstantiation makes all meat human, and conversely all humans meat which places food at the very centre, not only of the morality of how and what we consume but what its is to be human. If we are what we eat by eating ourselves, Ouroboros-like, do we become more or less human; destined to be more ourselves or consume ourselves into oblivion?

Simon Bacon is a student on the London Consortium programme.

Pietro Bianchi

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**The Contemporary Symbolic Order and its Relation to Enjoyment:
Hysteria to Eating Disorders**

When Sigmund Freud published *Civilization and Its Discontents* in 1929 he addressed one of its main thesis regarding social psychology: the inscription of man in the field of civilization is possible only after a renunciation of enjoyment. The social law constituted at that time an interdiction of enjoyment sustained by the social and collective Super-Ego. The Super-Ego of modernity was in fact a negative agent which said “No!” to the request of enjoyment of the subject. The post-modern Super-Ego on the contrary is more inclined to allow, even solicit, a certain form of enjoyment. From a negative “No!” we passed to a perverse “Enjoy!”. As it was made clear by Slavoj Zizek, the ideology of contemporary capitalism is based on a perverse injunction to experiment always new forms of enjoyment and consumption. According to many contemporary psychoanalysts, this very social process is the reason why we passed from a regime where hysteria was the most emblematic form of subjectivity of modernity (the first Freud of the Interpretation of dreams) to a post-modernity where different forms of subjectivity are all revolving around practices of enjoyment (the second Freud of the discover of death drive). Perversions, substances addictions, bulimia, obesity, anorexia, alcoholism are all symptoms which are increasingly more popular and widespread nowadays and they are all based on the enactment of certain forms of enjoyment. While hysteria is based on inhibition (that is on a subject who is not able to enact the form of enjoyment that he’s secretly desiring), contemporary new symptoms are all based on a certain passage à l’acte (on the fact of being able to enjoy). From the hysterical “I don’t know who I am” to a perverse “I am my enjoyment”. Eating disorders at this regards can represent not only a newly popular symptom that should be addressed in the direction of the cure, but also a way in order to analyze which kind of civilization we are living in; which kind of

the regime of the symbolic order this new symptom is carrying. With reference to some of the current debate in the realm of contemporary psychoanalysis this paper will try to address how through eating disorders we can address and analyze the form of enjoyment of contemporary capitalism.

Pietro Bianchi is currently PhD candidate in Film Studies at the University of Udine (Italy) and researcher at the Jan Van Eyck Academy in Maastricht; he is working on a dissertation thesis about Jacques Lacan theories of vision (supervisor: Mladen Dolar/Francesco Pitassio). He is member of Palea – Center of Psychoanalytical Studies and Social Sciences, in Milan (coordinated by Massimo Recalcati) and OT – Research on contemporary imaginary, based at the University of Milan – Bicocca (coordinated by Fulvio Carmagnola). He also collaborates with different cinema's magazine and journals (*Cineforum*, *Cinergie*, *Carte di Cinema*) and he is a member of the Editorial Board of the Film Festival Bergamo Film Meeting.

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When Food became Fuel

The paper will try to deal with the fact of the so called process of McDonaldization (term of George Ritzer, 1993) from a different point of view, which will take an inner look at how this process began in the crucial points in the American culture and "way of life". Today the fast food corporations are the totem of Western developed economies, which represent the avant-garde in their endless expansion in the globe. I will not try to reproduce the term of McDonaldization as a conceptualization of shifting from traditional to rational modes of thought, but rather than a consequence of already existing scientific management. Ritzer's paradigm that society takes the form and characteristics of a fast food restaurant will be somehow turned upside down. In simple words it is possible to say that wider fast food phenomenon is not only a matter of capitalism logic but is especially a symptom of deeper cultural and mind patterns than have their own specific historical background and which are very closely related to the crucial points on which American culture is based. Through the specifics of the fast food phenomenon and production of food I will try to observe the building moments of American culture like last frontier, restlessness, cowboys, cows, which also define the American understanding and conceptualization of modern issues like capitalism and scientific management.

Igor Bijuklic is part of a research group at the Peace Institute in Ljubljana, under the mentorship of dr. Tonci Kuzmanic, the aim of which is to introduce a critical approach to questions regarding the so called process of "Managerial revolution" (term from James Burnham) and the consequent radical redefinition of modern society, state and politics. The project is focused to the problems of ahistorical and scientific patterns that define and especially distort our ability to think the basic issues about our time. His work deals in particular with the questions of new

media, like informational revolution, decline of the public sphere and redefinition of classical concepts of politics and society. His main interest, which he is developing also for his final PhD thesis, concerns the development of modern scientific propaganda and PR in the USA and the changes that occur in the basic understanding of classical concepts of democracy, leadership and public. He is in the final stage of a study related research about the technocratic changes, which mutilated our understanding of the classical concepts of democracy and the related development of modern scientific propaganda and PR in the USA in the first half of 20th century.

**Elisabetta Colla (Catholic University Lisbon),
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“Inked-food”: Tasting Macao Through A Cheng’s Water-Painted
Caricature.**

A Cheng’s water-painted caricature translates the food into traditional paintbrushes and ink. This paper aims to present a set of ethnical composition depicting the people eating typical Chinese food. A Cheng’s works are collected in the volume called “Costume of Macao – Inked Memories” published 2008 in Macao. This volume beside the food presents also a set of wash painting depicting other childhood memories of the author. This work is an opportunity to talk about food through art. Food is an art, but art can also help us to visualise the alimentary culture of a community like the Macanese one. In Macau food is a result of various cultures encounters melt together into a pot. The cuisine of Macau is a pout-purry of cross-cultural smells, tastes and colours, a tradition where one can find a world in a dish.

Elisabetta Colla is Researcher at the Macau Scientific and Cultural Centre in Lisbon (Portugal) and a Phd Candidate (local chronicles for the history of Macau) in Cultural Studies, Catholic University Lisbon (Scholarship holder). She is currently involved in the study of Macaology (or Macao Studies) and Cultural Studies in China.

**Paul Craddock
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Food and Metaphors for Eating in Christian Interpretations of the
Bodily Resurrection**

There exists a relationship between food and Christian understandings of the resurrection body. This has been understood both through preparation of the living body for the resurrection (fasting, eating or avoiding specific foods), and through the fate of the dead body (particularly the eaten body). This paper deals with the latter, focusing upon food and metaphors for food and eating in interpretations of the bodily resurrection. In his *Summa contra Gentiles*, Thomas Aquinas warns missionaries undertaking duties in far-flung corners that ‘[t]here

are to be found men who eat human flesh and nothing else'. He worries about the destination of those missionaries who fall victims of cannibalism, explaining that thinking that 'identity [...] depends on continuity' is 'based on a false premise'. In other words, one might well be eaten but they will still be identifiable by God. Early Christian thought by Tertullian and Athenagoras also saw resurrection as a reassembly of bits and, furthermore, Ignatius, in his *Epistle to the Romans* (around 100) thought of the stomach as a tomb from which he would be resurrected. He was on his way to execution, to be thrown to the lions, and taunts his executioners, referring to himself as 'the wheat of God': 'Let breaking of bones and tearing of members; let the shattering pieces of the whole body, and all the wicked torments of the devil come upon me [...]'. No matter what the lions do, even if they grind him to dust, he will be raised because God will piece him together again. For Ignatius, not even the material continuity of bones is needed. Bodies seen as food and digestion of them seen as transition rather than annihilation; 'you' are to be made incorruptible from a corruptible body; pure from an impure state.

Paul Craddock is a PhD student of the London Consortium, working on a PhD on the history and poetics of bodily transplantation. In 2006, he completed a BA degree in music and in 2008 an MRes for which he wrote a dissertation on time-based events and how one experiences them. During this time, he ran various events and festivals. Upon completion of his MA he took up a 12 month post with the National Health Service as a Research Assistant to the Consultant Physiotherapist, and developed an interest in medicine and the body. After a further 6 months teaching English in China, he returned to the U.K. to undertake his PhD.

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The Kosher Law in Philip Roth's Early Fiction: Food Rules and Food Transgression in the Experience of the Masculinity Growth Process

'Well, where is this right mind on that afternoon I came home from school to find my mother out of the house, and our refrigerator stocked with a big purplish piece of raw liver? I believe that I have already confessed to the piece of liver I bought in a butcher shop and banged behind a billboard on the way to a bar mitzvah lesson. Well, I wish to make a clean breast of it [...] that she – it – wasn't the first piece. My first I had in the privacy of my own home, rolled round my cock in the bathroom at three-thirty - and then had again on the end of a fork, at five-thirty, along with other members of that poor innocent family of mine. So. Now you know the worst thing I have ever done. I fucked my own family's dinner.' (Philip Roth, *Portnoy's Complaint*. 1967). If food restrictions over the personal self-development on the female gender side have strictly been related to figure look appearance, this in a delicate balance between eating the least, so to remain fit, and consuming too much, fostering an exuberant body – what, since a recent past, have been leading to an eating disorders epidemic -, by the male side, such food limitations are rarely self-imposed. For a man, not eating enough, or

not eating tastefully, has commonly a straight double meaning: economic condition (short income) or sexual deprivation (spoilt relationships), and thus, feebleness. That's why any food restrictions in a phase of male characteristics dawning are a road to trauma and complaint. Jewish boys on a traditional education practice are, by kosher laws, under such bounds, and quite in an affection of temper and behaviour. This is depicted in a masterly way in novels by Philip Roth, mainly his early ones. I will present a set of three examples picked up from Roth's early fiction illustrating that bias provoked by food restriction rules on the formation and the experience of a masculine identity slightly in the tradition of the Bildungsroman.

João Borges da Cunha completed an Architecture Degree at the Faculty of Architecture of Universidade Técnica de Lisboa in 1997. From 1997 to 2001, he undertook MA studies in Communication Sciences in the area of Contemporary Culture and New Technologies at the FCSH of Universidade Nova de Lisboa. He is currently a member of the Doctoral Programme in Cultural Studies at the Catholic University of Portugal. His research interests include: crossing lines between literary objects and architectural artifacts as cultural instances intertwined in figurations, transfigurations, remediations and premediations; Ornament - Figures of architectural discomfort and distress on narratives literary and descriptions; Architectural objects and architects as fictional characters.

Anastasia Gremm

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Eating and Appetite in Contemporary Literature for Children and Young Adults

Since the very beginnings of civilisation, food has been an important part of our everyday life: it is essential, through it we live. Consequently, it is deeply implemented into our culture, being part of sacral as well as profane rites, and serving in itself as a cultural signifier. Eating the "right" food and "eating properly" has become an important part of human socialisation – if one is not capable of following certain rules, their place in official society will be contested. Within the literary arts, representations of food and eating can be traced back to the earliest works of literature, within which their symbolic value becomes clearest in allegorising the two parts of various binaries – for instance, by differentiating "good eaters" from "bad eaters". Being both media of socialisation and of artistic expression, works of children's and youth literature (CYL) present a particularly interesting field of study in relation to the symbolization of food, eating and being eaten. It is a constantly recurring motif in most fairytales (e.g. *Hansel and Gretel*) and many classics of CYL (e.g. *Alice in Wonderland*), its primary function seemingly being to instruct young readers in table manners and food choices. However, the hidden layers of meaning are multiple: it can serve to describe power relations, effect transformations, be a means of rebellion and self-empowerment, and represent love, death hope and despair. This paper will aim at

figuring out which functions the food motif takes up in CYL in a world in which food is abundant, regular family meals a rarity and the preoccupation with healthy nutrition rather obsessive. In order to do so, I will discuss a selection of contemporary novels written for children and young adults under different aspects such as food and the body/self, food and the Other and the absence of food.

Anastasia Gremm studied at Wilfred Laurier University, Waterloo Canada and the University of Mannheim before becoming a PhD student in the Faculty of Humanities of the University of Copenhagen, Denmark. Her project is entitled “(De-)Constructing Male Identities in Children’s and Youth literature of the 21st century”. She has research interests in International Children’s and Youth Literature (19th century – today), Gender Studies, Film Studies and Cultural Studies

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Bodies Out of (Proper) Shape

From the eighteenth century to the nineteenth century the way of measuring the correct size of bodies changed immensely: from having not much to do with measures, it became exactly a question of measurement. When doctors in the eighteenth century wrote about fatness or corpulence, they wrote about it in terms of the ability to move freely and take pleasure therein. Even though they sometimes did refer to the weight of a person or a patient and stated the amount of loss weight in pounds they did not operate with a concept of ideal or normal weight. In the nineteenth social statisticians began putting the average man on measure. The Belgian Quetelet developed schemes of weight and height, and calculated an index to establish the proper relationship between the two, which should later be known as the BMI-index. Being too big or too small could thus be understood in terms of measures like weight and height which was arranged according to concepts of a normal or ideal size of bodies. In texts about corpulence doctors began printing charts of numbers, where a (male) person could find his correct weight according to height and years of age. Foodstuffs too underwent a change in the way their intake was measured and in how their relation to the body was understood. In a classic humoral regimen of dietetics control of food intake played a central role as main regulator of health, but the control was generated around temperance, seldom around measures of food quantities. With the breakthrough of modern science of nutrition, food became measurable as caloric values and in terms of energy. Fat thus could derive from other food substances than fatty, rich or oily foodstuffs, which were the usual suspects in the eighteenth century.

Anne Kleberg Hansen obtained her BA and MA degrees in History from the University of Copenhagen. She is currently a PhD student of the SAXO Institute,

University of Copenhagen, researching concepts and perceptions of body sizes in medical texts from eighteenth- and nineteenth-century Europe.

Mirjam Horn

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The Hunger Artist Revisited: On the Correlation of Starving and Aesthetic Practice

Franz Kafka's *Hunger Artist* (1922), this story about a man whose existential art calls for the performance of fasting as a continuous borderline experience, is commonly seen as a paradoxical tale of literal and metaphorical starving: on the one hand, recurring on the eventual hunger artists of the 19th century (e.g. Henry Tanner, Giovanni Succi, Auguste Schenk), the expressive act in the context of funfairs, museums, or coffee houses lay in the demonstration of bodily control, uber-human capacities, and/or transcendental devotion; on the other, this allegorical waiving of physical needs displayed an artist's commitment to the Herculean task of controlling the mind, an act of complete absorption that follows the austere, un-epicurean occidental tradition. In contemporary texts, controlling mind and body through decidedly non-eating or nurturing its pathological form of anorexia nervosa, still and again are both expressions of a character's eventual eating habits and of an artistic practice that features sober devoutness or utmost self-restraint with respect to text composition and aesthetics. This correlation of physically reducing the body and a controlled and reduced language to communicate this process can, for instance, be found in confessional memoirs (e.g. Hornbacher's *Wasted*, 1998), in poetry of renunciation and discarnation (Dickinson, Plath), and novels that debate body and sexual identity (Draesner's *Mitgift*, 2002). This contribution will therefore focus on (1) outlining the desire of bodily control through penance and (2) distinguishing the literary renditions' negotiation of body image as testimony, socio-cultural emblem, and subversive strategy.

Mirjam Horn read American and German Literature, Intercultural German Studies, and Media at the Universities of Bayreuth and Glasgow, Scotland, and is currently working on her dissertation on pla(y)gialism in literature with the International PhD Program and the Graduate Center for the Study of Culture at JLU Giessen. Her teaching assignments at the department of English and American Literature and her research interests focus on literary theory, authorship, the interrelationship of literary and media processes, and the implications of digital poetics.

Freek Janssens

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Anyone Can Cook: Aesthetics and Politics in *Ratatouille*

Brad Bird's award winning animated film *Ratatouille* tells the story of a Parisian rat, Remy, who has an exceptional sense of smell and taste and whose dream it is

to become a chef himself. Being a rat, however, Remy is condemned to stealing the left-overs of the humans. At the same time, Linguini tries to survive the harsh working conditions as a garbage boy in Chef Gusteau's kitchen. When the two find out that Remy can control Linguini's movements by pulling his hair from underneath his toque, they decide to cooperate. As a modern piece of visual art and as a gastronomic parable, the film's various layers of disagreement over judging fine cuisine reveal more than the Disney-noises many adults hear in it. In this paper, I will explore the politics in Gusteau's kitchen through a close reading of Jacques Rancière. Remy and Linguini do not speak the language of the kitchen. Therefore, Skinner, the current chef at Gusteau's, excludes them from those who are counted as speaking beings. Within the hegemonic order of the Parisian cuisine, there is no possibility for Remy and Linguini to appear on the political stage and alter their unfavorable situation. By letting the harsh food critic Ego taste ratatouille, the rat and the boy refer to universal aspects of good taste. Through this aesthetic performance, they claim a legitimate part in gastronomic Paris, and in Gusteau's kitchen. While it was assumed that the rat is only squeaking, his culinary art gives him the capacity of meaningful speaking. Through food as a political gesture, Remy and Linguini force a redistribution of the sensible – a redefinition of who can cook. A Rancièrian analysis of *Ratatouille* not only shows that rats can be chefs and garbage boys can cook, but that those who have no part, the lowly ranked in society, are indeed able to break out of the ordering structure of the hegemonic powers – albeit for a short moment of time.

Freek Janssens graduated in anthropology (MSc, 2008) and philosophy (BA, 2009) with honours from the University of Amsterdam. He is currently working towards a PhD at the Amsterdam School for Social Science Research. His project focuses on local food politics in London, (and contrasts this to Amsterdam and Havana), with special emphasis on foodmarkets and urban agriculture. Previous research includes foodways and modernity in Sardinia (“If the worms in the cheese could talk. An analysis of food as communication in Sardinia”) and conflicts, politics and aesthetics in a London foodmarket (“Taking the Borough Market route. An experimental ethnography of the marketplace”). He teaches in anthropology, and works as an editor for the journal *Cul* for which he also writes columns on food. He founded the interdisciplinary research project *Stil Novo*, which organizes lectures, discussions and consultations for national television programmes etc on food-related themes (previous topics include Sicilian tuna catching, Social hierarchy on board of a Dutch East India Company ship, and Rotten Sardinian cheese and EU-regulations).

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Beauty and Horror

In *The Blood of the Beasts* (*Le Sang des bêtes*, 1949) Georges Franju sets the beautiful alongside the frightening to build up an entirely horrifying film. The

short opens with idyllic images of life in the suburbs of Paris. It continues by shifting to the scenes in a slaughterhouse, where the workers kill sheep and cattle. The image of white horse with a cut through its throat is one of the simplest but at the same time it presents one of the most horrifying and it demands escape into the life of the suburb to give space to the spectator. Instead of the deep male voiceover, that was popular at that time, author uses a male and a female voice for narrative. In 2005, Nikolaus Geyrhalter shot a film without narrative that refers greatly to Franju's short from 1949. *Our Daily Bread (Unser täglich Brot)* is a wide-screen tableau that was labeled an “alimentary documentary horror”. The director strolls across the European agricultural industry by using film elementary elements — sound and image. The film without comments and to the rhythm of conveyor belts and immense machines reveals places where food is produced: monumental spaces, surreal landscapes and bizarre sounds — a cool, industrial environment which leaves little space for individualism. In a complex structure the mechanized breeding and slaughter of animals has on the on the aesthetic level the same function as the beauty of a sunflower field, the symmetry of tomato plantation and »Vermeer's« images of the workers during lunch. Precisely composed lensing and painstaking sound design create moments of sublime beauty, even when showing the production line slaughter of animals. But people, animals, crops and machines play a supporting role in the logistics of this system which provides our society's standard of living. In the paper I will consider the intensity of sound and image. In contrast to the content of the mentioned images we could as well call into question revelries that are so often taking place; in features and documentaries.

Maja Krajnc is finishing the third year of the Master of Media studies programme at Istitutum Studiorum Humanitatis in Ljubljana. She is a member of the editorial board of *KINO!* theoretical film magazine and also writes for Ekran (Slovenian bimonthly film magazine). She has also coordinated The Autumn film school (an international colloquium on film theory with a longstanding tradition) and workshops for young writers.

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Mountain Food: Eating Between Nature and Culture in 20th Century Literature

It is the alpine butter which attracts our attention and it is mineral water bottles covered by snowy mountain peaks which are sold better than other ones. The reason for this may be a certain image that we have of the mountains: Often they are associated with clean pure nature, healthy air and happy cows. But is this also the case in 20th century literature? Food is symbolically linked to a certain place. This is the case in the novel *Zurzulita* (1920) by the Chilean author Mariano Latorre. The berries which the protagonist eats grow only in a special place: In the highlands of the Andes. On the one hand, it is the so-called natural element of the mountain region which makes its food attractive. On the other hand, the

mountain region is characterised by specific dishes, thus, a certain food culture. In Hédi Kaddour's novel *Waltenberg* (2005), the spa town Waltenberg located in the Swiss Alps is linked to a certain dish: The Linzer Torte. It is the taste of this cake which the protagonist keeps in his mind and which reminds him of his stay in Waltenberg. The natural element of mountain food ironically is given a negative touch in Thomas Bernhard's *Frost* (1963): The slaughter as a "natural procedure" evokes much more disgust than appetite as well as in Mario Vargas Llosa's *Lituma en los Andes* (1993). Here the so called "mountain food" leads to a climax: In the Peruvian Andes a man is immolated and his genitals are eaten. Drawing upon these examples the paper wishes to address the ambivalence of mountain food in 20th century literature: On the one hand there exists an image of an idyllic mountain area characterised by organic and tasty food, on the other hand this picture is either cruelly destroyed or a counterpoint is produced.

Martina Kopf completed a bilingual MA at Johannes Gutenberg-University of Mainz and Université de Bourgogne Dijon in 2008, writing a thesis on Relationships between literature and film in Alfred Andersch's and Alain Robbe-Grillet's works. Since 2008, she been a PhD student in the International Graduate Centre for the Study of Culture (GCSC), University of Giessen. Her dissertation topic is "When the mountain calls and literature gives an echo: Alpinism and Andinism in literature from the 18th century until today". She also lectures in comparative literature/European literature, Johannes Gutenberg-University of Mainz.

Jacob Lillemose

The Senses Define a Space which is Unoccupiable. On Gordon Matta-Clark's *Food* (1971-1974)

Jacob Lillemose is a critic, curator, and co-director of Artnode, Independent Research Center for Digital Art and Culture, Copenhagen, Denmark. He is an editor of the net art anthology *We love your computer*, published by the Royal Academy of Fine Arts in Copenhagen and editor. He has a Masters Degree in Modern Culture with a thesis on software art, cultural/social criticism and contemporary aesthetic theory. He is working on a Ph.D. at the University of Copenhagen on a project entitled "Post-object Aesthetics".

Caroline Lusin

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Curry, Tins and Chota Hazri: Food, Identity and Cultural Boundaries in Anglo-Indian Life-Writing

Caroline Lusin teaches in the Anglistik Department of the University of Heidelberg. She has interests in contemporary fiction and has published work on Woolf, McEwan, Coetzee and fictional biography. Her book *Virginia Woolf und Anton P. Čechov: die Semantisierung von Raum und Zeit* appeared in 2007.

Alex Mackintosh

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A Slaughterhouse in Fleet Street: Sweeney Todd and the Slaughterhouses of Nineteenth-century London

The story of Sweeney Todd, which first appeared as a serialised ‘penny dreadful’ in the *People’s Periodical* during 1846-7, is often thought of as a story about cannibalism. In this paper, I will argue that it is just as much a story about animal slaughter. The tale, which has become the source of novels, plays, musicals and feature films during its 150 year history, plays on a widespread cultural anxiety about the origins of our meat and the boundary between humans and other animals. It was written at a time when the slaughterhouse had come to bear a cultural significance as never before, as a site that challenged the rational modernisation of the Victorian metropolis and that many reformers wished to see banished from public sight. While Haussmann had pushed slaughter to state-controlled abattoirs at the periphery of Paris, London had over a thousand private slaughterhouses, many of them in backyards, outhouses or – like that of Sweeney Todd – in cellars. From the middle of the nineteenth century, campaigners argued that not only did such slaughterhouses pose a health hazard; they were an affront to public morality. By 1855 the campaigners had successfully closed Smithfield market, but the campaign against private slaughterhouses would continue until well into the twentieth century. In this paper, I shall trace the way that this debate plays itself out in the various versions of Sweeney Todd, with its fear of underground violence and cold slaughter for profit in the very heart of the modern metropolis.

Alex Mackintosh is a PhD student at the London Consortium, pursuing a project on ‘The Glass-Walled Slaughterhouse: Spectacle and animal slaughter from *Utopia to Kill It, Cook It, Eat It.*’ Before joining the London Consortium, he worked as a producer/director for the BBC for six years, during which time he directed twelve documentaries on subjects ranging from the dog meat industry of South Korea to the problems faced by rural communities in the UK. He continues to direct alongside his studies. Before joining the BBC, he completed a BA in Spanish and French and an MPhil in Latin American Studies at Trinity College, Cambridge. His research interests include international expositions; the work of P.T. Barnum; early anthropology and race theory; queer theory and the body; Mexican and British contemporary art; and critical theory.

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‘Mimetic Disorder’: Eating and Imitation in Siri Hustvedt’s What I Loved

My paper proposal for the European Summer School on the cultures of food, eating and cooking is about a contemporary American novel that includes eating disorders as one of its subject matters. Siri Hustvedt's 2003 novel *What I Loved* treats food and eating as important thematic and metaphoric devices in analyzing the identities of its characters and the way individuals connect to their culture. Like the other major subject of the novel, art, food is seen as an object revealing the worldview and self-image of a given character. On a more general level, attitudes toward food and the physical and social act of eating – as well as the disorders these attitudes and acts involve – embody the mental and spiritual condition of the times, namely the end of the 20th century. The “postmodern” fragmentation of identity does not necessarily cancel out the cultural and psychological phenomena of the past (e.g. Medieval religious asceticism, the 19th century's fascination with physical ailments as signifying Romantic individualism etc.) but absorbs them into its fluctuating continuum of shifting selfhoods. In my reading of Hustvedt's novel I will employ René Girard's mimetic theory to explore its themes of identity imitation and “metaphysical desire” which, even though revolving around concrete issues such as food, drugs or money, is detached from these objects and seeks instead to embody the being of the supposedly superior and autonomous Other. In his article “Eating Disorders and Mimetic Desire” (1996) Girard actually addresses bulimia and anorexia from an anthropological viewpoint and connects them to such archaic phenomena as the “potlatch” practice of certain Native American tribes. But Girard also draws parallels to the ways contemporary secular society has transferred the orgiastic waste of material goods into a more nihilistic sphere where ritual restraints no longer apply.

Hanna Mäkelä is a graduate student of Comparative Literature at the University of Helsinki in Finland, from where she received her M.A. degree in 2006, and a member of the European PhD-Network in Literary and Cultural Studies, based at Justus Liebig University Giessen in Germany. She is working on a doctoral dissertation “‘Narrative Selves and Others’: A Study of Mimetic Desire in Contemporary British and American Fiction” in which René Girard's mimetic theory plays a pivotal role in analyzing the relationships between characters in five English language novels published in the late 20th and early 21st centuries. She has also taught an undergraduate course on Girard at the University of Helsinki in the autumn of 2008. Among her previous conference papers is a presentation at the Colloquium of Violence and Religion in London in July 2009.

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Reading with a Stomach: Literary Recipes and the Experience of Fiction

How the cooking recipes derived from literary fiction differ from the ‘ordinary’ ones? Jensen and Wender provide a recipe for the terrible gruel that *Oliver Twist* had eaten during his stay in the workhouse (2005: 128-129). Yet, why should one be interested in preparing such a dish and how can it affect the reading of

Dickens? In my paper I am analyzing literary cookbooks (see: references) from two different perspectives: as a game of make-believe and as a somaesthetic experience of fiction. Literary cookbooks could be perceived as an active re-enactment of the novel's context. By preparing and consuming Oliver Twist's gruel, we experience the food in a fictional context of the story. Such a 'literary dish' is distinctive in a peculiar way: it is marked by fiction; it has a sort of 'aura' that makes it unique and different from 'ordinary' recipes. By analysing literary cooking as a game of make-believe (Walton: 1978) I want to show how the recipe's fictional context affects the actual experience of eating. We can, however, approach literary recipes from a completely different perspective. The second part of my paper is dedicated to the analysis of the effects 'actual' eating may have on experiencing fictional worlds. In the discussion I am employing (and adjusting) Richard Shusterman's (2008) concept of somaesthetics to describe specific identification mechanisms triggered by literary recipes. A reader who eats Oliver Twist's gruel, gains a sort of bodily connection with the fictional world, experiencing the same flavours and scents as protagonists in the novel.

Maciej Maryl is an assistant lecturer at the Institute of Literary Research of the Polish Academy of Sciences (Warsaw) and a Ph.D. student at the Graduate School for Social Research (Warsaw). He has published articles and book chapters on sociology of literature, media use in everyday life and empirical approaches to study of literary response. His Ph.D. project is aimed at describing the role of a writer in the contemporary new media environment, covering such issues as: literary communication, literature as a social institution and collective writing online. Recently he has conducted an experiment on differences in literary reading between print and computer screen. He is a member of the editorial board of a scientific journal *Teksty Drugie*.

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Gastro-Politics in Italy: Food, National Identity and the Invention of Tradition

Since 2009, Italian cities like Lucca, Siena and Milan have banned foreign (sushi and kebab) and fast food restaurants from their city centres, in order 'to preserve the culinary identity and heritage of the Italian cuisine'. Even Sicilian cuisine, heavily influenced by Arab cooking, is considered to be foreign. This is even more ironical since the 'typical' Italian cuisine is itself a product of cultural exchange with its imported pasta, tomato and basil. More recently McDonalds Italy has 'Italianised' itself with the launch of the McItaly burger made of 100% certified Italian products. Via two antinomies drawn from these case studies, I will investigate how national/regional identity is constructed via food. On the one hand, there is the antinomy of national identity vs. globalization, which I will examine through concepts of Appadurai (imaginary, homogenization vs heterogenization) and Anderson (imagined communities). The Italian government invokes a national culinary identity and heritage, which is in fact a product of globalization and imagination. The preoccupation with local, regional

food has in this way led to a form of ‘legitimized’ gastronomic xenophobia. On the other hand, there is the antinomy of fast food vs. slow food, which I will analyse through concepts of Ritzer (McDonaldization), Hobsbawm/Ranger (invention of tradition) and Petrini (Slow Food manifesto). In this context one could interpret the launch of the McItaly burger as a strategy to incorporate and upgrade fast food into Italian slow food culture. Recent work on the history of Italian cuisine demonstrates that many Italian culinary traditions are largely invented (Dickie, Parasecoli). From the perspective of these two antinomies one could argue that the politics of place and the protection of ‘endangered’ food traditions have contributed to a nationalist nostalgia and commodification of authenticity.

Toni Mazel completed an MA Theory of Literature, University of Amsterdam (cum laude) in 1999 and an MA Philosophy of Art and Culture, University of Amsterdam in 2000. She is currently Lecturer in Media Studies, University of Amsterdam and Lecturer in Cultural Theory at Design Academy Eindhoven. She is a Member of the advisory board on Fashion Cultures at Premsela, Dutch platform for Design and Fashion, 2010, and is participating in an applied research project with Design Academy Eindhoven on Food Design for Healthy Living, 2010.

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Bites of Presence and a Mouthful of Meaning: The Literary Representation of Food and its Cultural Implications

“Mr Leopold Bloom ate with relish the inner organs of beasts and fowls. He liked thick giblet soup, liver slices fried with crustcrumbs, fried hencod's roes. Most of all he liked grilled mutton kidneys which gave to his palate a fine tang of faintly scented urine.” It is with this description of culinary preferences that James Joyce introduces Leopold Bloom, the protagonist and modern Odysseus of his landmark novel *Ulysses*. And although there are texts which do not invite readers to dwell on their semantics of food (literary characters do not necessarily have to eat or drink), it is still safe to say that the representation of food in literature can serve several intra-literary purposes. However, the literary representation of food does not stop at the boundaries of the literary text. It might also be regarded, more generally, as a cultural production of meaning. As Roland Barthes has demonstrated by the inclusion of wine or “steak and chips” in his *Mythologies*, food and drink is culturally and ideologically charged with meaning. Literary references to certain kinds of food and drink might reiterate, affirm, produce or subvert that meaning. Moreover, one can argue that literary texts, especially when commercial brands are concerned, negotiate the sign-value (Pierre Bourdieu) of food as a commodity. Now whatever the cultural or ideological meaning of fried kidneys, readers of *Ulysses*, who can no longer visit Joyce's Dublin of 1904, can still enjoy “the inner organs” as described in the novel. Therefore, it seems necessary to acknowledge – following Hans Ulrich

Gumbrecht's distinction – not just the “meaning effects” but also the “presence effects” which are produced (or at least evoked) by the literary representation of food. By addressing the “cultures of food” in terms of a contemporary debate about “presence culture”, the paper might offer one possible explanation not just for a literary but for a wider cultural fascination for food, eating and cooking. The argument will, of course, be supported by references to literary texts (e.g. works by James Joyce and Ernest Hemingway) and will also try to account for the genre of literary cookbooks such as *The Jane Austen Cookbook* or *Recipes of Russian Literature*.

Uwe Mayer, is a doctoral candidate at the International Graduate Centre for the Study of Culture (GCSC) and at the International PhD Programme (IPP) “Literary and Cultural Studies” in Gießen (Germany). His PhD project explores the theoretical and literary construction of myth with a focus on the aesthetic and critical potential of myth's (perceived) otherness. Uwe Mayer received his M.A. in English Language and Literature and Business Studies from the University of Göttingen (Germany) in 2007. In 2004 and 2005 he spent an academic year at King's College London. Uwe Mayer holds a scholarship from the German National Academic Foundation and a passion for food and drink. His research interests include: British and Irish literature; Theories of myth and the literary reception/construction of myth; Presence and Representation; Literature, Economics and Consumerism.

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Making Well-Fed Westerners Starve – An Experientialist Analysis of Herta Mueller's *Everything I Possess I Carry With Me* (2009)

According to the World Health Organization 50 percent of European adults are overweight, a good part of them heavily. Can you imagine what it feels like to live on nothing but a slice of cheap bread and a small bowl of watery soup per day? Especially when the average number of calories you burn is more than 30 times the size of what you actually consume? When Leopold Auberg, the first person narrator in Herta Mueller's novel “Everything I Own I Carry With Me” (Germ.: *Die Atemschaukel*) is being sent to a Soviet labour camp in 1945, he cannot imagine what the concepts of ‘hunger’ or ‘starvation’ refer to. While on their way to Siberia, he and his fellow travelers burn the hard-frozen goat they have just been given – without knowing that this has actually been the last piece of ‘meat’ for the next four years. How do you translate the experience of starving to death to readers that are far from dying of hunger? How do well-fed Western recipients naturalize the concept of starvation, of living on weeds, groundhogs, and the taste of stones? Presuming that reconfigured experience, or: experientiality, is the basis of mutual comprehension, this paper investigates from a cognitive point of view the strategies and modes of transmission Mueller employs for the representation of starvation. Adopting the perspective of “Embodied Realism” (Lakoff/Johnson 1999), I shall tackle the fundamental question of tellability with

respect to events that the average reader has no real-life experience of. Given that representational content never captures phenomenal character, my paper addresses the question of what happens in the minds and bodies of readers that are unaware of the pains of hunger. In this context, the cardinal role of ‘food’ for the construction of identity will also be at stake.

Christina Mohr is a member of the International PhD Programme in Literary and Cultural Studies at the Graduate Centre for the Study of Culture in Giessen. She has studied English, Comparative Literature and Politics in Giessen, London, Frankfurt, and Lausanne and gained her teaching degree in German, English, and Politics in 2008. She currently works for the chair of English and American Studies at Justus Liebig University Giessen, and frequently writes reviews for the local newspaper as well as for one of the leading German radio stations. Her dissertation focuses on “Untellable Stories: Modes and Functions of Experientiality – A Cognitive Analysis of Selected American Novels”. The overall design of her PhD project is to establish so-called ‘experientialist’ narratology as a subbranch of cognitive narratologies. Her major research interests include cognitive sciences, political as well as popular culture and mediation.

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The Making of a Turkish/Ottoman Cuisine

It is very common today to attribute some foods to some nations – which are themselves modern constructions – since food is an indispensable element of culture and “culture” is one of the main pillars on which nationalism sits. But this representation of one nation over a cuisine has intrinsic problems with it. Firstly, the same food or same traits of cuisine can exist in many countries thus refuting one of the propositions of nationalism which states that a nation is a group of people who show common characteristics regarding many areas including food and taste and secondly, this deliberate representation with which the state authorities are content, silences many other foods produced and eaten in one country as well as the people who eat these different kinds of foods. To make the arguments suggested here more concrete, I look at Turkish case and explain how this nationalistic discourse is reproduced over the foods which are considered as “Turkish” and “Ottoman”. In this paper, I will try to examine three famous restaurants, (Hacı Salih, Hacı Abdullah and Pandeli), which identify themselves with Turkish and Ottoman cuisine elaborating on the meaning of “Turkish” and “Ottoman”. With a critical gaze I aim to show that these restaurants are subject to the changing dynamics of Turkey just like every other restaurant and thus disrupt their perception of themselves as being an extrinsic witnesses of more than a half century history.

Seda Muftugil finished her BA in Social and Political Science in Sabanci University, Istanbul. After graduating, she pursued a masters degree (MSc in Human Rights) in London School of Economics in 2006. Since then she has been

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Wine as a Marker of Cultural Difference in *The Guanches of Tenerife* and *The Conquest of Canarias* by Lope de Vega

The Guanches of Tenerife is one of few plays that Lope de Vega wrote about the Canary Islands, and the only one that addresses the conquest and colonization of the native guanches in full. As in his plays about the conquest of the New World, Lope uses the cultural differences between Europeans and natives to create the ideological foundation for the play. In this paper I examine how the natives encounter with wine is used dramatically and ideologically by the author. First, wine appears as a comic effect through the natives' misinterpretation of the alcohol as poisonous venom. The resulting drunken state of the guanches is used to underline the Europeans superior interpretive skills when it comes to cultural differences, and to play down the violent aspect of the conquest. Later the natives link the effect the alcohol had on them to the apparition of the Virgin Mary, thus, initially, rejecting the Christian faith. In this way the author justifies the violence used by Spaniards in the final battles through the misinterpretation that started with the consumption of the wine by the guanches.

Åsmund Ormset is a doctoral student at the University of Oslo. His doctoral project is an analysis of three plays by the Spanish playwright Lope de Vega, that concern themselves with Spain's conquests; two plays deal with the conquest/colonization of the New World, and one is about the conquest of the Canary Islands. He examines whether there is a political agenda in these plays, and to what extent the playwright deals with the socio-cultural ramifications of these colonial projects. He has research interests in Spanish Golden Age drama, Postcolonial theories and Latin-American 20th century narrative.

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The Chutneyfication of Englishness: Food, Eating and Cooking as Symbols for Challenging National Identity in Contemporary (Black) British Literature

In a project launched by the British government in 2005, people were encouraged to vote on the Internet for the most typical Icons of England. The top 100 include a range of culinary peculiarities such as fish and chips, marmite, roastbeef and Yorkshire pudding, but also 'imported' dishes from the former colonies such as chicken tikka masala. Obviously, food functions as a means of expressing

national identity and of promoting self-images. Eating and cooking as cultural practices follow and establish certain rules or habits shared by the members of a community. Moreover, food has the ability to convey meaning and is frequently used in this function in literature. The mentioning of food, eating or cooking in narratives can be regarded as not being coincidental but a way of coming to terms with national identity. The culinary discourse can therefore function to challenge the redefinition of Englishness that has developed since the late 1990s. This new perception is associated with celebrating values such as democracy, multiculturalism, openness towards Europe, progress and modernity. Literature as a seismograph for changes in society has captured these changes, with food, eating and cooking functioning as symbols for the engagement with Englishness. In my paper, I will tackle the following questions: How and in what instances is food described in contemporary fiction and what effects do these depictions have? How does the representation of cultural practices like eating and cooking express national identity and how are they used as a means of coming to terms with the self-image of the English? In which ways are aspects such as class or race reflected in the symbolic use of food? I will engage with these questions from the perspective of literary studies by giving examples from contemporary (Black) British novels.

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Never Mind the Krauts, Here’s the Potatoes

During WWII ‘Krauts’ was a popular name for Germans, used primarily by American and British soldiers. In the late 1960s, the ‘Kraut’ manifested itself in popular music when, as the legend goes, the famous English radio DJ John Peel was inspired to name the new genre of underground rock from West Germany ‘Krautrock’ after the song “Mama Düül und ihre Sauerkrautband spielt auf” by the band Amon Düül. During the last century, a new food metaphor gained prominence: The potato. Particularly in German metropolises with a high percentage of inhabitants with a migrant background, “Kartoffeln” (potatoes) has become a common label for Germans, mostly used by the Turkish and Arab

population. In his 2006 funk song “Kartoffeln”, the popular German hip hop artist Jan Delay describes the potato as “a pretty boring vegetable, full of starch/strength [‘Stärke’] but without taste”. In this song, the potato functions as a signifier for Germanness, which is primarily associated with a lack of style: This is an image that is subsequently deconstructed by Delay’s reflection on his own national identity (being a potato) and his own coolness. “Kartoffeln” has to be understood in the context of similar pop songs during the 2000s that deal with issues of Germanness and claim a new (positive and relaxed) national consciousness. A young, hip and urban Germanness is promoted, a national identity without the inconvenient burden of guilt, which has been associated with the Krauts for more than sixty years. In this paper, I will take Jan Delay’s song ‘Kartoffeln’ as a starting point for an investigation of changing articulations of Germanness in popular music. I will focus on a number of relevant and recurring themes along which this new ‘potatiness’ is represented, including collective memory, (musical) style, and fetishising the local urban. By conducting a textual analysis of ‘Kartoffeln’, I will demonstrate how popular music can function as a contestation and simultaneously as an affirmation of national identity. Kraut was yesterday, long live the potato!

Melanie Schiller completed her BA in Media and Culture at the University of Amsterdam with honours and holds an MA in Media Studies. She worked for an independent record company in Hamburg, Germany (Tapete Records), and for the online music television station yoomie.tv. She is now a Lecturer in the Department of Media Studies at the University of Amsterdam. Melanie is currently pursuing a PhD in popular music analysis for the Amsterdam School of Cultural Analysis (ASCA) which has the working title "German National Identity in Popular Music from 1945-now". Her main research interests include popular culture with and popular music in particular, with a focus on nationalism and Germany, but also gender and queer studies.

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‘I Wonder Who the Real Cannibals Are’ – Filmic Representations of Cannibalism Beyond the Horror Genre

In the last years there have been numerous publications on western culture's ongoing fascination with cannibalism; particularly since in 2002 the case of “the Rotenburg Cannibal” was capturing the mass media’s imagination, the interest in cannibalism as one of mankind's oldest and biggest taboos is rising in the pop-cultural as well as the academic discourses. Depictions of cannibalism in film were also widely discussed – but surprisingly almost exclusively in the context of horror film. In fact, this genre seems to be the modern cannibal's native habitat, film characters like Hannibal “the Cannibal” Lecter from *The Silence of the Lambs* (1991) or Leatherface from *The Texas Chainsaw Massacre* (1974) have long become iconic figures of popular culture. However, there are cannibals to be

found in almost any genre of film; and even in what is called the tradition of auteur movies, anthropophagy often serves as a powerful metaphor. Also broadly neglected is the fact that cannibalism is often present only as an implicit motif: Alfred Hitchcock's *Rope* (1948) for example can be read as a modern variation of the Greek Myth of the Thyestean Feast. Cannibalism usually serves as a means of dismissing groups or individuals as inhumane and of defining the boundaries between civilization and its barbaric other. Nevertheless, an analysis of various films making use of the motif (beyond the horror genre) shows that most often the "true cannibals" are not actually those who eat human flesh. There are even films (Frank Marshall's *Alive*, 1993, for example) that completely reinterpret the traditional implications of the motif in linking it to the Christian idea of the Holy Communion. In my paper, I intend to present an alternate history and interpretation of anthropophagy in popular media, drawing mostly from those films that have been neglected in earlier projects of a similar nature.

Dominik Schrey studied German Literature with special emphasis on Film and Media Studies at Universität Karlsruhe (TH) where he is now employed as a research assistant at the Institute for Literature (since November 2008), teaching introductory courses in Media and Cultural Studies. Additionally, he is an associate in the KIT (Karlsruhe Institute of Technology) research group "Technological Nostalgia and Retro Technology" since August 2009. He is working on a doctoral thesis on "Nostalgia for the Media" (working title). In February 2010 he held a short-term teaching assignment at the Univerzita Jana Evangelisty Purkyně v Ústí nad Labem (Czech Republic), funded by the ERASMUS Teaching Staff Mobility Programme. In March 2010 he was doing research at the Harvard University in Cambridge, MA.

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Muselmann, Eating and Starving in Holocaust Fictional Film and Literature

A camp prisoner on the edge of death who surrendered to fate – the Muselmann – is probably one of the most formative figures of all Holocaust depictions, shaping our collective memory of the Holocaust as strongly as the inscription "Arbeit macht frei" on the main entrance gate in Auschwitz. Giorgio Agamben discusses the starving Muselmann as the witness who is giving his testimony paradoxically from the position of his very own death and an existence that can no longer be called human. As much as images of starved and through forced labor exhausted people – as we know them from history books – shock us descriptions of hunger in the narratives of Taudeusz Borowski and Imre Kertész, as well as in cinematic representations of the Holocaust. One of the examples is the scene of the main character Pasqualino Frafuso in Lina Wertmüller's film *Seven Beauties* («Pasqualino Setebelleze», Italy, 1975) who swallows food after a long period of starvation as if gasping for air. Slavoj Žižek states that we lack filmic renditions of "the Muslim" (Muselmann) as the zero point at which the

opposition between tragedy and comedy, the sublime and the ridiculous, between dignity and derision is suspended. The proposed paper will discuss Žižek's point of view, analysing the means used by Holocaust fictional films and literature to depict starvation and to contrast pictures of hunger and lack of food (death) with those of consumption (life). Fictions on the Holocaust depict not only hunger and starvation in its dramatic end stage, but the whole process of degradation – the corpulent body and eating as celebration of life dramatically turn into the process of swallowing food as an act of deepest need and struggle for retaining some degree of humanity.

Marija Sruc studied German and Comparative Language and Literature at the University of Zagreb. She joined the PhD Programme in Literary and Cultural Studies at the University of Giessen in 2009, where her PhD project is *Laughing after Auschwitz. Ethics and Effect Aesthetics of Holocaust Film Comedy*. Her research interests include Holocaust film and literature; trauma; film theory; theories of the comic and laughter.

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Reading Cookbooks

Each year there are published more than 6.000 cookbooks worldwide; in Norway approximately 120 new cookbooks written in Norwegian language are available every year. The cookbooks are popular for purchase, both for personal use and as gifts, and they are made use of as instruction books, for inspiration and as coffee table literature. Cookbooks are expensive, both to produce and to purchase, and they must contain more than plain recipes to be best sellers (Wiig 2009). One of the hypotheses of the present project is that cookbooks are bought and read because the readers want to have a pleasurable experience and not primarily because they want to learn how to cook. By applying literary and multimodal analysis of selected Norwegian cookbooks originally written in Norwegian and by comparing the production of the books with their reception, the paper will argue that at least part of people's reasons for buying such books is related to their strive for pleasurable experiences. In this paper I shall also discuss some methodological issues in this kind of research, highlighting the use of interview data from writers and readers in combination with discourse and text analysis. Seemingly, research on cookbooks has hitherto predominantly concentrated on cookbooks as book history (Notaker 2001; Leth-Olsen 1971), on cookbooks as evidence of changing food habits (Larsen 1993; *Emblem og Ruud* 1997), or on cookbooks as a feminine rhetorical and literary practice (Fleitz 2009; Bower 1997). My conjecture is that many cookbooks are written and published, not primarily because the author(s) want to teach us – the readers – how to cook nourishing, healthy and tasteful meals that appeal to our aesthetic as well as our culinary senses, but because the authors want to tell us stories about history, food, traveling or even themselves, and obviously because the authors – and publishers – want to sell books. In order to “catch” the reader, the writer will

have to be a skilled author and decide what kind of voice he will use in his book (Jacob 2005), whether it be knowledgeable, ironic, humoristic, poetic, or enthusiastic. In addition there are the consultants in the publishing houses, who will often play a considerable role regarding both language and layout of the finished products. The authors, actual or implicit, cater for different immanent readers or so called model readers (Eco 1981). These readers are not equal to the actual readers in real life but readers presupposed by the reader and the author. Both the implicit author and the model reader are created by the text itself and imagined by the actual or real reader. Jauss (Jauss 1982) describes the work of art (here: the cookbook) as a dialectic process between the author and the reader and they will together form the meaning of the text. It is my contention that in cookbooks, a category of subject oriented prose, there may be as many voices and layers as in fiction. The real readers, you and me, dream about the good life with friends and family, serving extravagant or gourmet food, and we read cookbooks about how to get this life (Hansen 2006). It is my contention that the recipes we actually use when we cook, we more often than not find on the Internet rather than in cookbooks. The number of web sites for recipes and advice of wine selection is increasing, in Norway as in other countries. The web sites may be constructed by the publishers, the food producers or the cooks. We can even get the recipe and the shopping list sent to our cell phone, ready for use when we are shopping. This hypothesis will be tested in the project by interviewing readers.

Else Sauge Torpe is academic librarian at the University of Stavanger University library and a Phd Student in Literacy, University of Stavanger. She has been a member since 2009 of the Norwegian Museum of Cookbooks, Stavanger.

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Consuming the Human: Disease and Anthropophagia in *Land of the Dead* and *The Road*

As a deeply-ingrained taboo, anthropophagia has traditionally been a marker of barbarism and alterity, frequently associated in popular imagination with exoticized cultural practices and, subaltern social or ethnic groups (for instance, Jews and a broad variety of religious sects were at various points in time accused of consuming blood, or engaging in other forms of anthropophagia) or situations where civilization collapses (military sieges, famine etc). This paper will look at the ways in which two films anchored in the “zombie movie” formula (*Land of the Dead* and *The Road*) integrate the trope of anthropophagia within a broader discourse of biological and ecological catastrophe. I argue that anthropophagia is inextricable from the cultural, political and ecological metaphor of disease (where the biological body serves as a metaphor for the social and political body). I will also look at the biopolitical/necropolitical implications of transforming the human body itself into an object of consumption (thus reversing the anthropocentric notion that the human body is “sacred”), and the less than veiled references the films make to contemporary fears of the disintegration of “organic”

human civilization (due to environmental depletion or catastrophe, biological hazards, or unregulated movement of people). In addition, I will also tackle the (sometimes highly troubling) visual aesthetics of how the act of anthropophagia is represented within the framework of disease (a viral disease in the case of *Land of the Dead*, and a more metaphorical form of contagion in *The Road*).

After beginning a PhD at the University of Iowa, Florian Vlad moved to the International Graduate Centre for the Study of Culture at the University of Giessen to continue a PhD in American Studies. His publications include *Fictional Americas at War: Four Narratives that Made a Difference* (Constanta: Ovidius University Press, 2006), and he has contributed translations to the bilingual edition of contemporary American poet John Quinn's volume *That Kind of Bear/ Genul Acela de Urs* (Constanta: Ex Ponto, 2006).

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Hitting the Glass Ceiling: *The Queens of Govan* (2000) as a Feminist Perspective on the Functions of Food in Contemporary British Asian Fiction.

When in 2001 former Foreign Secretary Robin Cook declared the Indian Chicken Tikka Massala a true British national dish he initially intended to celebrate British multiculturalism. Indirectly he also commented on the British ritual of frequenting kebab houses after the pubs closing time to get a “spicy concoction to satisfy the appetite of inebriated individuals” (Mannur 2009: 4), which is the function of food in Suhayl Saadi's short story “The Queens of Govan” (2000). Set in present-day Glasgow, “The Queens of Govan” illustrates the situation of two British Asian women, one of whom owns a kebab house. While keeping a shop and working outside the house maybe regarded as a liberation of British Asian women by commodifying the traditionally female activity of preparing food, serving drunk customers is simultaneously represented as dehumanizing and not at all fulfilling (cf. bell hooks 1984). Only when first-person narrator Ruby kills her alcoholic father with the kebab spit the cooking utensils symbolically free her from her designated ethnical and gender roles. The double discrimination, which results from the intersections of gender, ethnicity and culture (cf. Mankekar 2005: 204), is on the one side presented as leading to a violent emancipation from traditional patriarchal suppression in which the only choice for young women is between an arranged marriage or a high-profiled career in e.g. medicine. On the other side, even the successful performance of the character of Qaisara can be read as hitting a glass ceiling that prevents any further progress for independent British Asian women. This paper will therefore concentrate on the literary representation of (1) the emancipatory potential of the commodification of Asian food and cooking and (2) on the invisible glass ceiling that prevents British Asian women to leave behind gender-based discrimination.

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Back to the Roots? Vegetarian Cookbooks as Countercuisine

Vegetarian cookbooks make up a large part of all cookbooks printed in Denmark in the 20th century, almost all of them put out before World War II. Every 8th cookbook published before 1939 provided only recipes for a strictly raw food or meatless diet. In the proposed paper I examine the depiction of dystopian and utopian communities in this first wave of Danish vegetarian cookbooks. My analysis embraces recipes as well as paratext (introduction, frontispiece, pictures, etc.) In Danish food historical research, cookbooks have mainly been employed to exemplify conclusions drawn from other material. Used in this way, cookbooks underline and confirm a given food culture, but rarely add anything new to the studies. However, the vegetarian cookbook tended to contest cotemporary (food) culture, offering its readers what can retrospectively be called a countercuisine. The books entailed a nostalgic desire for a traditional, natural way of eating and preparing foodstuffs, usually portrayed either as a return to peasant society or to a hunter-gatherer past. But often, too, these books envisioned raw and vegetarian food as an ultramodern, cultivated diet, unintentionally refuting Levi Strauss' notion of cooked food as an expression of civilization. My paper investigates how the Danish vegetarian movement coherently embraced this multitude of pasts and futures.

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Open-Source Food and Cosmopolitics

Food flows and food authenticity are ideal objects for studying the contemporary discussions on agency and the use of design methodologies in science and technology studies as well as for policy issues regarding public engagement.

Pioneering science and technology studies theorist Bruno Latour has indicated the place of information technology in connecting science and technology studies' radical views of agency to a politics centered on objects, or a "cosmopolitics" (Latour '04 a). His material semiotic approach is well suited to reflect the interrelationships and dependencies in food flows, and his thought maps well onto an object-oriented approach towards interaction design which has emerged in recent years with the emergence of ubiquitous computing technology (Sterling '05, Tuters & Varnelis '05, van Allen Et al. '07). There is a paradox exists between the practices of science and technology studies and design, where the former provides a framework to study non-human agency, while the latter is increasingly called upon to produce interventions at this scale while tending to frame agency strictly in term of "human factors". I consider how the implementation of Latour's theory might currently be being explored in design practices (Christien Meindertsma, Arlene Birt) as well by open source web projects (SourceMap.org, Fairtracing.org). Beyond describing the problem in an academic text, the ultimate objective my own research is informed by my own interests as a foodie and my job in interaction designer. My objective is to consider Latour's critique in terms of the creation of a food experience that connects the eater to a backstory and engages urban people with idea that as Wendell Barry famously stated "eating is an agricultural act". Currently, Farmville is the most popular app on Facebook. An urban farming movement has surged lately connect this idea with actual farming with digital interfaces and actuation (Refarmthecity.org).

Marc Tuters has a background in interactive installation design, having presented his work for a decade at new media festivals, and has an MFA in Interactive Media from USC. This practice-based research thus seeks to design experiences, combining multisensory digital experience design with food preparation. The work will thus integrate sensors and actuators into small scale food production (so-called "refarming") and design an "end-eater" experience which visualizes the provenance of the very food you are eating. This multi-year research is in its first year, currently working with Richard Rogers's Digital Methods Initiative at the University of Amsterdam as well as an interaction designer at Champagne Valentine.