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Today, as the culinary has finally found its place in theoretical and museological endeavors, certain works promise to become the foundation of a new, pluridisciplinary field that includes gastronomy. Among them is Antidiets of the Avant-Garde. It may

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be said that this book illuminates the culinary unconscious of our modernity.

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Discussing an aspect of the European avant-garde that has often been neglected-its relationship to the embodied experience of food, its sensation, and its consumption-Cecilia Novero exposes the surprisingly key roles that food plays in the theoretical foundations

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and material aesthetics of a broad stratum of works ranging from the Italian Futurist Cookbook to the magazine Dada, Walter Benjamin ...

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Antidiets of the Avant-Garde: From Futurist Cooking to Eat Art [Cecilia Novero]. Discussing an aspect of the European avant-garde that has often been neglected—its relationship to the embodied experience of food, its sensation, and its consumption—Ce

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It seems the perfect moment, then, for Cecilia Novero's new book, Antidiets of the Avant-garde: From Futurist Cooking to Eat Art, due out in January. Novero, a professor in the Department of Languages

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and Cultures at the University of Otago in New Zealand, has written extensively on the cultural history of food, German and European film, Dada, Viennese Actionism, and most recently contemporary “animal art.”

~~Antidiets of the Avant-Garde | Art21 Magazine~~

Antidiets of the Avant-Garde: From Futurist Cooking to Eat Art. University of Minnesota Press, 2010. ... an act of quotation from avant-garde techniques of montage and collage. In this case, incorporation/quotation aims at consuming conventional language, that is, an instrumentalized and naturalized (mythi- ...

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Discussing an aspect of the European avant-garde that has often



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Antidiets is certainly successful in capturing both the avant-garde's interdisciplinarity and its multimediality. And scholars of the avant-garde will discover in Antidiets a unique history not yet told in any national or international context.

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Antidiets of the avant-garde by Cecilia Novero, 2010, University of Minnesota Press edition, in English

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'You are what you eat' is an adage taken seriously as this book uncovers connections between the alimentary and ontological.

A pea soda. An apple balloon. A cotton candy picnic. A magical mole. These are just a handful of examples of mimetic cuisine, a

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diverse set of culinary practices in which chefs and artists treat food as a means of representation. As theatricalised fine dining and the use of food in theatrical situations both grow in popularity, *Alimentary Performances* traces the origins and implications of food as a mimetic medium, used to imitate, represent, and assume a role in both theatrical and broader performance situations. Kristin Hunt's rich and wide-ranging account of food's growing representational stakes asks: What culinary approaches to mimesis can tell us about enduring philosophical debates around knowledge and authenticity How the dramaturgy of food within theatres connects with the developing role of theatrical cuisine in restaurant settings Ways in which these turns toward culinary mimeticism engender new histories, advance new epistemologies, and enable new modes of multisensory spectatorship and participation. This is

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an essential study for anyone interested in the intersections between food, theatre, and performance, from fine dining to fan culture and celebrity chefs to the drama of the cookbook.

The Taste of Art offers a sample of scholarly essays that examine the role of food in Western contemporary art practices. The contributors are scholars from a range of disciplines, including art history, philosophy, film studies, and history. As a whole, the volume illustrates how artists engage with food as matter and process in order to explore alternative aesthetic strategies and indicate countercultural shifts in society. The collection opens by exploring the theoretical intersections of art and food, food art's historical root in Futurism, and the ways in which food carries gendered meaning in popular film. Subsequent sections analyze the

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ways in which artists challenge mainstream ideas through food in a variety of scenarios. Beginning from a focus on the body and subjectivity, the authors zoom out to look at the domestic sphere, and finally the public sphere. Here are essays that study a range of artists including, among others, Filippo Tommaso Marinetti, Daniel Spoerri, Dieter Roth, Joseph Beuys, Al Ruppertsberg, Alison Knowles, Martha Rosler, Robin Weltsch, Vicki Hodgetts, Paul McCarthy, Luciano Fabro, Carrie Mae Weems, Peter Fischli and David Weiss, Janine Antoni, Elżbieta Jabłońska, Liza Lou, Tom Marioni, Rirkrit Tiravanija, Michael Rakowitz, and Natalie Jeremijenko.

The term “artistic animator” is inspired by the definition “Kunstanimator” given to Spoerri by his longstanding friend Karl

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Gerstner during an interview with Katerina Vatsella in 1995.

Wherever he went, Spoerri was capable of inspiring others to make art, and at the same time he absorbed, interiorized and transformed ideas from others. His fluctuating memberships during late Modernism (Zero, Nouveau Réalisme, Fluxus, Mail Art) explain why some areas of this work have not yet received their due attention and their connection to the whole picture has often eluded scholarly inquiry. Beyond his tableaux-pièges, which gave him immediate notoriety through an early purchase by the MoMA, Spoerri discovered a new way to approach the multiples in sculpture (Edition MAT), he transformed his trap pictures into an experimental narrative form (Topographie Anécdotée du Hasard), he initiated the Eat Art movement, he tested an innovative curatorial approach (the Musée Sentimental and the Giardino). Despite



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constant interruptions due to his semi-nomadic lifestyle, this oeuvre presents an extraordinary coherence, where none of these ventures can be properly understood without considering all the others. This is the first monograph entirely devoted to Daniel Spoerri in the United States to date. With an introduction by Barbara Räderscheidt.

From the proto-cinematic sequencing of animal motion in the nineteenth century to the ubiquity of animal videos online, the histories of animal life and the moving image are enigmatically interlocked. *Animal Life and the Moving Image* is the first collection of essays to offer a sustained focus on the relations between screen cultures and non-human animals. The volume brings together some of the most important and influential writers

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working on the non-human animal's significance for cultures and theories of the moving image. It offers innovative analyses of the representation of animals across a wide range of documentary, fiction, mainstream and avant-garde practices, from early cinema to contemporary user-generated media. Individual chapters consider King Kong, The Birds, The Misfits, The Cove, Grizzly Man and Microcosmos, the work of Sergei Eisenstein, Robert Bresson, Malcolm Le Grice, Peter Greenaway, Carolee Schneemann and Isabella Rossellini, and YouTube stars Christian the lion and Maru the cat.

The Handbook of International Futurism is the first reference work ever to presents in a comparative fashion all media and countries in which the movement, initiated by F.T. Marinetti in 1909, exercised

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a particularly noteworthy influence. The handbook offers a synthesis of the state of scholarship regarding the international radiation of Futurism and its influence in some fifteen artistic disciplines and thirty-eight countries. While acknowledging the great achievements of the movement in the visual and literary arts of Italy and Russia, it treats Futurism as an international, multidisciplinary phenomenon that left a lasting mark on the manifold artistic manifestations of the early twentieth-century avant-garde. Hundreds of artists, who in some phase in their career absorbed Futurist ideas and stylistic devices, are presented in the context of their national traditions, their international connections and the media in which they were predominantly active. The handbook acts as a kind of multi-disciplinary, geographical encyclopaedia of Futurism and gives scholars with varying levels of

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experience a detailed overview of all countries and disciplines in which the movement had a major impact.

Art and Food is a collection of essays exploring a range of research topics relating to the representation of food in art and art in food, from iconography and allegory, through class and commensality, to kitchen architecture and haute cuisine.

Critical facsimile edition making crucial modernist texts available for the first time since 1931 Restores a rare but highly influential modernist anthology to print in a new critical facsimile edition Provides extensive scholarly commentary, analyses, and newly discovered biographical information, setting the anthology in its broader cultural context Offers the first collection of avant-garde

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writing designed to be read on a 'reading machine' invented by the American expatriate poet Bob Brown. Includes both Craig Saper's new Introduction and a separate chapter on the Contributors and their readings. Saper is the leading scholar of Bob Brown's work as well as an important scholar of experimental writing, media, publishing, and art. This new edition of Bob Brown's groundbreaking collection of modernist writing experiments has been out of print since 1931, when Brown's Roving Eye Press originally published it. Only a few copies exist in archives today. The contributors include major modernist writers such as Gertrude Stein, William Carlos Williams, F. T. Marinetti, Eugne Jolas and Ezra Pound, key social realists like Kay Boyle and James T. Farrell and daring queer novelists and artists including Charles Henri Ford and Sidney Hunt. Providing extensive scholarly commentary, analyses and newly

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discovered biographical information, this book sets the anthology in its broader cultural context. This is an essential resource for those interested in print and book history, the politics and culture of the expatriate avant-garde and the reading machine's impact on reading, writing and literacy.

This Companion provides an engaging and expansive overview of gustation, gastronomy, agriculture and alimentary activism in literature from the medieval period to the present day, as well as an illuminating introduction to cookbooks as literature. Bringing together sixteen original essays by leading scholars, the collection rethinks literary food from a variety of critical angles, including gender and sexuality, critical race studies, postcolonial studies, eco-criticism and children's literature. Topics covered include mealtime

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decorum in Chaucer, Milton's culinary metaphors, early American taste, Romantic gastronomy, Victorian eating, African-American women's culinary writing, modernist food experiments, Julia Child and cold war cooking, industrialized food in children's literature, agricultural horror and farmworker activism, queer cookbooks, hunger as protest and postcolonial legacy, and 'dude food' in contemporary food blogs. Featuring a chronology of key publication and historical dates and a comprehensive bibliography of further reading, this Companion is an indispensable guide to an exciting field for students and instructors.

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