**Performing Gastronomy: An Ecosophic Engagement
with the Liveliness of Food**

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ABSTRACT

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This dissertation is a contemporary reinterpretation of *gastronomy,* weaving together performance, systems theory, and material practice with the historic sense of the term, 'the communication of food knowledge'. It proposes a transdisciplinary approach to food scholarship that figures food as *lively, complex,* and *intersubjective,* and which responds to the performative, self-transforming nature of food systems. The move towards performativity is motivated by Felix Guattari's concept of *ecosophy,* a call for ecological-philosophical consciousness about the choices and actions we make in the world. Acts of thinking and doing with food have ethical and political implications; a performative approach addresses these complex articulations, while attending to questions of power, privilege, and authority. Experimental and exploratory research is described, which focuses on a number of *food milieus*, an expression that denotes hybrid spaces in which humans and food interact. As a whole, the work is aimed at answering the question *What if?* concerning the ways that we come to understand food milieus more broadly, in order to respond to the issues and potentials that food systems present. Through case-based interventions within three food milieus, a context and rationale for performative gastronomy is constructed. The first case treats the urban foodscape of boulevard St-Laurent (Montreal, Québec), a commercial area in the centre of the city that is characterized by both change and stability. The second involves the sensory art installation, *Displace* (Montreal; The Hague), in which *taste* and *cooking* are examined as occasions through which matter performs. A third case addresses the University of Gastronomic Sciences (Pollenzo, Italy), and involves an examination of pedagogy and reflection as a mode of research. The written dissertation acts in concert with an October 2014 'performative meal event', which revisits key questions about the milieu of gastronomy. Together this work critically engages with discourse and practice in food studies, ecology, performance, autoethnography, and design, building towards long-term implications for ecosophic, food-related scholarship and praxis.

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For my students, who are everywhere in this.

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Illustrations

Unless otherwise cited, all photographs and illustrations are my own.

Foreword

Some time ago, my father told me: "Don't bother getting another degree, just do what you want to do." Largely having gone through my rebellious phase, I listened, agreed, and then followed the second half of his advice. Exploring food through a doctoral project was what I wanted to do, and while getting a degree is one part of that, it is neither the goal in itself nor a means to an end. The process of being in this project—and witnessing what happens—has been the objective. I want to occupy a relatively unoccupied foodish space, and do it in a way that may eventually provide value to others—future doctoral students, a number of different food-related communities, and perhaps later, a larger set of people, both academic and not. As much as being a report on the work I have done, this dissertation is also a narrative about the process of occupation, as well as a phase in that same process. It is about gastronomy and food milieus, and it is about me and what happened along the way.

One thing that has been happening is that various people are reacting to and interpreting what I am doing. A summer ago, a friend who works in food introduced me to an acquaintance by saying, "Oh, David doesn't *make* food, he *talks* about food." When my partner tells his friends about what I do, he says that it has nothing to do with cooking, but that it's about *la théorie des cocktails et de l'identité…c'est complètement flyé*. In a recent collaboration dealing with domination, digital art, and bacteria, a food-and-performance colleague told me that she wasn't going to taste any more of my "weird stuff."

Hearing these comments, I think about people's perceptions and beliefs, their ways of understanding and describing things, and the stories that go untold. I think about how I helped to make lunches with my babysitter at age two; how I developed an experimental pound cake recipe at seven; how I was named a "food prodigy" by a couple of Montreal media outlets at twelve. I recall eating international condiment supper with university roommates in the summer of 1987 after a day in a solid-state physics lab where I built a scanning tunneling microscope. I dredge up the weirdness of catering suburban dinner parties by métro in 1989, the provocations of founding a guerrilla cooking club in 1992, and the limitations of consulting for industrial food companies on "teen-targeted blended juice products" or "morning daypart snack foods" in 2002.

As a naïve fermenter of Californian nebbiolo grapes in St-Léonard, Québec and an apologetic maker of a bread starter redolent of pig shit in Colorno, Italy, I consider the micro-

biomes I have hosted and propagated, and the muscles and joints that are now inscribed with crushing and kneading. Most recently, coaching master students through theses about representations of food culture, I project how conversations in a classroom in Piemonte might influence the Food Network's fall 2018 daytime lineup. Woven throughout these thoughts are the residues of studying chemical physics and visual arts, food culture and communications, design and social theory; so too are years of work in marketing and book publishing, new product development and film finance, teaching and writing.

I raise all this not in self-adulation, but to express that the histories I have had, and the trajectory of which this PhD is also a part, have afforded me with a privileged perspective on food that is characterized by breadth. It folds together theory and cooking, migrations and reflection, science and storytelling, recipes and identity. In any moment, food for me is always already manifold: a thing becoming, not pre-given, but suggestive of multiple, concomitant, potential realities. This is a perspective I want to share more broadly. It has been important and useful to me, and, while I think it could be important and useful for others, it is an approach that is not generally standard. If this is because food is both personal and complex, then the personal and complex will also be the engine for my argument.

My aim is to show the many ways that food exists in time and in space, the scales and frameworks of research and reporting, and the unity in processes of making and thinking. This objective has guided my project, and it is into that context that you, the reader, now step. In trying to depict food's enfolding multiplicities, I have struggled with the relatively static communication forms of text and image—as perhaps will you, through these pages. Indeed, as many have said before me, the act of perceiving—of reading, of eating, of listening, of touching—is an integral part of making (and not making) sense. So whatever divergences or misapprehensions arise for you, please consider them with equanimity and equity, as a part of your reading experience and not an interference to it. In those gaps or breaches, ellipses or leaps, I invite you to interpret and assume, and perhaps eventually understand some bits and pieces of a process that has not been, or cannot be, simply told.

Periodically in the text I use certain devices as an attempt to deal with the tension between writing a relatively standard dissertation and reimagining food and food study as constructs. Single quotation marks are intended to set off terms in such a way as to express irony or a contrary sense. Words connoting ambiguity (*might, perhaps, could)* should be understood as communicating the potential for multiple realities, rather than expressing

uncertainty about the position I have taken.

Invented words, such as *foodish* and *ongoingly* sit next to more conventional language such as *embodied knowledge* and *situated practice,* although all should be read without absolute definition or authority*.* The word *food,* too, is used variably—both to describe smallish edible things as well as the most extensive planetary networks of production and consumption. Finally, a range of assumptions are made about readers' knowledge of food issues and other themes: In the interest of keeping the main body of the text to less than 500 pages, some general references are unexplained, while I have made extensive use of endnotes.

In all projects that span a longish timeline, things change. Ideas emerge, practices develop, objectives evolve. This work sits well within that mode, especially given my process-oriented influences of ecology, design, and performance theory, as well as my own interest in making and occupying spaces that are mutable. Nonetheless, as a written document, this dissertation tends to linearize the cyclic nature of the project. It starts with a foreword and an introduction, moves through a chapter that presents some theory and methods, discusses three relatively chronological research cases, and comes to, if not a conclusion, an end point. Various appendices follow, underscoring the endness of my last sentence. Without belabouring the point, I want to acknowledge that friction, and remind you that this document was produced over many months, during which *things changed*. The processes of reporting—writing, talking, inscribing, performing—changed what I studied, did, and learned. And thus what appears in the following chapters is a co-production of doing and thinking and reflecting, despite the appearance of order given by the delimiting framework of a chapter-by-chapter structure.

All this to say that an echo of my father's advice—and my response to it—should perhaps sound in your head as you read this document. See what happens as you are in it. See what, if anything, changes.

Introduction: Some Occupations of Food

"Why should we be fated to / Do nothing but brood / On food, / Magical food, / Wonderful food, / Marvellous food, / Fabulous food, / Beautiful food, / Glorious food."   —Lionel Bart (1960)

"The revolution is not a dinner party."   —Mao Tse Tung (1927, 28)

I am standing in the middle of the Jacob Javits Convention Center in New York, site of "Celebrating Fresh," the 2014 New York Produce Show and Conference. Around me swirl food industry professionals, media representatives, and academics. Fruit distribution deals are being struck, hashtags are being tweeted out, and cooking demos are being filmed. Behind the glass panels of a nearby display case, a series of food "solutions" are presented to me—new kinds of vegetable packaging, streamlined consumer communications, in-store sales promotion concepts, and multiple convenience-based food products. I have just left a conference room, where I gave a talk about produce, art, and materiality, sandwiched by a Cornell professor's PowerPoint about *consumer uptake of baby food with "GMO-free" labeling* and an interim report from the UK about *using mobile technologies to provide consumers with increased buying power.* On a table next to me sit piles of copies of *Produce Business* magazine, whose editor-in-chief is the lead organizer of this event. The odours of onions, strawberries, tomatoes, and oranges rise from the trade-show kiosks and blend into a not-unpleasant miasma of quasi-freshness, while my colleagues race around picking up foam stress balls shaped like pineapples and avocados. In this space, food has been framed as a problem that requires solutions, as a substance that is separable from significance, and as a global commodity that drives trillions in sales, demanding and financing the attention of legions of advertisers, truckers, researchers, writers, nutritionists, conference organizers, and, it turns out, me.

Food performs. Neither shelf-stable nor cultural commodity, neither fuel nor meme, it cannot be characterized simply, either as 'object' of study or 'carrier' of meaning. Food is not just the makings of dinner or artworks, the tissue of plants or animals, an abstracted human right or a source of identity. At the same time, however, it is *all* these things, and more. Food is lively, complex, and intersubjective, and our understanding of it is produced and continuously transformed as these qualities manifest themselves together. Food is a production in time and space, of meaning and matter and movement, interpreted through the active roles of sensing and perception—in short, it is a multi-channel ecology in performance. Such a dynamic demands an approach to both knowing and showing it that is equally performative in nature.

Over our histories, food has been difficult to reliably produce, essential to economy and culture, denigrated as ignoble and lauded as magic, complicated to transform and transport, and both risky and delightful to eat (Belasco 2008; Bell & Valentine 1997; Clapp 2012; Counihan & Van Esterik 2008; Curtin & Heldke 1992; Douglas 1972). A primary response to these issues has been to construct *framing systems* around food—my term for such conceptual and physical ordering structures as language, technologies, and the processes by which we use

them. The notion is adapted from Goffman's (1986) analysis of *frames,* the "organizational premises" through which individuals understand their experiences and, in turn, which they contribute to making.[1] Framing systems help deal with food's complexity by stabilizing, parsing, drawing attention to, and often ignoring certain of its qualities (Brillat-Savarin 1949 [1825]; Fischler 1993; Lang & Heasman 2004; Tansey & Rajotte 2007).

Examples of framings include farms and corrals, warehouses and markets, texts and rituals, symbols and cuisine, regulatory policies and systems of exchange. All of these both mitigate food's challenges and make it possible build on its benefits. Similarly, academic frameworks such as literature and theory, methods and research tools, and writing and speaking do the same within food scholarship. Nonetheless, each of these structures also excludes some part of what makes food so important to us, often ignoring or decoupling the articulations among discourse and materiality, time and symbolism, emotion and movement, and space and sensation. Food is inherently messy and unpredictable, and its complex nature is not readily delimited or disentangled. Moreover, framing systems can create as many problems as they are designed to resolve: they de-ecologize food's complexity, producing both externalizations and confinements.

Around the world, issues such as land-grabbing, genetic modification, loss of indigenous culture, malnourishment, hyper-commercialization, water abuses, and climate change grab headlines and researcher attention, coming to be named as 'food crises' to be solved. While such issues clearly present terrible problems for billions of people, compartmentalizing them as distinct crises may only worsen their effects. Alternately, by viewing them as a series of effects produced by the de-ecologizing of food, a different kind of response might emerge, one that invites the conjunction of multiple framing systems, gains from their respective advantages, and eases the frictions among them.

This project is an effort to engage with these conundrums by acknowledging and engaging with the performativity of food ecologies, at a variety of scales. If the ordering of 'reality' produced by different framing systems is both problematic and productive, then a performative approach embraces this tension. The concept of performativity allows for a distribution of agency across multiple actors, enabling multiple material-semiotic realities to co-exist even when they are in apparent contradiction.[2] It is a compound lens for food, one that combines heritages from linguistics and literature (Austin 1978; Miller 2007; Searle 1989), anthropology and sociology (Callon 1986; Conquergood 1989; Denzin 2001, 2003; Ingold 2011;

Latour 2005), political theory (Derrida 1977; Bennett 2009; Butler 1988, 1993), science and technology studies (Barad 2007; Pickering 1993), and performance and theatre studies (Carlson 2004; Fischer-Lichte 2008; Schechner 1985, 2003; Szerszynski et al. 2003; Turner 1982), among others.

As attention to food increases across numerous spheres of practice, a more fluid, performativity-based perspective is necessary.[3] For the realms of academia (e.g., food studies, nutrition, policy, psychology, biological sciences), commerce (e.g., agribusiness, marketing, food service, media, tourism), and sociocultural practices (e.g. art, activism, cooking, eating), this means constructing and applying less bounded, more hybridized framing systems for thinking and doing with food.

This dissertation proposes one such system, an approach to food scholarship that I label *gastronomy*. While this term is already laden with two centuries of history, I remobilize it here to describe a mode of participative, ecological engagement with food, one that acknowledges food's performativity. Although certain forms of food study already take an ecologic framing, gastronomy also interleaves issues of transformation and futurity in research, the agencies of research practices, and modes of making representations that do not simplify food's complexity down to words on a page. Gastronomy engages with the performances of what I have termed *food milieus*—that is, socio-physical contexts in which food is a key component. A food milieu may be a localized environment or a more abstract space, and, like food, is characterized by multiplicity, performing its own ongoing realities.

Following certain disciplinary turns in fields such as anthropology, ecology, and design, I take the food milieu as a *non-object* focus of study (Gunderson & Holling 2001; Latour 2008; Lukić & Katz 2011), a conception that allows for participative investigation of food at multiple ecological scales. In reporting on a number of different milieus in this work, I thus aim to challenge existing epistemologies of food (the framing systems of making food knowledge) so that the ontologies of food (its so-called realities) can be destabilized and reimagined as simultaneously multiple. This project is both a critique of and contribution to scholarly conventions in food—intended to diffuse expertise and authority across multiple bodies, to allow more spaces for more food truths to coexist and interrelate, and to encourage greater individual creativity, engagement, and empowerment.

My merging of gastronomy with performativity is prompted by Félix Guattari's (2000) construction of *ecosophy.* This "ethico-political articulation" of ecological registers (19)

maintains that a reweaving of the environment, social relations, and human subjectivity is imperative. To rebalance the performativity of ecologies is the objective of ecosophy; acknowledging and engaging with the interdependencies of ecological actors is a major step toward that goal. Guattari names this direction *heterogenesis,* or the "processes of continuous resingularization" (45) that enact systemic change over time. In other words, it means paying attention to how actors transform themselves, each other, and their ecologies, as well as the ways in which such transformation is collectively produced. It also requires that we reflect on the ways in which ecologies perform and remediate the ways in which we perform within them. Heterogenesis is not a revolution, but a series of ongoing cycles of iterative change.

I conceive of gastronomy as food practices in heterogenesis. In its historic sense (etymologically, *the rules of the stomach*), gastronomy related to communicating "the intelligent knowledge of whatever concerns man's nourishment" (Brillat-Savarin 1949, 51). Early gastronomers were authoritative figures in the construction of discursive frameworks about how food *is* or *should be*. In the ecosophic sense, however, gastronomy imagines the ways that food *might* be, while distributing authorship to all those who engage with it. Gastronomy seeks to deal with the *what if?* possibilities that emerge from food's lively, complex, and intersubjective qualities. Gastronomy is therefore both a tool to understand food milieus as performative as well as a site of study, a performative milieu in and of itself.

In this project, I deploy gastronomy within a scholarly context, yet it may be equally useful in non-academic work. In other words, many of the questions I pose here are also implicated in all of our "mentally manual" (Heldke 1992) food practices. While Guattari warns "not to homogenize various levels of practice or to make connections between them under some transcendental supervision" (2000, 34), I view gastronomy not as a unifying structure, but as an approach to thinking-doing with food that varies according to context.

Inoculating gastronomy with ecosophy reinforces that food be considered through heterogeneity rather than specialization, and that multiple disciplines and practices be articulated together: philosophy and business, farming and religion, politics and cooking, literature and science. Historically, many of these activities *were* understood as interwoven (Hayden 2009; Tannahill 1988), yet their connectivity is often elided in our day-to-day foodways. Their interdependencies are nevertheless always already present, producing the food world around us in multiple ways.

My own histories with food have demonstrated that a transversal, generalist approach

can allow multiple realities to co-exist beneficially, and this project is about formalizing and sharing that experience. It is about drawing attention to the performative nature of food and food milieus, to the ways in which food is simultaneously mundane and exceptional, and to opportunities for perceiving and accommodating those seeming contradictions. It is a project aimed less at finding specific answers within food milieus, and more at continued discovery and exploration of questions. Certain questions have served as the starting point for this approach and for developing it in three cases. Others then followed, some of which were more granular and some of which were more meta. As they arose, they showed how a milieu of food scholarship can come to perform its own material-discursive frameworks, in both useful and challenging ways.

Why Gastronomy?

Many different ways of studying food already exist, from the emerging domain of food studies (Anderson et al. 2015; Belasco 2008; Miller & Deutsch 2009) to the more specialized disciplines of nutrition, agronomy, and biochemistry. Numerous social sciences also take food as a subject, as well as some branches of psychology, medicine, and kinesiology. In the arts and humanities, food is often addressed as symbolic value, while fields such as communications, management, and marketing focus on the ways in which food is mediated, represented, and commercialized.

Few of these fields engage with food in a performative and ecosophic way, for example, underprivileging multiplicity and constructing singular portraits that centralize authority within disciplinary framing systems. In one definition, food studies is described "not [as] the study of food itself but rather the study of the relationships between food and the human experience" (Miller & Deutsch 2009, 3). The authors proceed to hand off responsibility for studying food 'itself' to scientists, nutritionists, and cooks. What seems implicit here is the premise that we understand our relationships with food as independent of food's material and affective qualities, and that those relationships might somehow be studied within a framework that excludes the ecological dynamics implicit in food, in its making, eating, and transformations. I would say instead that the "study of food itself" is inherent to, and a crucial part of, "food and the human experience," such that to investigate these relationships necessitates attending to the ongoing processes of interaction, intersubjectivity, and

impermanence of food. If food is to be a focus of scholarly attention, then I believe these issues must be accommodated and embraced.

When food is examined within singular or firmly delimited framings, its nature as a complex assemblage is disregarded, undoing the very attributes that make food a compelling subject of study. It comes to be depicted in limited terms, as a symbol of human condition, rather than an actor that participates in the production of that condition. It is reduced to numerical notions such as *biomass* and *commodity price*, stripped of its history in soil, underwater, and on the land. Or it is portrayed as a mass of nutrients and chemical compounds, with predictions made on their causalities in human physiology. Even in the immediacy of a cooking or tasting lesson, the 'right' way to chop, smell, or describe food is often defined by an 'expert', eliminating personal preference, sensing, and interpretation. This is what I term the *objectification* of food—the elision of its multiple natures—which denies temporal dynamism, decouples material agency from discursive meaning and processual interaction, and imagines that a physical and emotional distance can be created between the researcher and her subject.

A gastronomic approach counters objectification, and requires that we deal with food as what Bruno Latour has named a "quasi-object" (1993), a nature-culture hybrid that cannot be disentangled despite frequent efforts to do so within the practices of media, academia, and industry. Gastronomy acknowledges that research—or any engagement of thinking-doing with food—transforms the focus of study just as it transforms the researcher and the environments around her. While some fields, such as reflexive anthropology, design, sensory studies, science-and-technology studies, ecology, experience marketing, and performance studies incorporate elements of this type of process-based thinking, strengthening this approach for food scholarship is in order.[4] My contribution is to attend to and describe the inescapably material-semiotic and socio-technical ways that food is and comes to be. The "work of purification" (Latour 1993) that some framing systems espouse would tend to disentangle foodish elements from each other. Gastronomy aims to deal with them as a whole.

food is lively, complex, and intersubjective

These three terms compose my starting assumption about food, driving the need for an ecosophical interpretation of food and a performance-based approach to its study. Together, they express that food is an always-entangled assemblage of time, space, matter, meaning,

interactive processes, and the interrelationalities of perception, cognition, interpretation, emotion, and affect. They also critically muddle our habitual processes of observation and representation by recognizing that *food things change and change us* over the course of any scholarly intervention.

As a point of clarification, I use the words *matter, discourse,* and *process*—and variants thereon—throughout the text as a way to gently tease apart the holistic nature of food. (Despite the somewhat contradictory act of parsing food in this way, it will prove to be a useful device. Indeed, it is another conflicted framing system.) While matter and material are perhaps more straightforward, discourse should be understood here as the sum of all semiotic representations of meaning, including text, symbols, linguistic utterances, photographs, videos, and other images, as well as the cognitive packaging and interpretation of these devices. Process, then, includes the gestures and movements implicated in interaction between bodies and non-physical things, as well as the conceptual paths that might be imagined before they are enacted.

Food matter grows, matures, and decomposes. This biological activity, when it is still in the form of plant or animal tissue, demonstrates liveliness. After harvest or slaughter, food's resistances to stabilization show in its spirited symbiosis with water, microbes, heat, and light, even as we respond with ever-more-technological attempts to preserve it for commercial purposes. And through the ingestion of food and the beneficial and detrimental effects it produces within our bodies, it is evident that eaten food, whether 'shelf-stable' or 'fresh', is not simply dead matter, but active in ongoing processes of transformation.

Yet food is also lively in a semiotic sense. Like language and other expressions of meaning, our food is both a representation of our culture and a producer of it (Cramer et al. 2011; Hall et al. 2013). The repetition of food-related (and other) acts coalesces into cultures and produces future inheritances. Concomitantly, foodways emerge as distinct when culture is formalized through discourse—such as our naming of harvests and recipes, traditions and meals, industries and markets. Food meaning and culture evolve in co-production, and one is as lively as the other. Even as we mobilize language to express food's significance across our lives, foodish things vacillate and morph, reconfiguring into new arrangements for future framing.

That food is lively in multiple ways is predicated on interpreting its matter and discourse as complexly entangled with the processes in which it participates. Food in our day-to-day is made from plants and animals, their by-products, minerals, and water. Yet what we put in our bodies is also the symbolic meaning and semiotic representations of that food, produced and

reiterated over our histories. And that food is also made through various processes becomes evident when considering any human-food moment: without an interaction of some sort—picking, killing, chopping, fermenting, packaging, transporting, selling—food is not food. Even at the most seemingly mundane level of eater and eaten, *doing* is a prerequisite of food.

This mutable co-production of humans and food, as well as the environments that they occupy and compose, takes place in both a material-semiotic sense as well as through perception, reflection, and response. These processes construct what we perceive food to be, and our incorporation of food matter and meaning produces our sense of self, of identity, of humanness.[5] These intersubjectivities also imbricate our individual and collective histories, including our formal and informal educations, as well as our temporally dynamic emotional states—anticipations, needs and wants, sensorial expressions. While such intersubjectivity can play havoc with certain conventions of academic rigour and researcher distanciation, it is critically important to gastronomy because of its centrality to food.

food is a milieu

The rich entanglements of food and humans also generate the provocation for conceiving of food as a milieu. Neither entirely concrete nor abstract, purely material nor semiotic, absolutely delimited nor amorphous, food milieus are the situations, the settings, the spaces in which food is perceived as relevant. Food milieus are thus interpretive, variable in their 'realness' to each observer. Given the number of disciplines that treat food, milieus might be categorized as "boundary objects"[6] (Star & Griesemer 1989), structures that are in fact *not* bounded, but which present multiple borders and potential interfaces to the communities that engage with them. Such things are necessarily heterogeneous and without a singular definition or state, coming into being through relational processes. Describing food milieus is thus always a process of partial constructions. We can compile iterative tracings of the interactions they comprise, but we cannot discover their 'true nature' or reduce them to singular representations.

The choice of the word *milieu* is informed by a heritage of discourse[7] that includes Latour's (1996) interpretation of *network*, Deleuze and Guattari's (2004) notion of the *assemblage*, Bennett's (2009) *confederation,* a distributed collection of agencies, and Massey's (1999) positionality-dependent *constellation.* Each term deals with the non–pre-given nature of heterogeneous systems and structures, and the temporally transformative nature of reality—a

perpetually non-stable *becoming* state.

Ultimately no single label serves perfectly, and so food milieu is something of a placeholder. In its blurring of the discursive divisions among matter, meaning, and process, it also extends to multiple scales, both spatially and temporally, and acknowledges different productions of reality. A food milieu thus might be as situated-*and*-networked as a can of maple syrup or a *cabane à sucre*,[8] as processed-*and*-phenomenological as a doughnut or a cookbook, or as abstract-*and*-political as terroir and québécois food culture.

In the case of this PhD project, the milieus are both relatively localized (the three cases discussed further on) and relatively diffuse (gastronomy). Ultimately, any food milieu retains a certain looseness and independence: it cannot be fully perceived or known by any of the actors that compose it, including the ones who describe it. Using *food milieu* is therefore a means to frame the unframable, a non-delimiting signifier, and a way to approach the understanding of a thing even as its foodish agencies evade being referenced.

the thinking-doing of gastronomy

If one of my objectives is to show an ontologic-epistemic relationality in food knowlege, then an important motivation for choosing gastronomy as an approach is that it brings together thinking with doing, knowing with making. Rather than separating one from the other, gastronomy privileges the co-emergence of 'head work' and 'hand work.' Thinking and doing can thus be reconceived as a unity, while *knowledge* becomes understood as a state of having practice in a given area, and thus being able to reiterate and renew that practice within fresh contexts and conditions.

A second major driver for engaging with gastronomy in this project is that I am already involved in it as a thing so named. My teaching, making, writing, and speaking about gastronomy initiated with a master's degree at the University of Gastronomic Sciences in Italy, and just as the school has transformed me (and me it), I have participated in the transformation of the field more broadly. Gastronomy is therefore already a performative system encompassing multiple actors. Formalizing and sharing such a subject-object experience requires developing a set of "tools and techniques for nondualistic thought" (Sedgwick 2003, 1),[9] one of the aims of this project.

My third reason for choosing gastronomy as a starting point is that it, like

performativity, embraces a history of meaning and usage, suggesting opportunities for reinterpretation and new mobilizations.[10] Such heterogeneity allows the complexities of food to remain messy and dynamic, while still offering ways to produce meaningful interpretations and raise further questions.

Gastronomy is thus a milieu of investigation, a non-object that has been performed and continues to perform. It is also a process of study—a set of modalities by which to perform *with* food in order to understand how food performs. It is an *epistemic thing*, a zone of inquiry that has "a characteristic, irreducible vagueness...[embodying] what one does not yet know" (Rheinberger 2010, 28), but which grows in clarity as it is enacted. Through those enactments, "the machineries of knowledge creation" (Knorr Cetina 1999, 3) are produced—research methods, textual forms, moments of dissemination, and others. Given these entanglements, there is a risk that gastronomy could itself become authoritative, undermining its multiplicity and openness. The stakes that I have now outlined should therefore be considered as *firmly planted in midair*,[11] rather than anchored in academic bedrock. As Rebecca Schneider has said of performance studies, when a field "keeps on the slip, remains diffuse, and resists congealing within delimited boundaries, the greater service it provides to our collective inquiries in the academy" (2006, 253). Gastronomy is therefore not a definitive or exclusionary framework of methods, but a transdisciplinary[12] space of thinking and doing, co-performed by food and humans, and open to ongoing heterogenesis.

Unpacking Ecosophy

Guattari's original sense of ecosophy triggers a cascade of considerations that challenge many norms of both academic and non-academic practices. His call is for "the three ecologies" (2000) of the environment, society, and the self to be understood as mutually influential; this establishes the world around us as an assemblage of distributed agencies that collectively produce realities. Action within one ecological register has ethical and political implications across the others. While this is relatively straightforward as a discursive construct, it demands some unraveling if it is to serve as a guiding principle in the context of gastronomy.

First, I understand ecosophy as a challenge to the hierarchies of power and subjugation that emerge between binaries: individuals and larger social entities, mind and body, self and

other, matter and discourse, theory and practice, and so on. Each of these can be understood as an ecological *actant*, that is, a thing that acts or to which action is attributed, but which is neither individually delimited nor necessarily physical (Latour 1996). If ecosophy dictates that such components be collectively articulated—whether in a society, a philosophy, or a research project—then each participates in the behaviour of the whole, and dualistic relationships dissolve. Importantly, this destabilizes the 'expertise' of social authorities on food—corporations, doctors, chefs, policy makers, grandmothers, researchers—allowing the 'ordinary' eater to become relationally involved with authority, rather than subjected to it as a prescriptive truth.[13]

Second, ecosophy suggests that all framing systems of food—theories, methods, tools, disciplines, contexts—are potentially relevant to gastronomy. Guattari's manifesto favors aesthetic and ethical paradigms over scientific ones (2000, 25), but I believe that an integration of all ecological paradigms is a more appropriate interpretation of ecosophy where food is concerned.[14] At this stage in the world's history, the techno-industrial and the media-commercial are inseparable from the cultural, agricultural, poetic, and political. As they cannot be extracted or denied, they must be accommodated as part of the articulated whole. Like food, gastronomy can and should be understood and enacted through multiple channels.

While valuable, this breadth is also an issue, leading to a third implication. If all possible fields are open to gastronomy, how does the gastronomer choose which practices to deploy in a given intervention, and when to deploy them? Which practices should be excluded? Is it a matter of the communities of individuals who will be exposed to, and thus affected by, the work? Is it arbitrarily determined by the gastronomer? Is it a choice that emerges in the process of doing, or previous to action being taken? These questions are part of the complex, real-time realities of dealing with food from an ecosophic and performative perspective, and are part of what this project aims to unpack. Gastronomy requires making situationally specific choices, being aware of the effects produced by those actions, and continually responding to that performance, including making manifest those choices and effects.

Research Practices as Performance

In accordance with this interpretation of ecosophy, doing gastronomy requires that research practices be understood as mutually generative. Neither theory nor methodology precedes or

prerequires the other, and both influence how the other transforms as a project is carried out. In this way, research is a performance of thinking and doing and showing—multiple agencies that combine to produce variable effects. Moreover, like other forms of performance, gastronomy involves sequences of practice that are both pre-scripted and improvised, merging with each other over time.

As one research practice is enacted, it might generate results that are in apparent contradiction with those from another piece of research, in which different theories or methods or modes of representation were deployed. Such results might be artefacts of these varying epistemologies, or indications of the multifaceted nature of food milieus, or differing interpretations by different audiences of the research. Rather than rejecting these discordant realities, gastronomic practice acknowledges them as equally valid. By allowing multiple ontologies to co-exist, they can start to coalesce into an assembled, albeit loosely ordered, portrait. Instead of too-quickly smoothing out the messiness, food remains complex. As John Law reminds us: "Simple clear descriptions don't work if what they are describing is not itself very coherent. The very attempt to be clear simply increases the mess" (2004, 2).

To enable both researcher and audiences to accept messiness, disorder, and the slow coalescence of a milieu's depiction, gastronomy follows a cyclical and iterative process. The making—and making public—of representations of research is also integrated into the cycles of work, rather than being isolated as an 'end point' of research. Expanding on the existing (yet evolving) construct of "research-creation,"[15] I term this cycle of enacted and iterative practices *research-creation-reporting*.

research-creation-reporting

Research-creation was largely conceived and developed in Québec in the early 2000s, before becoming federally funded by the Social Sciences and Humanities Research Council of Canada (Hexagram 2014; SSHRC 2010). It is grounded on bringing together social sciences– and humanities-based research with material engagements, including art-and-design practices (Salter 2012b). Research-creation-reporting (RCR), however, appends the perception, interpretation, and reflection of research[16] by its audiences, diffusing knowledge production across multiple bodies and over multiple times.

As a process of representing one milieu (i.e., a research subject, a lived experience) in

the context of another (i.e., a paper, a presentation, a design), RCR strongly parallels concepts of performance, including its potential to originate and alter meaning.[17] Like gastronomy, performance is coming to be understood in broad, complex terms that move beyond its theatrical or imitative sense to embrace a much wider range of practices: "To perform is do, to execute, to carry out.... [T]o perform is to behave.... [T]o perform is to show" (Kirshenblatt-Gimblett 1999, 1–2; original emphasis removed). Performance also parallels food itself, bringing together matter, meaning, and movement, taking place in both space and time, and producing transformational effects on the actors it encompasses. Importantly, these transformations may include individual humans or social groups (Schechner 1985, 2003; Turner 1982, 1988), the situation being observed and described (Austin 1978; Loxley 2007), and the ostensible audiences for what is presented or reported (Carlson 2004; Fischer-Lichte 2008). Similarly, like many interpretations of *ecology* (Emmel 1973; Folke 2006), the interactions that comprise a performance produce effects and residues, which in turn frame future performances.

In this final sense, performance is a "strategy" for acknowledging the power and performativity of research (Dolan 1996), requiring that the researcher's positionality be made manifest in the discussion of her acts (Dolan 1993). As such, performance can keep scholarship *on the slip* and allow for the "privileging of questions over the articulation of definitive answers" (Schneider 2006, 254).[18] Interpreting RCR through performance thus satisfies the needs for adaptation, multimodality, intersubjectivity, and mutability that gastronomy targets.

performance considerations

In putting performance into practice, a central question emerges: Why and when does it matter for food milieus?

First, and perhaps counterintuitively, the blurring of lines in performance can clarify food milieus in ways that more linear interpretations cannot. Performance allows us to reimagine actors as multiply real, each a material-discursive-processual assemblage, which then combine into more extensive assemblages—that is, milieus. Food milieus are thus meta-performances, both mundane and exceptional, imitative and authentic, symbolic and substantial. Just as the nth bit of butchery in *Sweeney Todd* is at once a singular theatrical experience and a humdrum iteration of a play, so is the peristaltic movement of food through

my gut both an ordinary and miraculous digestive happening.[19] In Dewey's words, performance "restore[s] continuity between the refined and intensified forms of experience...and the everyday events, doings, and sufferings that are universally recognized to constitute experience" (2005, 2).

Second, performance accommodates improvisation and unpredictable directions, as well as the agency of the perceiver.[20] This is an important counterpoint to the assumption that performance entails an already-assembled, predetermined 'script', waiting to be enacted and then witnessed—a problematic notion about pre-existing structures (Latour 2005; Law & Mol 1995). Here, notions such as *intra-action* ("the mutual constitution of entangled agencies" [Barad 2009, 33]) become useful. That is, presented with a *potentially* transcendent assemblage of performing things, a witness actualizes it *by participating with it*, transforming both the assemblage and her understanding of it. In Wacquant's words, we "read in the present state the possible future states with which the field is pregnant" (1992, 22); by perceiving this between state, we co-produce both ourselves and the milieu.[21]

Third, performance matters when it draws attention to *all those things that perform*— including elements that might otherwise go unnoticed. Performance can make perceivable the incremental or short-lived transformations of non-dominant actors, those that are not generally viewed as playing 'starring roles' in the milieu. This attention can enable a 'supporting' actor to be counted as meaningful in the performance, whether or not its presence is apparently strong or persistent. It can also allow non-individuated, non-human things to be understood as agential—the "actants" referred to above. Given that the destabilization of normative food structures is one objective of gastronomy, bearing witness to more of a milieu's diffuse agencies—beyond just the most evident actors—is a key benefit of performance.[22]

Some such actors may not normally be considered as distinct performing things. Attending to unfamiliar or unregarded agencies is thus another important implication for RCR. The spatial and temporal delimiters of research—its starting and stopping points—are generally believed to be choices made by the researcher, yet this 'choice' is frequently an effect of multiple agencies. Factors such as funding, access to a research site, evolving timelines, and many other issues beyond the control of the researcher always come into play. Conversely, when researchers to impose spatial and temporal situatedness in their research representations, other effects are produced. Such delimiters allow a researcher to observe and analyze a milieu's transformations, but they also contribute to producing stabilized framings.

practical considerations

In the lived experience of applying performance as practice, multiple transformations take place. As Hinchliffe and Whatmore maintain, "research as a knowledge production process is always, and unavoidably, an *intervention in the world*" (2006, 136; original emphasis). Performance-based RCR therefore grapples with three considerations. First, it is embedded, in that the researcher becomes part of the milieu, participating as one of its actors, while witnessing, interacting with, and documenting the other agencies. Performance-derived representation is thus analytic and reflective, and requires moving 'in and out' of different scales of observation.

Second, RCR work is experimental and exploratory: the researcher's performances within the milieu may be partially pre-planned, but as the work unfurls, exchanges between actants produce situational change. New research opportunities, tools, approaches, reports, or theorizations may spontaneously emerge, enabling or demanding the creation of new framings and/or other RCR elements. In following these emergent threads, the researcher both acknowledges and accepts that the milieu is performing her just as much as she is performing research.

Third, although the work is cyclical, it is also delimited: performing RCR always implicates a number of "agential cuts" (Barad 2007, 148) that are made by the researcher and eventually by her audiences. Despite the conceit that research, creation, and reporting are non-hierarchically entangled, RCR requires choosing both a starting point of action and a stopping point at which to report on what has transpired. Reporting is thus an act of representing a window of transformation, rather than of reaching conclusions. Writing, speaking, and making representational forms are statements about the *changing conditions of an ecology*, while also carrying agency. Similarly, witnesses to these reports bring additional framings to the milieu, each with their own influences in making knowledge. While such agencies can eventually be diffused through attention to the pivot points in RCR processes, their effects can be powerful, given the authority attributed to text and other discursive forms.

As Johnston has pointed out, academic institutions are "still largely organized around traditional disciplinary boundaries" (2008, 271), making it challenging for both individuals and institutions to initiate work in an already hybridized or RCR mode.[23] Engaging in such practices

should therefore be understood and expressed not just as methods of doing research and making discursive representations, but as "material (re)configurings of the world through which boundaries, properties, and meanings are differentially enacted" (Barad 2007, 183).

the scales of practice

RCR draws attention to what is performing—both at the granular scale of matter and words and gestures—as well as at the more assembled scale of institutions, their physical and discursive structures, and the histories and expectations of human witnesses. Through this attention, RCR decentralizes agency from singular actors and rearticulates it as a distributed whole. This addresses the ecosophic goals of gastronomy: equilibrating the relative dominances between research and reporting,[24] those among representational modalities such as text, image, movement, and matter,[25] and those between the role of the 'expert researcher' and his audiences.[26]

At one scale, gastronomy is an ecosophic, theoretical reweaving of thinking and doing with the production and perception of reality. It is thus an epistemological-ontological project. At another scale, gastronomy is an ecosophic, methodological reweaving of practices, which can come into resonance with food as an assembled whole. It is thus a project about engagement and participation and inclusion. Between these scales are all of the ways in which we practice with food, and all of the ways that those practices affect each other: the manipulations of cooking, tasting, sketching, measuring, and analyzing; the examinations and productions of reading, writing, speaking, and documenting; the enactments of moving, talking, teaching, sensing, reflecting. None of these activities is solely material, discursive, or processual; all are combined performances. By varying attention to these combinations, gastronomic practice helps reveal performativities, multiple realities, and systemic potentials. In the three case-based chapters, I do so by sequentially using matter, discourse, and process as artificially separated points of entry, but eventual portraying each milieu as indivisible as I show how their elements snap back into entanglement.

practices in practice

My thinking, doing, and representing in the food milieus discussed in this dissertation both reflect and cross-contaminate each other. Reconfiguring each other over time, they share a set

of elements that form the project's 'methodology', present at both the meta-scale of the dissertation and the proto-scale of each milieu. A general outline of this assemblage follows, while more granular details about practices, literature, actions, and tools are provided in the respective chapters.[27]

The cases started with an initial tension that suggested foodish ontologies in conflict. That tension then became the driver for the thinking and doing that ensued; in the text they are represented by two quotations that open each chapter. Not immediately resolvable or rationalizable, these tensions opened up a space of potential (or confusion, disconnect, strangeness), and provided the momentum for inquiry and exploration.

The three food milieus are sites of these tensions as well as emergent framings of them. Yet writing about each case also formalized it in discourse, and so Chapters 2, 3, and 4 are themselves spaces of performance, which construct as much as represent the tensions and milieus. An introductory text in each chapter expands on this thinking-doing, relating the 'context' of the milieu to the 'content' of its issue. A set of anchoring elements—theorizations, methods of doing and making, other components of the milieu—then follows, which becomes the apparatus of RCR that was implemented. These include such activities as embedded observation and insider ethnography, cooking and interaction design and photography, and qualitative interviews and pedagogy.

While my research was informed by these pre-scripted activities, I frequently diverged into exploration and experimentation, a kind of 'bricolage' with available elements. I therefore conceived of a hybrid notion for my set of tools that blurs the divide between subject and object— the *milieu-apparatus*—and which accommodates the interdependencies in RCR.[28] Writing texts, giving conference presentations, making and showing photographs thus came to be part of each apparatus, as did the theory, methods, and questions that more habitually frame 'research'.

Throughout each phase of RCR, reflection on what was changing was an additional methodological device, bringing attention to performativities in the milieus as well as allowing RCR practices to infect and affect one another.[29] Reflection during reporting was also practiced attentively, in order to contribute to decentralizing myself as a unique site of knowledge production, while incorporating greater polyvocality into my representations. In the linearity of this textual report, reflection is used to consider the changes between the 'starting state' of the milieu to the 'end point' at which the report is made, while also softening the definitiveness of these moments. Each chapter therefore ends with a set of implications realized from the

milieu, which carry over into subsequent chapters. In parallel, the dissertation as a whole ends not with a conclusion, but with implications for the evolving state of gastronomy.

Dissertation Structure

As a report on a multi-year project about performative food milieus, this dissertation embeds food substance and meaning, research and reporting spaces and processes, and multiple human beings. At the scale of individual chapters, it deals with the intersubjectivities of place and naming, cooking and taste, and learning and ambiguity, notions that many food thinkers and writers have aimed to both fix and undo over time. At a larger scale, the dissertation addresses gastronomy as a practice, and its own intersubjectivities, fixings, and undoings. It is a relatively conventional account of a rather unconventional project, a written framing of an experience that seeps well beyond the borders of these pages. It is perhaps this tension— between normativity and experimentation, ordering and messiness—that most representatively characterizes these performances with gastronomy.

This introduction has outlined the context and motivations of food scholarship through an ecosophic approach, figuring it as a response to more linear approaches. It has also set up the benefits and implications of using performance as a research-creation-reporting method. The remaining chapters include a discussion of the thinking-doing of gastronomy, three milieu-based narratives, a synthesis that draws together threads from each case, and a final proposition about what is at stake for gastronomy more broadly. A meal performance, produced in October 2014, forms a non-textual passage point in this same work, acting in concert with the written dissertation while serving as the device through which I pivot to my final analysis and commentary.

Chapter 1 considers *gastronomy*, a word coined in 1801 by a French poet, and a notion since loaded with meanings from elitist to ecological. In examining its etymology, history, and mobilizations, I propose that gastronomy is a justifiable and powerful concept to engage and adapt, largely because of its ongoing potential for reconfiguration. As *the rules of the stomach,* gastronomy might mean almost anything involved in managing food through space and time. As a type of specialized food shop, *une gastronomie* suggests a place of distinction, exceptionality, and high price points. Preceding "Sciences" in the name of a university,

gastronomic implies that there are also foodish arts, technologies, and humanities to be studied. This chapter pulls together these and other threads, appending to them certain themes from contemporary food scholarship, design, and narrative writing, which together redeploy gastronomy as an ecosophic and performance-based practice.

Chapters 2, 3, and 4 sequentially address three spatially and temporally sited food milieus. Chapter 2 examines a stretch of boulevard St-Laurent in Montreal, Québec, often referred to as "La Main" by locals and comprising a foodscape that has been a main street, boundary object, and perpetually evolving icon since its earliest days. This chapter is largely exploratory and developmental, using discourse as an entry point and describing the development of my RCR practices, including the understanding of performance as a foundation for dealing with the entanglements of heterogeneous and interactive agencies within food scholarship. It also sets up the *performative meal* as a multimodal tool for gastronomy, foretelling the eventual October 2014 event and demonstrating how research can produce change in the researcher himself.

Chapter 3 explores the performative sensory art installation, *Displace*, in which I collaborated by creating a series of edibles—liquid and solid "gustibles"—and which came to be an opportunity for investigating the importance of scale in food milieus. The chapter is characterized by experimentation, not only with food matter, but also in the use of variable discursive forms for depicting performance and performativity. Two 'proto-milieus'—the mouth and the kitchen—are extracted from the broader scale of *Displace* as a whole. They are used to explore *taste* and *cooking*, as well as some questions that these notions raise about material agency, and the realnesses and resistances of food matter.

Chapter 4 switches scales again, investigating the pedagogical implications of my ecosophic and performative approach. It is a reflexive, partial account of the University of Gastronomic Sciences (UNISG), a school founded in Italy by Slow Food International in 2004, and which is an ongoing site of my education, teaching, administration, discovery, and experimentation. This chapter represents both the catalyst for this project and a culmination of it, weaving together the structuring systems of institutional processes with the sense of 'disorder' embedded in emotionality, polyvocality, and temporal instability. Importantly, it also deals with the ways that humans can bridge perceived gaps and occupy spaces of inquiry, thereby creating new ways of thinking and doing with food.

Chapter 5 brings together key implications about gastronomy, using a reflective

narrative about the October 2014 meal event as a structuring element. This meal, designed and produced as a non-textual representation of gastronomy, put into action the performativities of food and humans together. Its outcomes are the experiences, perceptions, and knowledges that were cognitively and affectively inscribed onto the participants who were present. This synthesis also provides a snapshot of where I perceive gastronomy at the end of this project, while framing future questions and a number of implications to be explored.

A brief closing summary then offers up some considerations for ways in which gastronomy might continue to be useful, either in the ways I have framed it or in future evolutions. In keeping with the cyclical nature of RCR, it is not a conclusion in the conventional sense, but a way to delimit an end point for this writing.

Finally, a number of Appendices appear at the end of the dissertation, presenting certain pieces of documentation that may be relevant. Images inserted into the relevant chapters can be considered as visual footnotes for these appendices, perhaps inviting further reflection.

Like food, this dissertation is a performative milieu. It encompasses its writer and his technologies, the ideas expressed, an audience and their acts of reading and perception and gap-filling, and many other agencies. By the time it has been written and read and discussed and shelved, it will have participated in various changes, to itself and to those who have come into contact with it. While simply naming it as performative is not particularly insightful, attending to its performativities might be rather more so. If performance allows us to draw attention across the divisions and unions of the whole, then it applies whether that thing is a jar of mustard, a global food system, or a text on gastronomy. As the reader, your perception of this reality will be different from other readers, different from mine, and different from anyone's lived experience within the milieus that I discuss. Somewhere between all of these perceptions, in the collective between, there lie some other truths about food.

Chapter 1: The Thinking and Doing of Gastronomy

"Gastronomy, though a Cinderella in the world of knowledge, is in fact a true science, which can open eyes."

—Carlo Petrini (UNISG 2008, 8)

"My hope is that we can learn to live in a way that is less dependent on the automatic. To live more in and through slow method, or vulnerable method, or quiet method. Multiple method. Modest method. Uncertain method. Diverse method."

—John Law (2004, 11)

Gastronomy has long been a performance. *Since Eve ate apples*, as the saying goes, people have been thinking and doing with food through their words and acts. Although it would not be until the year 1801 that such performances might be characterized as *gastronomic*,[1] their residues have accreted into a kind of ur-ontology of food—what one might tentatively call *the rules of food*.[2] Yet it is only a partial rulebook: it is incomplete, in flux, and ongoingly challenged, ignored, disputed, and remade. Gastronomy as 'truth' is a continuing performance.

Another set of rules might also exist: those for examining, interpreting, and expressing our food performances. This 'other' gastronomy, an ur-epistemology of food, would then be the set of tools for constructing foodish knowledge. As already discussed, however, the lively, complex, and intersubjective nature of food requires that both gastronomies be understood as an assembled whole. This chapter thus aims to bring together the historic framings of gastronomy—largely as a discourse-based practice—with current implications about materiality, embodiment, and interaction. The resulting system of thinking and doing with food forms the ecosophic, performance-based approach on which this project is grounded.

Thinking Through Gastronomy

If gastronomy is available for me to name it an epistemic thing—an object of knowledge that is revealed through experimental practice—then it is because of a history of other work within it that has already taken place. The partial historiography of gastronomy that follows starts with its naming and early discourse, but also acknowledges that this genesis is highly situated and that, since those origins, the term has been propagated across a great deal of time and space. The

effects of these migrations, including the so-called revolutions that have occurred in the intervening time, are significant. These changes—to industry, agriculture, and communications—are both technological and social in nature, as well as highly diverse across geographies.

My aim in invoking such widespread change is not to justify a 'modernization' of gastronomy or the institution of a homogenous global interpretation. Instead, as food has become more complexly entangled, so should gastronomy undergo heterogenesis, and be understood as "more heavily laden" (Richards 2003, 3) than it was at its discursive birth. As media and academia—the realms I consider below—take on gastronomy, convergence towards a singular definition risks reinforcing and reproducing the frictions discussed earlier. Conversely, greater heterogeneity in both meaning and practice can lead to increased diversity of those who participate in food, increasing the potential for ecosophic equability.

gastronomy in print

The word gastronomy has existed in print for a little over 200 years, coming into common use by nineteenth-century writers, largely French, who illustrated the social, cultural, and political shifts of the time by discussing their effects on eating (Gillespie & Cousins 2001; Parkhurst Ferguson 1998). A poem by poet Joseph Berchoux was the first published appearance of *gastronomie*,[3] although the word had surely already existed in public discourse for some time (Parkhurst Ferguson 1998, 602). While certain Greek and Roman texts also appear to refer to gastronomy, such references are generally known through secondary texts published in later centuries (Perullo 2014).

Because post-revolutionary France was a time of multiple social and cultural renegotiations, the new bourgeoisie's participation in restaurant dining engendered a demand for sources of popular food-related knowledge.[4] Berchoux's poem seems to respond to this, calling on the rural sagacity of *l'homme des champs*—derived presumably from his first-hand experience with food and food production—to be a moral and rational compass for the urbanite: "*Sois chef de ma cuisine et donnes-y des lois./Deviens, dès aujourd'hui, mon arbitre, mon guide*"[5] (Berchoux 1803, 48).

Gastronomy was subsequently picked up by writers such as Alexandre Balthazar Laurent Grimod de la Reynière and Jean Anthelme Brillat-Savarin—the former a culinary journalist and the latter a social commentator—among others. It shortly became "a topic of

general discussion and analysis beyond those directly concerned with material production and consumption" (Parkhurst Ferguson 1998, 616). Like those who had previously written on taste, and those who would eventually define systems and standards of cuisine, Grimod de la Reynière and Brillat-Savarin had different motivations,[6] but nonetheless acted to reinforce the notion that *rules of the stomach* were necessary and important. Gastronomy thus began its life as a system of controls and definitions, communicated through text. While Brillat-Savarin's definition of gastronomy, "the intelligent knowledge of whatever concerns man's nourishment" (1949, 51), is broad enough to be meaningful even today, the context of that inscription requires a serious reinterpretation of the *whatever concerns* phrase, as well as care when lauding the 'truth' of the entirety of the gastronome's text.[7]

Today, the nuances of the notion vary by language, even as its 'definition' in English, French, or Italian is often loudly established and re-established by stakeholders as divergent as YouTube videographers, UNESCO, and Slow Food International (Perullo 2014; Samuel 2010). Critically, over the last two centuries, the production, distribution, consumption, and communication of food have been radically influenced by social, technological, ecological, financial, migratory, and informational shifts, often related to the so-called industrial, green, and informational (or digital) revolutions (Atkins & Bowler 2001; Lang & Heasman 2004). While some of the meanings attributed to gastronomy have remained coherent over this time, others have not: the worlds around them kept evolving. That the term is now invoked at many different temporal and geographic distances from nineteenth-century Paris also suggests that its meaning is no longer uniquely situated, but contextual.

gastronomy in movement

Were food and humans never to have migrated on the planet, the gastronomic ordering of a given place might have remained insulated by distinct boundaries, but clearly this is not the case. As colonialism and tourism met the industrial age, the rate of food movement inward and human movement outward increased the interpenetration of geographies and their food-related 'rules' (Bell & Valentine 1997; Tannahill 1988). A key link between gastronomy and tourism in France was initiated by Grimod de la Reynière; his *Almanach des gourmands* (with an eighth and final edition published in 1812) served as a guide for travelers seeking fine food and lodging, although it may equally have been produced with more self-serving intentions in

mind (Mennell 2005). In the 1820s and '30s, tourism culture broadened with the efforts of Thomas Cook and the rise of the "Grand Tour" circuit around Western Europe, although this was generally limited to wealthier classes (Towner 1995).

With the dawn of the 20th century and the eventual advent of car culture and, later, air travel, greater individual movement within regions was facilitated (ViaMichelin 2014; Towner 1985); complex linkages between travel, food, identity, leisure, economics, and taste were becoming increasingly characteristic of gastronomy (Hjalager & Richards 2003). The 'rules' that initially governed the food of one's home place thus became overlaid and intermingled with those of one's neighbours, effectively colonializing their foodways through imposed systems of understanding (Hall & Tucker 2004; Long 2004), while also infecting the self with knowledge and experience from 'outside'. As Lisa Heldke has pointed out, many of the structures of food tourism are problematic in that they seek authenticity from an outside framework, creating distance—rather than proximity—between the self and "the 'true nature' of the ethnic Other" (2005, 387). Even during the first century of its history, rigid frameworks of gastronomy had started to exclude and isolate, rather than invite and unite.

Into the 20th century, the food-and-travel writer Curnonsky (Maurice-Edmond Sailland) became an important voice in French gastronomic discourse. He established l'Académie des Gastronomes in 1928, perpetuating the sense that food 'rules' were socially valuable and needed to be anchored to institutional structures. Later, he coined the expression "gastro-nomads" (Curnonsky 1958, 53 in Mennell 2005), figuring the emergence of a distinct food-and-travel personage. Like Grimod, Curnonsky both highlighted and contributed to the change taking place in the landscape of eating. He also contributed a beginning notion of *slowness* as a characteristic of premium-quality food,[8] which started to implicate the social environment and to figure gastronomy as a counterpoint to the nascent trend of urban (fast) consumption (Mennell 2005). Here the effects of the industrialization of food and of post-war productionism—and more importantly, of critics' reactions to those effects—begin to emerge. Among other factors, this lays the groundwork for a more present-day and ecological interpretation of gastronomy, which organizations like Slow Food International[9] would eventually embrace.

gastronomy and media

M.F.K. Fisher and Julia Child form an important gastronomic link between the nineteenth and

twentieth centuries, and between Europe and North America. Fisher first traveled to France in 1928 and Child arrived there twenty years later; both came to have a relationship with the original context of gastronomy, including meeting such characters as Curnonsky (Child & Prud'homme 2007; Reardon 2005). Yet both would also eventually write about food within societies that were much less familiar with such historic actors, and so the two women became key points of articulation. Their discursive acts bridged the disconnects that they confronted in their own experience, between French nineteenth century gastronomy and what would emerge as American 20th century gastronomy. They filled these spaces for themselves and in consumer media, and in so doing brought forward new ideas and practices within the growing meaning of gastronomy.

Because of her personal realities and various dissatisfactions (Fisher 1993; Reardon 2005), Fisher connected gastronomy to shifting power roles in male-female relationships, to sexuality, to women's politico-emotional bodies. She also linked gastronomy to the new economics of food publishing, making her living writing articles for the growing magazine industry (Reardon 2005) as well as many series of collected pieces. By contrast, but with a similar effect, Julia Child's books and later television performances strove to make classic French recipes accessible for American cooks (Fitch 1999; Reardon 2012). This strongly paralleled the efforts of Brillat-Savarin and Grimod de la Reynière, but for a different type of bourgeoisie—the American middle class—and towards a goal of building knowledge about good-quality domestic food experiences, rather than those in restaurant settings.

Similarly, through charisma and access to tools of mass communications, cook-writers like Elizabeth David and Alice Waters created discursive and practice-based articulations between food and nationality, food and politics, food and ethics, and so on (Chaney 2009; Cooper 2011; McNamee 2008). While not strictly addressing the term gastronomy themselves, their efforts deepened the complex nature of food in the milieu of media, as well as the significance of food culture across many communities of discourse.

Screen-based media about food has evolved dramatically since the early days of television, which featured the likes of Raymond Oliver and Catherine Langeais, James Beard, Julia Child, Jeff Smith, Graham Kerr, and Stephen Yan (Adema 2000; Cohen 2013). These early figures—largely cook-performers—contribute gesture to the history of gastronomy, but also a growing visual-centrality and spectacle within food mediatization (Debord 2013; Scarpato 2002). While a comprehensive discussion of food television and online food media is beyond

the scope of this chapter, several other key implications have been made about its impact on gastronomy. Collectively, they point to the likelihood that watching others cook and eat onscreen does little to encourage individual engagement with food. Rather, as Signe (Hansen) Rousseau has said, food celebrities on television "create an appetite for consumption that can never be satisfied. The success of modern food media is based on perpetuating this lack" (Hansen 2008, 50). This replacement of direct consumption with image consumption has been addressed broadly (Debord 2013). It has also been raised in writings on food marketing (Chandon & Wansink 2011) and "food porn" (O'Neill 2003; Ray 2007), as well as its precursor, "gastro-porn" (Cockburn 1977). In this discourse, food media is shown to create both idealized and unattainable images of cooking and eating, separating the consumer from first-hand experience with the material at hand.

Apart from evidencing the relationships that have always existed between humans, food, and sex (Bloom 2011; Counihan 1999a; Poole 2012), electronic food media adds to gastronomy a stew of vicariousness, hunger, and self-perpetuating structures of disempowerment. This dynamic is a central motivator for my move towards ecosophizing gastronomy: the authority that food media has come to acquire over time tends to erode individual power, producing a perception of expertise in the mediatized other, and an abandonment of practices that might alternatively redistribute agency across multiple actors.

gastronomy and 'modernity'

Starting in the late 1990s, and much more actively in the 2000s, the addition of the word *molecular* brought another burst of momentum to the discourse around gastronomy (McGee 2013). Although many of the chefs associated with the expression do not call their style of cooking "molecular gastronomy,"[10] the milieus in which they collectively act and the mediatized debate around them has influenced the meaning of the root word gastronomy (Blanck 2007; de Solier 2010). An extensive analysis of that history is unnecessary here; nonetheless, the residues of this discourse have added to gastronomy's manifold sense, including notions related to techno-scientific practice, cultural and economic elitism, theatre and artistry, and experimentality.

As a milieu of (perpetual) contemporaneity, Wikipedia also offers a valuable view of the discursive trajectory of gastronomy. Differences between definitions on the French and English

wikis illustrate how cultural context can influence collectivized meanings, as well as how these meanings change in time. In 2009, the English version stated, somewhat circularly, that gastronomy was "the study of the relationship between culture and food" (Wikipedia 2013b). The very first entry in Wikipedia's history, dating from 2004, consists of a single line: "a particular style of cookery (as of a region)" (2013a). On the French side, the definition in 2008—sourced from l'Académie Française—was "*l'ensemble des règles qui constituent l'art de faire bonne chère*"[11] (Wikipédia 2013b), revised from the first entry in 2004: "*l'ensemble des arts de la table : la cuisine, la composition des repas, les accords mets et boissons*"[12] (2013a).

In 2013, the English entry was updated to: "Gastronomy is the art of food eating [*sic*]. It is also the study of food and culture, with a particular focus on gourmet cuisine. One who is well versed in gastronomy is called a *gastronome*, while a *gastronomist* is one who unites theory and practice in the study of gastronomy" (Wikipedia 2013c; original emphasis). One year later, the entry notes the arrival of molecular gastronomy on the scene, but says that gastronomy itself "covers a much broader, interdisciplinary ground" (Wikipedia 2014). The French entry has been more subtly modified, now acknowledging regional variation: "*La gastronomie est l'ensemble des règles (fluctuantes, selon pays, classes sociales et modes) qui définissent l'art de faire bonne chère*"[13] (Wikipédia 2013c).

The shifts in print- and screen-based representations of gastronomy seem to reinforce that the discursive sense of gastronomy is complexifying, at least in various forms of consumer media. Rather than narrowing towards a singular meaning, it is becoming more heterogeneous and varied, although this perhaps due to the profit-oriented motivations that are frequently at stake. Importantly, however, this may also be a factor in the increasing number of academic institutions taking gastronomy as a focus, both to understand its evolution, but also risking to stabilize it as object and centralize authority through conventional study practices.

gastronomy all covered in ivy

Work across the landscape of food scholarship is generally tagged as *food studies*, rather than gastronomy. Within this realm, a diversity of disciplinary voices offers a panoply of perspectives. There are those who call for highly interdisciplinary approaches (Belasco 2008) and the politicization of food scholarship by merging research with activism (Johnston 2008). Others have opted to isolate the material substance of food from the scope of food studies

(Deutsch & Miller 2009), occasionally going so far as to call multimodal or experimental work with food matter "antidisciplinary" (Csergo 2012, personal communication). This response is echoed in the work of food historians (Capatti & Montanari 2003; Flandrin & Montanari 2000), whose retrospective gaze and document-based methods can ignore the sensory and temporal dynamism of food milieus, or suggest that past examples should serve as models for food dynamics today (Cooke 2009). This elides that milieus are always real-time productions, neither fixed in the present nor in history.

Unions of food and 'culture' also dominate the discourse, bringing forward anthropology as a key discipline in food scholarship (Counihan & Van Esterik 2008; Korsmeyer 2005; Mintz 1986), yet often retaining a distanciation between researcher and subject. In some cases the reflexive turn and engagements with subjectivity in this field have started to bridge that issue, including work that uses art, design, and installation as representational tools (Highmore 2009; Trubek 2008). Sensory anthropologists engage more fully with the registers of food materiality, yet their representations of research generally remain limited to the use of text and image (Banes & Lepecki 2007; Classen 1993; Howes 2003; Howes & Classen 2013).

Over the last decades an increasing number of academic institutions have begun to engage with the term gastronomy. These include the Boston University master of liberal arts in gastronomy, the University of New Hampshire's dual major in EcoGastronomy, the Université du Québec à Montréal certificate in *gestion et pratiques socioculturelles de la gastronomie,*[14] the University of Gastronomic Science's undergraduate and master programs, the (now-defunct) master in gastronomy at the University of Adelaide, the master of gastronomy management at Malaysia's Universiti Teknologi MARA, and the MSc in Gastronomy at Queen Margaret University in Edinburgh, Scotland.

The founders, administrators, professors, and students of these institutions—as well as their critics—have provided gastronomy with a variety of new interpretations. University of Adelaide's Barbara Santich defines gastronomy as embracing nearly every activity within the cycles of making and eating food: "the production of food, and the means by which foods are produced; the political economy of food; the treatment of foods, their storage and transport and processing; their preparation and cooking; meals and manners; the chemistry of food, digestion, and the physiological effects of food; food choices and customs and traditions" (1996, 2). More narrow renderings hearken back to the early days of *gastronomie*, framing it as a practice of writing and communicating (Davis 2009; Klitzing 2009).

At the University of New Hampshire, a school with strong ties to agriculture, gastronomy acquired the prefix *eco-* and an interpretation that ties it explicitly to practices of environmental sustainability (UNH 2013). The University of Gastronomic Sciences' founding dean, Alberto Capatti, invokes a *set of tools* and *a way of giving value to food* (2008), suggesting that gastronomy is about processes of doing. In addition to (somewhat problematically) referring to gastronomy as an undervalued fairytale princess, UNISG president Carlo Petrini has named it as the "combined ecologies of food" (2012).[15] And in one very contentious exchange, gastronomy has been derided as "flossy," meaning fancy and elitist, fluffy and insubstantial, and lacking in academic rigour (Resta & ASFS 2009). This final example reinforces that personal sentiments related to food also figure in defining gastronomy, a heritage of subjectivity that dates back to Brillat-Savarin.

gastronomy alternately entwined

A variety of food-related scholars have engaged with the term gastronomy in ways that also contribute to its evolution, though frequently from the perspective of their respective disciplines. These include a number of French social scientists who, presumably, inherited *gastronomie* as part of their discursive diet, and use their explorations of gastronomy as a means of bridging food behaviours with patterns they discern in other human interaction. Jean-Pierre Poulain has described gastronomy as an "*esthétisation de la cuisine et des manières de table, un détournement hédoniste des buts biologiques de l'alimentation*"[16] (2002, 201), layering into the term both the sensory and the embodied experiences of food practices. This contrasts with his broader definition of "*la socio-anthropologie de l'alimentation*" (244), which encompasses physiological needs, environmental resources, organizational practices, and biophysical and climatic constraints, but frames out pleasure and affect.

Others, in keeping with Brillat-Savarin or the more recent Mitchell Davis, frame gastronomy as a communicative act (Bonnet 1978; Pitte 1991). Historian Pascale Ory underscores this sentiment by saying that the real table of the gastronome is not "*celle où il mange mais son bureau où il écrit*"[17] (1998, 12). Bourdieu calls the gastronome a pedagogue (1984, 61; citing de Pressac 1931), one who comes to know food through formal education rather than direct bodily experience. Playing with the etymology of the word and echoing Poulain, Claude Fischler (1990) describes the challenges inherent to gastronomy because of its

orientation towards *rules*, while also suggesting that individual empowerment in food could be created by shrugging off the "gastro-anomie" constructed by top-down systems of control and working towards "gastrautonomie" in which food rules are established and enacted by the individual herself.

In some ways, the assemblage of activity and voices from several subfields of geography most closely approximates an ecosophic interpretation of gastronomy, although certain critical aspects of food are left unaddressed. Ranging across the many actors in urban and rural foodscapes, geography usefully accounts for interaction between humans, non-humans, food milieus, some of the tools of research itself, as well as the socio-political pulsions that often influence these interactions (Goodman 2002; Goodman & Watts 1997; Guthman 2004, 2011).

A key element considered by food geographers is *scale*, which allows for variation in the perceptions and impact of food-milieu interactions. David Bell and Gill Valentine's book *Consuming Geographies* uses scale as an organizational motif, starting with the close-in viewing of food through the body, the home, and the community, and ranging up to city, region, nation, and planet. At each level, they show that the interconnections among scales are "much more numerous and complex than we can possibly show" (1997, 187), stating that what is important is "to see them as mutually constitutive and entangled" (201).

Several food scholars describe these entanglements in terms of "food regimes" (Atkins & Bowler 2001; Friedmann 1993) or "food paradigms" (Lang & Heasman 2004), pointing to historical, present, and possibly future patterns at both large and small scales of food activity. Such articulated perspectives have contributed to widespread research on and discussions of "food systems" (Blay-Palmer 2010; Clapp 2012; Goodman 1999, 2002; Levkoe & Wakefield 2013; Nestle 2007; Tansey & Rajotte 2007). This has moved the discourse towards greater complexity and the processual nature of food milieus, and gives "attention to comprehensiveness, connections, and feedback" (Blay-Palmer 2010, 8) in making food knowledge.

Despite these more integrative efforts toward a more systems-based conception of food, binaries and dualities continue to be perpetuated (Blay-Palmer 2010). Divides between the 'outside' of the environment and the 'inside' of the body are reinforced, just as food's material characteristics are disentangled from its semiotic meaning. Curtin and Heldke (1992) demonstrate how these de-articulations can contribute to a host of issues, including illness, the marginalization of classes and individuals, ecological externalizations, and the denigration of embodied knowledge and practice. These problems, among others, underlie the motivation to

engage gastronomy with the lively, complex, and intersubjective nature of food—that is, the performativity of food milieus—and assemble methods of scholarship that can resonate meaningfully with such a subject.

gastronomy, definitions, and power

The history of meaning that has evolved around gastronomy raises many important issues for food study, including the substantial power involved in making (and later controlling) the definitions that underlie a field of practice. There is the power to participate in it while excluding others, the power to receive and distribute resources related to its study, and the power to construct the frameworks of thinking and doing that extend from those definitions (Freire 1996).

The use of these powers can also serve to reinforce the very structures that produce them in the first place. Wielded intentionally or not, such power can tend to limit creativity and disengage individuals from participating in a field of study. A notable challenge within this project about gastronomy is therefore to find ways of meaningfully describing things without defining them in yet further exclusionary ways.

Many past interpretations of gastronomy embed formal definitions, including by those who explicitly use the word in their practice, as well as more implicit meanings that can be inferred from multimodal work. The *rules of the stomach* and *communication of food knowledge* are two examples. In an ontological framework, a synthesis of the "rules" throughout gastronomy's biography might produce an interpretation more along the lines of *an ordering of what happens,* even as "ordering" shows itself to be a misnomer. (*A patterning of what happens* might be more apt, suggesting more diffused agency while also acknowledging that arrangements tend to form.)

Recalling the panoply of industrial changes to food and foodways, "what happens" involves a highly complex set of relations. Agriculture, resource extraction and transformations, politics and regulation, economics and trade, cuisine and architecture—each of these ecologies of human activity is implicated on the path to the stomach, and each feeds off and into the others. Comprising myriad human and non-human "conative bodies" (Bennett 2009), each with multiple and often conflicting momenta, that pathway ceases to be linear or easily navigated.

Instead, food is buffeted, interacted with, and often blocked or diverted, as it ostensibly

moves towards (and later, away from) its eaters. It is *performed* along the way, radically transformed from our historical interpretation of 'what food is'—which we now see in the problematic manifestations of human, planetary, cultural, economic, and social health. If there is an ontology of food, then the 'ordered' understanding of it is messy in the extreme.

A similar analysis of "communications" might reconceive that term as the *expression of meaning through representational modes, and the perception and interpretation of those representations.* The ecologies of social and cultural frameworks, media making and consumption, the senses, subjectivity and identity—these also become part of food's pathway toward human stomachs. Again in an ontological sense, gastronomy becomes muddled and layered with conflicting rules and a cacophonic expression of those rules, presenting increasing stresses that individuals must absorb.

Leaving this assemblage of discourse loose and even unfinished is part of the ecosophic strategy for gastronomy. It must remain open to and engaged with many different scholarly and non-scholarly practices, concomitantly layering together interpretations and actions. It should scatter around tools for thinking and doing, while equally valuing matter, discourse, and process, whether in representing or intervening upon food milieus. Gastronomy, in this configuration, invites participation and provides participants with the resources to improvise. It is not a definition, but a series of framings that explicitly ask us to poke at their boundaries and probe their points of connection. From that engagement, gastronomy enables us to build onto it new framings, understandings, and practices.

In the following section, I outline a pathway towards ecosophizing gastronomy by proposing certain additional understandings and practices. They are aimed at bringing attention to material-semiotic-processual agency, affect and emotion, and the diffusion of knowledge-making—all while contributing to an articulated and mutable set of frameworks.

Doing Through Gastronomy

Three areas of practice serve as stimulus and insight for enacting gastronomy: performativity-based food scholarship, direct material engagement with food, particularly in art and design, and narrative writing that positions individual bodies as sites of knowledge making. Each of these forms of work can produce similar perspectives on the relational dynamics of food

milieus, illuminating questions about agency, networks, and interaction. Each, however, also uses very different apparatuses, is enacted within distinct fields, and produces reports that are generally directed at distinct audience segments. Importantly, they also produce different knowledge-making effects in the practitioner who deploys them.

In bringing these practices together under the umbrella approach of research-creation-reporting (RCR, as discussed in the Introduction), I also engage with the heritage of gastronomy described above. Together, they assemble the performance-based package of methods that characterizes the work in this project. In what follows, I use a number of examples from these areas of practice in order to identify their common points of articulation, as well as the drawbacks and benefits that are relevant to gastronomy. In the subsequent section, I then describe more specifically how this package of tools was used in each of my three cases, including the current writing. It should be noted that these categories, and the examples I describe, have both emerged from the process of this project and are an influence on it, a mutuality that is characteristic of the cycles of RCR.

food performativity in scholarship

Certain food scholars have contributed to dissolving the borders between nature and culture, 'hand work' and 'head work', and the self and the other (Heath & Meneley 2007; Heldke 1992; Roe 2006), collectively representing a key influence for gastronomy. Their work can be understood as interpreting food as an assemblage of matter, discourse, and process that cannot be disentangled, and which produces emergent realities. This movement towards performativity in food study has had direct implications in this project.

Unsurprisingly, fisheries are some of the milieus in food scholarship that have been analyzed as performative assemblages of nature-culture. Both literally and figuratively fluid spaces, they represent opportunities for investigating how discursive constructs such as fishing quotas and species naming play with human motivations, food-processing technologies, geographic delimiters, and animal morphologies. Becky Mansfield's work on surimi,[18] for example, takes *quality* as a focus of analysis, and describes a network of socio-technical interactions in fishing trawlers, food markets, and consumers' mouths to elaborate her notion of "a geography of quality" (2003a, 2003b, 2009). In this rendering, the quality of surimi is a performative outcome of the networks of its production-consumption processes. It

is neither singularly situated in the muscle tissue of the fish, nor in production technologies, the documentation of commercial standards, packaging and retail communications, or even the minds and bodies of consumers, but in the articulated relationships of the entire biography of surimi.

In a similar analysis of wild and farmed salmon in Norway, Marianne Lien and John Law explore how "social and...natural classifications are...enacted together in material practices" (2011, 68), coming to produce what they name *emergent aliens*—that is, salmon that cannot strictly be classified as either wild or farmed. This 'new' type of creature is shown as being performed by the "material semiotics" (Haraway 2008; Mol 2002) of the milieu, an articulated agency that can only be understood in its assembled sense.

Other performative approaches to food scholarship have considered the relationships that produce physical and cultural change to the systems and substance of milk (Atkins 2010), cheese (Paxson 2013), and scallops (Callon 1986), as well as the broader dynamics involved in taste (Von Hoffman 2012), terroir (Barham 2003; Cavanaugh 2007), and the relationships between the political economy and what Julie Guthman has called "the social life of food" (2002). In each case, examples are given in which socio-technical entanglements distribute agency and effects across all the actors in a food milieu, implicating humans and non-humans, abstract and material things, and temporality and perception.

Together, these writers' accounts demonstrate that performativity helps reveal the dynamics of food milieus in non-causal, non-linear ways—that is, as complex and continuously emergent states of interaction. The milieus' realities become seen as multiple, or indeed as a production of multiply entangled forces. Nonetheless, as scholars who depend on discursive tools for producing these accounts, their translations necessarily elide that which cannot be represented in words and images. What is more, by not always seeming to privilege, in their textual deliverables, their own first-hand experiences in manipulating food matter, a potentially useful form of knowledge production may not take place or make its way into scholarly reporting.

food performativity in material practices

Many practitioners who directly engage with food matter—as medium or theme or both—demonstrate how the stuff we eat is always articulated into complex networks of power,

identity, economy, and memory (Jerimijenko 2010; Meindertsma 2007; Rios 1994).[19] Through their work with food, many artists, designers, and cooks also come to sense its lively nature through their gestures and actions, a process of embodied knowledge making. As Lisa Heldke has expressed, "I *know* things literally with my body, that I, 'as' my hands, know when the bread dough is sufficiently kneaded, and I 'as' my nose know when the pie is done" (1992, 218). This type of doing-and-reporting encapsulates the intersubjectivity of RCR work, and shows that when we do things with the substance of food, we affect and are affected by its network of relationships.

In considering the human body as continuous with the bodies of food things, and both food and humans as continuous with the more extensive assemblies of 'society' and 'ecology', a number of artists have used food as a "performance medium" (Kirschenblatt-Gimblett 1999) to illustrate the material mutuality of food-human-environmental milieus.[20] These include "a new generation of artists...who work with the meal, but in very different ways...setting up situations so that they may unfold and take on a life of their own" (1999, 24–25).[21] For gastronomy, this kind of work can demonstrate, in the real timespace of reporting, how agency is distributed across a food milieu, both decentring human actors and refiguring food as lively and complex, but also implicating perception, space, and other agencies as already participant in the performance.[22]

One example is Marije Volgelzang's *Eat Love Budapest* project (Gajdos 2011), in which both intimacy and distance is created as Roma women feed tent-cocooned Hungarians while narrating stories of their past. The ingested food, at once humble and spectacular, is 'centre stage', both reducing and enhancing its makers. This simultaneous estrangement and intimacy brings attention to all of the elements that are present—hands, food, voices, photos, histories, emotions—and to the sensory and affective agency they carry.[23] Vogelzang calls herself an *eating designer,* a term that suggests her understanding that eating is milieu of extensive performances that take place long before and after, and at multiple removes from, the act of putting food in a mouth and swallowing it. With a similar objective but using quite different media, food designer and scholar Diane Bisson has focused on edible food packaging as an exploration of waste reduction, pleasure, social interaction, taste, and aesthetics (2009). Her *Edible Project* engages with these themes specifically to intermingle them, drawing attention to the value of transdisciplinarity in gastronomy and a heightened sense of the material-discursive dynamics that penetrate all eating acts.

In contrast, Basil AlZeri, a Toronto-based Jordanian Palestinian, leverages obliquity and evocation, creating opportunities for audiences of his work to interpret a complex network of meaning through his ostensibly simple food manipulations. His performance of *Pull, Sort, Hang, Dry, and Crush* (2013) is slow and minimal, both allowing and requiring those who witness it to reflect on his action and the food matter in front of him. These witnesses' knowledge of Middle Eastern food, politics, and identity intermingles with their own histories and the immediacy of the Canadian gallery space and its own materiality. The production of knowledge is diffuse, and distinct for each human participant.

In a more commercial context, many restaurant cooks who fall within the category of 'avant garde cuisine'—such as Grant Achatz, René Redzepi, and Ferran Adrià—also blend food, humans, space, and performance in ways that can be effective illustrations of performativity. While these cooks' primary audiences necessarily remain relatively small—and for the most part, limited to a privileged economic segment—discursive reports on such meal experiences can have more broad-based effects, and have contributed to my thinking and doing with cooking-based practices in gastronomy.[24]

Because all humans experience direct contact with food in their lifetimes, it can be undervalued as dull, ordinary stuff. Material practices such as the ones described above draw attention to the exceptionality that exists within the mundane. Such practices present opportunities for using emotionality and affect as modes of transmitting sensation, which is at the heart of RCR reporting. However, they also require the physical presence of food—or a multisensory transmission technology of some sort—which is not always feasible. A third practice that has potential to inform gastronomy, and which mitigates such issues, is the production of written accounts that stem from personal, first-hand experiences within food milieus. This involves embedded experience while also creating opportunities for both poetic and analytic representation.

food performativity in narrative writing

Narrative writing about food contexts can figure the individual as a site of performative intersections, and can be a compelling creation, reflection, and representational tool for gastronomy. As a witness to a milieu and an effect-producing actor who is embedded within it, a writer who attends to the intersubjectivities of food can allow herself and her readers to

perceive both complexity and entanglement. This can occur through explicit descriptions of interaction and effect that the writer witnesses, and equally through indirect, evocative stylings. Such a double-pronged approach usefully oscillates between the 'realities' of the milieu, manifesting the writer's understanding of the milieu as multiple, and potentially producing a similar effect for the reader. Importantly, as a form of text that can be more accessible than much academic prose, this type of writing has a wide reach, generating the broad invitational potential for which gastronomy strives.

In both her fiction and nonfiction, Barbara Kingsolver has taken on questions about North American agriculture in the twenty-first century, including through direct participation as a producer herself. In *Animal, Vegetable, Miracle* (2007), she describes first-hand her experiences growing, processing, and eating food on the small farm that she and her family decide to adopt. The book is at once an account of the small-scale producer's life and a series of reflections on what is taking place at the larger scale of industrial agriculture, prompted by her direct contact with seeds, soil, plants, and animals. Skilled in using words to express feelings and ideas, Kingsolver traces a network of ecosophical interactions and brings to the fore implications for every one of her readers. An earlier text, published as an article in the progressive magazine, *The Nation,* foreshadowed her family's farming experience and layers temporal depth into this personal trajectory:

> If a middle-aged woman studying agriculture seems strange, try this on for bizarre: Most of our populace and all our leaders are participating in a mass hallucinatory fantasy in which the megatons of waste we dump in our rivers and bays are not poisoning the water, the hydrocarbons we pump into the air are not changing the climate, overfishing is not depleting the oceans, fossil fuels will never run out, wars that kill masses of civilians are an appropriate way to keep our hands on what's left, we are not desperately overdrawn at the environmental bank and, really, the kids are all right (2003, 11).

The breathless speed and extremes expressed in her second sentence, in contrast to the self-aware simplicity of first one, communicates through juxtaposition an urgency of emotion that is at once personal and relational. Unlike the more modulated tones of most academic work—and in particular the performative food scholarship described above—this communicates about food milieus in powerful, yet equally complex ways. Kingsolver's individual experience becomes an opportunity for making the universal more meaningful.

In a similar, but less present-tense style, Dan Barber uses his grounded experience as a farm-to-table chef to imagine the future trajectories of restaurant eating that are implicated by

contemporary realities. *The Third Plate* (2014) aims at creating a paradigm shift through propositions based on the author's role as witness to a milieu. This mode of narration is also aimed at inviting an imagined set of different realities to co-exist, through depictions of the milieus-within-milieus that constitute dinner plates, restaurant menus, commercial agro-gastronomy, and food systems. Barber's positioning as chef—but also as an educator and activist, as well as former TED Talk presenter—situates himself multiply within his narrative, allowing readers to share his many perspectives because of their own, parallel, multiple roles. The effect is one of co-performance: despite Barber's ostensible expertise on food, his writing enables a diffusion of that authority across the bodies of his audience members.[25]

Both Kingsolver and Barber—as well as such fiction writers as Ruth Ozeki (1998) and documentary filmmakers as Ian Cheney (Woolf 2009)—produce non-academic renderings of what Bruno Latour means when he advises his readers to "follow the actors themselves" (2005, 12). As they do so, they trace out the network of relations in which they participate, bringing to light the contours and sensibilities of the situation. Instead of describing a food milieu as a pre-given structure, it emerges in the reading of the narrative—a production of the interactions the writer had with his subject *and* those of the reader with the text.[26]

By using their own bodies and experience as sites of evocation and analysis, writers of this type circle back to performativity-based scholarship, through a practice akin to autoethnography. While the history of autoethnography is characterized by debate and disagreement about its validity or use in producing 'accuracy', it is also heralded as a means of questioning authority and otherness (Van Ginkel 1998), acknowledging diversity and intersubjectivity (Hayano 1979), and producing accounts that engage participative interpretation by "represent[ing] research in evocative, aesthetic ways" (Ellis et al. 2011, 9–10).[27] Importantly, writing in the first person acknowledges the *writer* as part of the site of experience, rather than risking the false interpretations that can be created when we 'speak on behalf of' things like food and food milieus. Autoethnography thus brings together some of the objectives of ecosophical gastronomy with the highly personal and contextual heritage that characterizes gastronomy's earlier incarnations.

putting performative practices together

Each of these categories of practice appends valuable tools to the heritage of gastronomy,

although each also suffers from its own drawbacks, including hierarchies among text, image, and substance, differential authorities of voice, and accessibility to witnessing audiences. RCR is thus a way to place each practice and its results alongside one another, allowing their points of connection and disconnect to emerge. Reporting becomes an opportunity to *diffractively* interpret and reflect on different representations—both for the 'truths' they portray about a food milieu, as well as implicating how those truths were created.

As a metaphor borrowed from physics, diffraction figures differences and interferences as productive (Barad 2007; Haraway 1997),[28] allowing them to coexist as a constellational whole. In this case, diffracting the differences generated through interdisciplinarty[29] is a process of "making multiple sense," in which iterations of work "converge into affirmations" (Manning 2008, np) over time. Ideally, multiple forms of representation, derived from multiple practices of thinking and doing, form multiple understandings of reality for multiple audiences. If a piece of RCR work can bring this about—even to a limited extent—then one of the goals of making gastronomy ecosophic might be realized.

Thinking and Doing Gastronomy

In worrying previous configurations of gastronomy in this chapter, I have tried to open up a space in which the thinking and doing of gastronomy can come together, using both historical interpretations and practices that respond to a performative approach. In the following chapters, ecosophic gastronomy plays itself out in accounts of the work performed in my three milieus of boulevard St-Laurent, *Displace*, and the University of Gastronomic Sciences. The chapters are both reports on the work, as well as a manifestation of the textual creation and reflection process that has brought about the current chapter describing gastronomy. The final chapter then considers the October 2014 meal event, including a brief overview of the work that went into it, as well as a series of moments that I use as a device to summarize the shape and implications of gastronomy to date. Like the Meal itself, Chapter 5 is a temporal report rather than a conclusion. A short final reflection then ends the dissertation and proposes some potential future scenarios.

St-Laurent

Early research for a series of walking-and-eating tours about St-Laurent was based on historic and textual documents, out of which emerged a starting question about the efficacy of discourse in making representations of food milieus. In time, this question prompted me to engage in visual, textual, and audio documentation of a specific segment of Montreal's boulevard St-Laurent—the three kilometers between avenue Mont-Royal and rue de la Commune. Because this stretch was one I walked several times a week, it was already embedded in my day-to-day experience, framed as an ordinary site of my life. By reidentifying it as a performative food milieu, it enabled a new attention to be paid to the various actors it comprises, including the elements of my RCR apparatus (cameras, screens, keyboards, audio recorders, my own body, my theoretical framing of the street as a nature-culture 'ecology', my question about discursive efficacy, etc.)

Attending to apparatus is therefore a central theme in this milieu, and the chapter spends time developing an understanding of how observation, reflection, and reporting were articulated with the physical devices used, my own body as a researcher, and the audiences who participated in certain reporting events. The representational forms I produced—first written texts, and later, more multimodal performances—eventually allowed the notion of *reporting* to form, as well as the interpretation of performance as a representational tool. This work also raised questions about the scales of performative transformation on a milieu's actors—that is, how perceivable an effect needs to be in order to be deemed to exist. Reflections from this experience, including those gathered from the participant-eaters in two meals (one involving St-Laurent and another in Berlin, Germany) form a starting point for the development of the processes involved in producing the October 2014 meal event.

Displace

As first one and then a second iteration of *Displace* took place, the two projects became opportunities to examine the interrelationships between matter, space, and the senses, and humans, discourse, and context. *Displace* was also an occasion to think about and participate in *improvisation* and *experimentation* with food matter and its envelopes, given the many material things, human collaborators, and surprises that the milieu frequently presented. This

exploratory process—and the practice of speculation—led me to identify and unpack *taste* and *cooking*, both of which I name as 'proto-milieus' of *Displace*, yet both of which are also clearly very large (and frequently contested) aspects of gastronomy more generally.

In carrying out work on *Displace*, the cycles of RCR began with texts and discussion about cultural anthropology, the senses, ritual and performance, and material agency. My specific area in the project dealt with edible material, and so much of my initial making work involved physico-chemical experimentation with food matter. I prototyped liquid and solid "gustibles" through a series of recipe-development-and-testing sequences, noting material differences among ingredients and processing techniques, as well as their apparent effects on sensory responses among testers. During the production and installation phases of both iterations of *Displace*, real-time 'cooking', problem-solving with materials, spatial interactions, and human sensing characterized the work, along with reflexive note taking in the field. Participant observation from 'within' the performance, as well as analysis of the documentation of post-performance interviews (conducted by other collaborators) comprised an additional component of qualitative data gathering.

As in the *St-Laurent* chapter, writing about *Displace* created opportunities for juxtaposition and reflection, on which my reimagining of taste and cooking is based. Importantly, key moments from *Displace* highlight how attention to material-human entanglements helps draw broader conclusions about food and food study as a more extended milieu. The juxtaposition of both analytic and narrative writing styles creates a tension between mundane and exceptional experience, and once again focuses attention on the simultaneous realities of performative systems.

UNISG

As the site of my earliest conception of both gastronomy and the transformative nature of performative milieus, UNISG is a place with which I have a relationship that is both long (since 2005) as well as deep (as student, critic, consultant, administrator, teacher, and program director). A strong degree of interpenetration thus exists among UNISG, my framing of the milieu of gastronomy, this PhD project, and me. I have contributed extensively to some of the ways in which UNISG has been constructed, just as it continues to be a significant influence on my thinking and doing within gastronomy. In some academic contexts, this mutual

embeddedness might rule out the university as a feasible research subject, but for this exploration of gastronomy, it is exemplary.

The work on UNISG is themed around *institutional processes* and perceived 'gaps' in those process. The RCR practices in this milieu involve both human-to-human interaction and human-non-human relations. Day-to-day teaching, administration, and student interactions served as occasions for observation and participatory research, as well as a series of qualitative interview-conversations. Narrative writing and polyvocality is extensively used in this chapter.

A previous history of time at UNISG is also partially described. It both informed my understanding of the milieu and raised numerous questions about it, in response to which I recorded various aspects of the physical structures of the university, though sketching, photography, text, and bodily inscription. While the formal phase of my RCR work on UNISG took place between January and June of 2013, my ongoing experiences there—ostensibly not related to this dissertation—continue to shape and reflect my analysis in the text. As an institution that is constantly reconfiguring itself, UNISG is also now different from what I observed and interpreted it in 2013; it continues to evolve and perform. Chapter 4 therefore evidences itself as a snapshot in time, demonstrating the starting and stopping moments—the temporal framing—that I made.

a meal of gastronomy

The performative meal is one device[30] that brings together the central elements of this approach to food study. It is something of an emergent method—a piece of gastronomic practice that is in the process of becoming. The St-Laurent milieu was a development and testing ground for this tool, and the October 2014 iteration was another enactment that served to report on the milieu of gastronomy comprised by this PhD project.

As a performance, the Meal was both a representation and production of a milieu; it interwove matter, discourse, and interaction in time and space; it was an invitation to participate, to perceive disconnects in its natures, and to bridge those gaps using the resources available. It decentralized knowledge making from a singular actor, operating through cognitive, affective, and emotional channels. Designed as an ordinary dinner party, it was also exceptional, drawing its participants' attention variably across the assemblages it constituted, and providing opportunities for reflection before being produced, during the event, and

afterwards. While various physical residues were produced—documents and recordings and leftovers—its substantial effects are those left in and on the bodies of its performers.

In deploying the Meal towards the end of this project, and with the bulk of the dissertation written, it served as an important passage point. As an RCR performance, it enacted the outcomes of the research and reporting that came before it; as the focus of a final chapter, it weaves together the work as a whole. It is neither a conclusion nor a starting point, but a characterization of the divergences and convergences that are simultaneously present in any milieu of gastronomy.

Chapter 2: Representing Boulevard St-Laurent

"'Memory's images, once they are fixed in words, are erased,' Polo said. 'Perhaps I am afraid of losing Venice all at once, if I speak of it. Or perhaps speaking of other cities I have already lost it, little by little.'" —Italo Calvino (1997, 78)

"To translate is to displace.... But to translate is also to express in one's own language what others say and want, why they act in the way they do and how they associate with each other: it is to establish oneself as a spokesman." —Michel Callon (1986, 223)

Montreal's boulevard St-Laurent is a street whose identity has been etched indelibly into the collective consciousness, inscribed over time by researchers, poets, marketers, and painters. It is a north-south artery of immigrants and their food cultures, a dividing line and meeting point among societies, and a culinary destination. Its qualities have been well documented; it is undeniably La Main.

St-Laurent is also a street that is never the same thing to any two people, perpetually reimagined and reconfigured. It is a commercial diagonal, a residential neighbourhood, a festival stage, a thoroughfare, an adversary, a party strip, a demonstration site, and a construction zone. It is myriad food experiences, multiple migrations of people and structures and edible things, a milieu of uses and abuses, innovations and reinventions. It is a place that has been evolving since it was first laid out on a map, despite and perhaps because of the plenitude of meaning, documentation, and discussion that has been produced within and around it.

This chapter deals with approximately two and a half years of RCR work on St-Laurent. It explores how both of the above paragraphs can be true, and how the nature of the milieu is constantly reproduced through an ongoing performance of food, people, space, language, and many other things. Its nature is not fixed but simultaneously multiple. Following Law and Mol (1995), I propose that, if there is semiotic stability in its identity, it is an emergent effect of its material and processual heterogeneity.

As the Calvino and Callon quotations suggest, the chapter starts with a foregrounding of issues related to discourse and representation. Having viewed numerous government and marketing reports, films and novels, articles and other forms of documentation over time, I developed a sense that St-Laurent's food identity had become stabilized through texts and visuals. After a number of cycles of RCR, however, I came to view the milieu as both stable and rollicking, an ecology of agencies perpetually in movement. I understood that the discursive

material I had looked at had produced one perception for me, but endless others for the rest of the world. Similarly, when read diffractively, the many words and images started to reveal St-Laurent's milieu-ness—I started seeing it as a multi-profiled space that had been represented through multiple histories. Nonetheless, and despite having a more dynamic appreciation of discursive agency, I still considered it problematic to use discourse only in representing a foodscape. Because of the sensory-affective breadth through which food operates, the potential to open up representational channels beckoned.

From a perspective on the milieu as solid and impermanent, interactive and intransigent, exceptional and mundane, I now imagine St-Laurent as a producer of snapshots. While each might be temporally stable, together they produce a flipbook of action. The brief interminglings of the street's actors, each moving through different trajectories, blur into the churn of St-Laurent. One or several snapshots might persist for a time—pausing long enough for someone like me to perceive them as *the* identity of St-Laurent. Yet in the assembled state, the flipbook is always in motion. The RCR work described in this chapter aimed to use performance—including a number of meal events—to allow a few of the intermingling trajectories of St-Laurent to persist. By drawing attention to them in multiple ways, with multiple means, and for multiple audiences, perhaps some other perspectives might be actualized.

The chapter lays out a sequence of engagements with St-Laurent, on the street, off the street, and through continuing reflection. I first describe my somewhat inadvertent discovery of St-Laurent as a potential milieu, as well as the carpetbag of theories, tools, and habits I brought along and which helped me perceive it as such. This leads to the description of a number of RCR enactments that took place between May 2010 and August 2012, followed by retrospection on these interventions, framing them as performative events that both represented and produced the St-Laurent foodscape. A final discussion summarizes implications that come forward into the chapters on *Displace* and UNISG, as well as into the broader investigation of gastronomy.

The Milieu-Apparatus of St-Laurent

Initially, work on St-Laurent brought together the following: a stretch of street; a selection of texts about that street; a researcher; theory from ecology, design, food chemistry, ethnography,

and communications; practices of making food, sentences, images, utterances, and gestures; performances that combine and blur these practices; spaces in which reporting took place; audiences of research reports; and a window of time. It also included a question about how discursive representations of St-Laurent produce stabilized perceptions of its interactivity. As the work progressed, it embraced people and spaces beyond Montreal, a growing conception about RCR, and a revision of the research question: How could performance be useful in communicating knowledge about food and place? As an early phase of work bridging gastronomy with ecosophy and performativity, it was characterized by much attention to engaging with different framing systems, and eventually by a great deal of awareness about the frictions that can emerge between such frameworks.

Over time, through a continuing process of elaborating questions about methods and meaning, the research apparatus began performing itself. I progressed from giving relatively casual presentations about food and history—events I called "walk-talks"—to pursuing a more complex interrogation of how its material-discursive identity was being produced.

Hinchliffe and Whatmore's statement that research is always an intervention underscored my sense of embeddedness within St-Laurent and the potentially performative effects of my actions. How much was my work contributing to the *creation* of a St-Laurentian identity? Did wielding my documentation tools—"instruments not for thinking but for doing" (Hacking 1983, 262)—affect the materiality of the street? In overlaying theoretical models of panarchy, fermentation, consumption, and complex adaptive systems,[1] was I helping to *reveal* patterns of behaviour, or did deploying these theories instead *produce* the patterns? More importantly, what of the role of those who witnessed what I enacted? How did the agencies of my students, colleagues, and professors play with my own 'expertise' and authority? In posing these questions, I was starting to position myself, my tools and methods, and my audiences as co-productive of gastronomic practice; I was also starting to structure how I now conceive of RCR, and the co-production of gastronomic thinking and doing. And all the while, the businesses and shoppers came and went, the cement was torn up and sidewalks were remade, murals were painted and buildings disappeared.

storying the street

If a city like Venice can be hundreds of places, then what can a street like St-Laurent be? A

stretch of tarmac, a gap between buildings, a line on a map, a name for a neighbourhood, a transportation route, a foodscape, an assemblage of people and things and interactions, a community, an opportunity for sensory experience? From what has been written and said about it, all of these and more are true.

Numerous records about boulevard St-Laurent imbue it with a rich and storied history (Baupré & Slaight 1974; Fulton & Vermette 1996; Guernsey 1980; Hoffman 1997; Lauzon & Forget 2004; McCord Museum 2012; Parks Canada 2008b; Pointe-à-Callière 2012; Ville de Montréal 2012). Its discursive identity also exists in an uncountable number of other narratives, published on paper and recounted aloud, witnessed individually and kept private, and documented with varying degrees of public access, journalistic rigour, and accuracy of detail. In recent years, media attention has focused on the economic collapse of St-Laurent, often attributed to eighteen months of construction projects during 2006 and 2007, which bedeviled drivers and pedestrians alike (Collard 2010; Freed 2007). Since then, countering narratives have striven to remake that image, some driven by economic development efforts (SDBSL 2014).

Earlier in the histories of St-Laurent, writers and filmmakers presented the street as an immigrant neighbourhood and tourist destination—alternately paved with gold and lit in red (Kish 1973; Palmer 2009 [1950]). Recombining and compounding these texts, storytellers and researchers have produced further reports, in written, oral, and audio-visual formats (Carle & Portuguais 1961; Carvalho 2013; Como 2010; Richler 1989, 2002). The discourse is extensive, and St-Laurent's placeness has become as much a product of this discourse as the day-to-day interactions between its humans, its built environments, and the performative effects that all of these generate in and on each other. As a milieu, it offers up endless opportunities for constructing, perceiving, and interpreting a thing that is named, variously, "boulevard St-Laurent," "la Main," and "Saint Lawrence."

From government resources, guide books, historic maps, films, novels, and museum displays, a portrait of St-Laurent emerges that is inflected with historical situatedness and anthropological culture-writing (Clifford & Marcus 1986; Haraway 2004). The positionality of the makers of these discourses was evident to me, and so as I started to investigate the street, I sought to 'capture' it in my own words:

> Montreal's boulevard Saint-Laurent cuts a northwest-southeast swath through the city, running 11 kilometers (about 7 miles) from Montreal's Old Port to tiny parc Nicolas-Viel on the shore of

Rivière des Prairies. St-Laurent is very much the 'main street' of Montreal, the axis of origin for the streets that run perpendicular to it. Historically, it was also a dividing line—anglophone on one side, francophone on the other—but simultaneously a place of coming together: Chinese, Greek, Italian, Jewish, Latin American, Portuguese, and Vietnamese people have used St-Laurent as a kind of staging ground, or jumping-off point after immigrating to Montreal, while leaving a decidedly multiethnic imprint on the extraordinary mix of food offerings that present themselves along "the Main," the city's nickname for the southern half of the street (Parks Canada 2008a).

   In discussing consumption, Roland Barthes wrote that "food has a constant tendency to transform itself into situation" (2008, 34). The ways in which food is made, traded, consumed, and represented come to create meanings that actualize themselves in the course of processual activities. The situation of St-Laurent, I propose—its social and cultural placeness—is very much constructed by the food that we find there.   (Szanto 2012a)

In a subsequent reporting, I wrote:

The post-Depression era, and particularly the years of dramatic change under mayor Jean Drapeau's 26-year term from 1960 to 1986, brought numerous upheavals to the foodscape of Montreal. The formerly open-air Saint Lawrence Market was tidied away indoors by the mayor's efforts to "clean up" (Parks Canada 2008b) the city as part of a 'modernization' process that included Expo '67, the Ville-Marie Expressway, the 1976 Olympics and the underground métro system. The newly enclosed St-Lawrence Food *Centre* at 1195 St-Laurent featured seven butchers, including one that, according to a 1971 *Time* magazine writer, offered "salted pigs' feet, ears and tails for the West Indians; flank steak, oxtail and pig's belly for the Chinese, brains and sweetbreads for the French and all kinds of smoked meats, hams, sausages, bones, pigs' heads, lungs, liver, kidney and blood sausage" (Wilde 1971). Today the same site is home to the recently renovated Société des arts technologiques, an art and technology centre that includes the 2011-inaugurated Foodlab, which hosts nightly thematic happy hours.

   The St-Lawrence Food Centre, and its companions of the time—S. Enkin and Sons, Donkner's, the Ben Ash Deli, and the various cabarets and bordellos—have gradually gone out of business. Further up the street, however, food still thrives, in restaurants and shops and take-away outlets, which open and close with alarming rapidity. This liberation and redistribution of food-ecology resources—of shop clerks, butchers, business innovators, market pressures, trading relationships, and flows of food-culture knowledge and power—may be a clue to how perpetual change can lead to rich gastronomic diversity and, in a way, community stability.   (Szanto 2012b)

Reflecting on these words through my own positionality helped me understand what I believed was interesting and important about St-Laurent. I followed these threads and made other representations of its foodscape, frequently walking the stretch between avenue Mont-Royal and rue de la Commune, photographing, observing, taking notes, sketching, and recording audio. Multiple iterations, multiply juxtaposed, seemed a potential tack in 'eliminating' authorial positionality. Yet each time I placed another set of words next to another set of photographs, another David-situated perspective appeared on the page.

A. Mordecai Richler describes his anarchic character Sam Panofsky eating a ham sandwich and smoking a pipe during Yom Kippur (1989), defying a god he refuses to believe in, yet nonetheless flouts. Later, a character of the same name would appear in a film called *Barney's Version,* based on a more recent Richler novel. In present-day times, a Mile End hipster walks into Wilensky's Light Lunch[2] and orders a "Special" and a cream soda (Wilensky's 2014), sits at the counter, and eats it. Fried bologna, an onion roll, and a dab of mustard mingle in her stomach along with carbonated water and vanilla syrup; she feels great eating it, as well as a little nauseated later in the same day. (*Right*: Sam Panotzknoedels, one Pesach evening, awaiting their pot of boiling water.[3])

B. A Parks Canada report tells of Montreal and a street called rue St-Lambert in the year 1672; maps show a 1740 projection of the now renamed St-Laurent extending to the north shore of the island; an explanation of the 1864 arrival of horse-drawn streetcars demonstrates how it enabled more and more occupation of the street north of the Sherbrooke Street escarpment. In January 2012, I hike up the ill-plowed sidewalk between Ontario and Sherbrooke, slipping on icy patches and squinting against the windblown snow; the once-open lot halfway up is now fenced off, the old tree cut down, replaced with a pile of wood chips, and the tarpaulins and two-by-fours of *La niche des maîtres* are gone, along with the men and dogs who once occupied it. (*Right*: the 55 bus, either a little early or a lot late.)

C. During Jean Drapeau's 26-year mayoral term, his efforts to "clean up" the city included shutting down the open-air food market on St-Laurent just north of Dorchester (Parks Canada 2008a). The long-standing Lachine, Maisonneuve, and Jean-Talon markets were then "reevaluated" by municipal officials in 1980 (Marchés Publics de Montréal 2014), largely centralizing such commerce. Later, when the aged structures opposite Place du Marché were torn down, Complexe Desjardins suddenly became visible, filling in a gap in the Lower Main's irregular smile. The banking towers were there before, but now they are a visible part of the streetscape, a reminder that their food courts were always drawing workers at midday, even though a 'fresh-steamed' Michigan[4] was just steps away at the Montreal Pool Room. (*Right*: 'empty' space.)

activating other senses

As work continued on St-Laurent, the apparatus incorporated additional tools from design practice in my efforts to activate more of the sensorium. I moved from making discourse-only accounts to designing occasions for people to engage with the movement and materiality of

food. Two of these were the first of my 'meal events', opportunities that engaged participants in thinking and eating, as well as reflection and feedback on what seemed to be 'working' during each event. While my own sense of how things went was an initial focus of my attention, the audiences' and collaborators' responses became more important as I became aware of my agency as a designer and performer of the events. Heeding Highmore, I wanted to set up "an active field of engagements and entanglements...not reducible to a sort of glorified shopping mall" (2009, 3), so that people would grow aware of their own performance and actions.

Gradually, as my RCR framing grew, the events turned into what I would come to call reports, that is, a collective process of representation and knowledge construction. Each report also served to support *remediation* and *redesign* (Latour 2008; Wodiczko 2009) for subsequent reports, building towards a more continuous flow of representation.[5] Although I was still largely focused on providing *myself* with feedback about the performativity of food-based RCR, it now seemed that a milieu-apparatus had emerged and was actively performing; the undertaking was no longer a linear investigation of discursive identity, but had become a first step towards treating gastronomy as an ecosophically motivated practice.

Enacting St-Laurent, Enacting RCR

The work on St-Laurent comprised four phases of RCR, largely grounded in perspectives from design theory and practice. Key was the ecological nature of interaction: in any design context, stakeholders engage with the designed thing and with each other, both in the milieu at stake and in other contexts (Fry 2008; Krippendorff 2003). The iterative food moments[6] from the St-Laurent work were sequentially redesigned bearing these issues in mind, and each one opened up new questions about authorship, knowledge centralization, and food framings.

Iteration[7] is another important theme here, foretelling that gastronomy is aimed at neither finality nor conclusions, but is a process of exploration and change. The narratives below thus grow progressively thicker in description, including greater articulation between discourse and matter, while highlighting deepening gastronomic complexity. Together, they form a meta-narrative that is both incomplete and immanent,[8] more multiperspectival than any single story, but also insufficient as a definitive portrayal. Beyond the many snapshots left aside, also absent in the text are the street's lively food things and dynamic gestures, affective

transmissions between human performers, and the spatial and sensorial presences of food shops, lecture halls, and studios.

walking and talking with CAFS, UNISG, and DART446

In May 2010, I organized one of three field trips for participants at the Canadian Association for Food Studies (CAFS) annual conference, which was being hosted by Concordia University in Montreal. In collaboration with Concordia design student Chloë Dulude, I put together a walking-and-tasting tour of boulevard St-Laurent, starting at avenue St-Viateur in the north and terminating, three hours later, on rue de la Commune in Old Montreal.

Later that year, in August and October, I performed two similar walks, in both cases starting at the southernmost point in the Old Port and stopping rather sooner, near rue Rachel. The participants in August were undergraduate students from the University of Gastronomic Sciences (UNISG), on a field-study trip to Québec. The theme was the food diversity of Montreal, specifically in the multicultural histories of St-Laurent. In October, the walkers who joined me were my colleagues from the Concordia design course, "DART 446: Encultured Space." For this iteration, the focus was the food and built environment of St-Laurent—the street as a physical space that supported and suggested various eating opportunities.

Perhaps because it served a contrasting role to the more formal sessions of an academic conference, the CAFS walk was to a large extent characterized by disorder and individualization. Participants wandered off, had to be gathered back together, occasionally listened to Chloë's and my instructions and information, and occasionally did not. They ate the things we had pre-determined and bought (bagels from the St-Viateur and Fairmount bakeries, Lac Brôme duck salami, Schwartz's smoked meat, truffles from Juliette et Chocolat), and they ate other things. They spread out along two blocks, stopping at green lights and blindly wandering into red-lit intersections. Herding CAFS was like herding cats.

Toward the end of the visit—sweaty, tired-of-feet, and anxious to return on time to the conference sessions—participants had largely drifted away. To those that remained, I related a few more comments on the Ville-Marie Expressway and then took my grateful leave; a set of detailed notes on the role of the port in Montreal's and Canada's food history went unread.

When the ten-person group from UNISG came to Québec in August of the same year, I began their walk-talk in the Old Port area, situating it more historically. The participants were

mostly young Italians, trained within an educational culture that largely frames food heritage in empirical terms. Rather than trying to portray St-Laurent as an emergent food space, therefore, I instead presented a series of markers in the timeline of the street: its naming and mapping; its growth northward; its waves of international arrivals; its renovation during the 'modern' history of Montreal.

After two hours of tromping and half-listened-to narratives, I left the group among the food shops of the central section of the Main. There, I figured, they could purchase and eat, using their mouths and noses and hands—instead of their ears and eyes—to learn about the street. As students at a university founded by Slow Food, their perceptual capacities were tuned to notions of *high-quality, authenticity, traditionality,* and *localness*, and to identifying clear lines of inheritance among these themes. The blended and blurred lines of St-Laurent that I perceived and was interested in presenting seemed largely confusing to them.[9]

During the third of these early walk-talks, for the DART446 design class, a shift happened: the other participants actively gave feedback. Despite being somewhat older than they were and cast as 'tour leader', I was nonetheless a fellow student, and this perhaps supported a less hierarchical dynamic. In preparation for the walk, I had posed specific questions to the group (based on notions from the course content), which also invited response. I gave the group two prompts to consider: following Bennett (2009), to look for the *recalcitrance* or *thing power* of St-Laurent as an assemblage; and, using a Calvino-like perspective, to speculatively 'peel away' the accretions of ornamentation and surface that the street presented, in an attempt to discern earlier foodish states.

The visit began similarly to the UNISG walk, but with more attention to space than to history. I directed our eyes towards the absent fortifications of Old Montreal and the physical trench of the Ville-Marie Expressway. I paused us at 'Needle Park' (Place de la Paix), the former site of an open-air public food market, where we ate *bánh mì*[10] under the dismissive gaze of tattooed skaters. I asked additional questions about the occupation of space by some very homey 'homeless' people and their dogs in an 'empty' lot, and then arranged us in an informal clump on a corner of rue Prince-Arthur Est for a mini-lesson about food-culture migration. Several students pushed back on details I had apparently gotten wrong, as well as asked questions that brought the discussion in alternate directions.[11]

talking and tasting with CAIS and the AAG

For the July 2011 conference of the Canadian Association for Irish Studies (CAIS), the conference co-chair, Rhona Richman Kenneally,[12] asked me to give a version of the St-Laurent walk-talks. Given that the group would comprise eighty to a hundred people, we agreed to an ex-situ, 'virtual' version in a presentation room at Concordia University. It would feature audio, video, print material, food samples, and a bit of theatricality, along with a buffet lunch made up of products purchased on the street. The aim was to provide a taste of Montreal's placeness, within the CAIS theme of "text and beyond text" (CAIS 2010).

This iteration was characterized by a new spatial context and a new set of stakeholders. The sights and smells and tastes and sounds of the street were imported into a darkened room made of concrete and wallboard and sound-absorption panels. The setting was a university building. In addition to the conference-attendee 'audience' members, I had four design student 'assistants', and a 'client' who was also my academic advisor. I collected food matter for four tasting moments and a buffet, and images and sounds for a St-Laurent slideshow merging street views with footsteps, dog barks, car sirens, and snatches of passerby conversations. The walk was now condensed into what I intended as an audiovisual blur—not a real-time-and-space experience, but an electronic re-presentation of St-Laurent.

The four students, Nirit Aslan, Sophia Burke, Carol Trang, and Antonio Starnino, helped plan the food offerings and create graphic elements for the lunch table. During an early meeting, I explained to them my vision for the two different eating moments: the tasting samples would complement the audio-visuals and serve as markers along the route of the tour; the meal would demonstrate the diversity of St-Laurent while providing nourishment for a wide taste spectrum, as well as remaining within time limits and on budget. They provided feedback and suggestions, while I produced lists, schedules, and Excel grids with role assignments. On the day of the event, the presentation was given, the samples were eaten, some questions were asked, the buffet was presented, participants ate, the conference resumed, leftovers were packed away and the mess was cleaned up. A series of hard-to-place dissatisfactions itched at me, connected to my agency, the things that had performed, and the things that I thought were not performing as I wished.

Following the CAIS conference, I recognized that I was now substantially immersed in questions about the representation of foodscapes, and that St-Laurent had become a de facto

focus of study.[13] To build on this momentum, I responded to a call for proposals under the theme, "Food in the City: Exploring Space, Place, and Taste," for a session at the 2012 conference of the Association of American Geographers (AAG).[14]

The AAG conference was vast. At the same time that our Food in the City session was being held, nearly seventy-five others were also taking place. Room sizes and attendee numbers varied greatly, depending on the notoriety of the speakers. Gramercy Suite A, on the second floor of the New York Hilton, was arranged with approximately one hundred seats. Roughly thirty-five of them were occupied, with relatively even distribution of bodies among them. I spoke fourth in a lineup of five presenters.

After setting up an audio recorder and auto-timed digital camera to document my presentation, I started to deliver the words on the pages in front of me. They had been written on my computer over a series of days and weeks, printed out on paper a few days prior to the conference, and edited with pen and pencil since then, including just a few minutes before entering Gramercy Suite A. I had meant to read them, but even as I did, the words changed yet again, one or another notion becoming either clearer or muddier in the moment. My hands gestured towards audience members and I cited information and ideas from Parks Canada, Amy Trubek, Jennifer Berg, Ian Cook and Philip Crang, Deborah Heath and Anne Meneley, Thomas Homer-Dixon and C.S. Holling, and Claude Lévi-Strauss.

A new St-Laurent slideshow, now contracted to just a minute-and-a-half and playing over my right shoulder, gave viewers scant time to catch visual details of the street. Following my invocations of fermentation and panarchy as models to describe my milieu's temporal stability and dynamic migrations, a colleague then passed around a bamboo cutting board laden with rounds of duck salami, thinly sliced by me and kept cool in an insulated plastic tote. I took out two plastic tubs of maple *barbe à papa* (cotton candy), held one football-style, and told a session attendee in a back row to "go deep." I lobbed it at her and she ducked instinctively, covering her head and face with her hands. It tumbled among the chair legs, and someone picked it up helpfully. I opened the other plastic canister and tugged out a beige tuft, popped it into my mouth, and more gently handed the rest to an attendee in the front row. As we tongued and masticated our fermented duck meat and panarchic sugar, I said something close to:

> Some questions arise. Does the gustatory act transport you to the street? What about photos and maps, historical references and notes from ethnographic field trips? Do stretchy cultural and ecological models support or deny the sensory experiences that you are having? Where does the

taste of boulevard St-Laurent exist? In this telling at the New York Hilton on February 27, 2012, at 1:53 pm, or in the conceiving and writing of this paper that is taking place *right now* (actually right *then*, at my desk at 4407 boul. St-Laurent apt. 2, Montreal, at 2:48 pm, February 14, 2012; and re-edited 4:10 pm, February 16, 2012, same location; and re-edited again 1:13 pm, February 22, 2012, same location), or on the street itself and only there, between roughly May 2010 and February 2012? (Szanto 2012b)

I followed this with a reference to Arnd Schneider and Chris Wright's challenge to treat ethnography not as standalone, truth-telling text, but "as ruin and fragment, possible sites of intended and unintended, past and present destructions and reconstructions, from which new meanings can be engendered in processes of bricolage and assemblage" (2010, 20). I then handed out a series of postcards—multilayered, graphic and textual representations of St-Laurent—and said nothing, ending the presentation.

As I collected my materials and turned off my electronic devices, I discovered that the audio recorder was still in standby mode and the camera had only taken a few photos: three blurry images of my sleeve and the side of the lectern.

Fig. 2.1: the three images captured by my camera during the AAG presentation

making and performing a meal of St-Laurent

In April 2012, the Concordia University Food Studies (CUFS) symposium was held, bringing together a talk on the future of food studies, a workshop about participative research methods, and several graduate-student presentations. It was also the occasion of a more robust iteration of a performative meal event: "The 'Main' Dish: A Meal of St-Laurent."

The meal design was inspired by anthropologist Stephen A. Tyler's notion of a *post-modern ethnography*—a co-authored, polyvocal, and interactive knowledge-making device—and what Pierre Bourdieu has called the field of "regulated improvisations" (1977), a space of both structure and potentiality. The environment would produce discursive, material, and processual 'interferences', while also offering up enough resources and cues that participants

would be able to bridge those disconnects. My motivation was to *create performativity*, not yet understanding that food, meals, and other milieus are already inherently performative.[15]
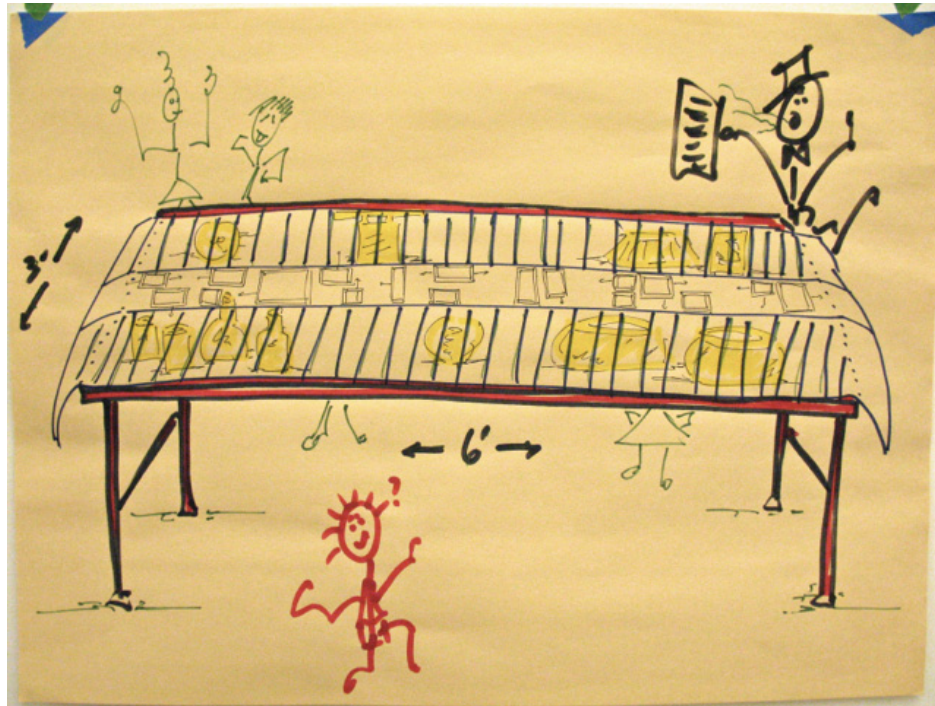
Fig. 2.2: a sketch of the "Meal of St-Laurent" table

The design process initiated with translating my conceptual image of St-Laurent into sketches: the layout of the table; the surrounding built environment; food items and their relationships. This was followed by engagements with food and other matter: collaboration with sausage makers Nick and Andrew from Pork Futures; prototyping and testing recipes for the other food things; constructing tabletop elements that would stimulate connection making.

The meal was intended to leverage the human capacity for connection making. I forced a series of disconnects between discourse and food substance, and then used acts of tasting, eating, talking, and reflecting to 'reintegrate' them. My own performances included a mostly discursive presentation (audio-visuals, me talking, a series of dish names) and a mostly material one (a table laden with food). Yet both also left unfinished threads pointing to the other: a composite-map 'tablecloth' strewn with colour photographs from the street sat under the bowls and bottles and boxes that held our lunch; posters nearby hung on the wall showing graphic depictions of the panarchy model and Lévi-Strauss's fermentation-augmented culinary triangle.[16]

My discussion also invoked these references. As an ecology, I said, food can be as

panarchic as a forest ecosystem, growing, maturing, collapsing, and decaying in time. Couldn't a street, I went on to ask, be stabilized by micro-level actors just as temporally as a pickle might be by bacteria, salt, and acid? I showed a menu with playfully deconstructed dish names,[17] concluded the talk by telling the hungry attendees, "this is not a catered affair," and then raced around staging the table and refusing assistance.

My efforts were to show gaps and misalignments among what I said and did, and yet contextualize it all as a relatively familiar construct: a lunch during an academic symposium. Afterwards, people looked at the tables, touched things, served themselves, talked with each other, and ate, seemingly with pleasure and good nature. A number of participants asked questions like *What does this sauce go on?* and *How am I supposed to eat this?* One person popped a bit of Brusqu-etta (a cashew and dried tomato spread) into her mouth and promptly had to run and buy some Benadryl, apparently suffering an allergic reaction to the nuts. Once again, I forgot to turn on one recording device, and the videographer who documented the meal accidently erased most of the footage.

Fig. 2.3: the St-Laurent table, after the eating

performing and recording a tranche of Berlin

With the CUFS meal event serving as a foundational model, I proposed a follow-up performance in the context of the August 2012 DesignInquiry (DI) gathering that would take place in Berlin. (A year earlier, in May 2011, I had given a St-Laurent walk-talk as a "prompt" during the DI gathering in Montreal.) The group's purpose for the 2012 workshop/conference was to investigate Berlin's designation as a UNESCO "City of Design" (UNESCO 2014). Despite the geographic distance, I consider the Berlin meal a component of the St-Laurent milieu, given its role in remediating the meal-event design.

From year to year, the DI collective's model has included collaborative meal-making and a final dinner to which an extended community is invited. While the Berlin event would not focus on the foodscape of St-Laurent, it constituted for me a 'proof of concept' opportunity for the meal performance: enacting it in a very different context might reveal whether it had potential as a repeatable, yet mutable, tool for gastronomy. Instead of two years of slow and contemplative observation of a milieu with which I shared a close physical and affective connection, I would have just six days to gather material, ideate, and present a meal performance in and about a wholly unfamiliar setting. This iteration was also about attending to my own agential presence in the performance, as well as developing a means of recording what happened while evading the problematic of stabilizing performance through documentation.

The DI gathering involved bringing together designers with widely varying practices, putting them in close contact with each other, organizing field and in-situ prompts (presentations, excursions, interventions), and doing design work of various sorts in a shared space. The culmination was a large collective meal, followed by an open house–style vernissage.

I used this time, preceded by a few days on my own in Berlin, to try to perceive how the city produced itself— that is, how it might be understood as a performative milieu. The contracted

Fig. 2.4: the "portable kitchen" built by designers participating in DI: Berlin

temporal and spatial limits meant acknowledging the subjectivity of the interpretations I would make, while also drawing attention to the effects of these limits. In Barad's term, these comprised *an agential cut* (2009), a choice made by the observer within the milieu of observation; this cut was would be very much in evidence in the work.

In addition to these elements, the apparatus included other influences: interpersonal tensions among my DI colleagues, including me; a heterogeneous and, it would turn out, somewhat contentious set of dinner invitees; and budgetary and logistical limits on food preparation. (We were self-funded, there was no running water, and the only cooking option was a portable gas stove top parked outdoors in a windy courtyard.)

Berlin's histories have been documented and discussed extensively, including the recent post-Wall period, the mixing of two temporally separated populations, and the arrival of tens of thousands of newcomers, drawn by perceptions of an affordable and creative environment (Marks 2008; Mohammad 2013). At the same time, city finances are in difficulty, and so management of certain urban functions—parks maintenance, recycling, community services— is left to the population to sort out on their own (Rosol 2012; Trangos 2013; Wunder 2013).

In my time there, I witnessed a variety of scenarios that seemed linked to these discursive accounts of the city. Traffic islands blossomed with weeds and wildlife, park buildings were covered in vines, various backspaces were rampant with greenery, and community gardens and biodiversity projects were in frequent evidence. As I wandered, I saw local workers going home at the end of the day, drinking from one-litre bottles of beer, perhaps saving time and money with their mobile, street-enacted happy hour. On numerous occasions, many of them carefully placed their drained bottles on a bench or ledge, and within minutes someone had zipped by on a bicycle, picked up the empty, and popped it into a plastic bag loaded with other returnables. Sitting alongside the Landwehr Canal, I noticed two other bikes, in a very different arrangement. Apparently having been fished from a watery resting place, they were now encrusted with zebra mussels and, still aromatic and buzzing with flies, had been hung entangled with each other in the crotch of a tree.

Together, these details suggested to me that certain spaces in Berlin were being activated and innovated upon by informal agents, induced to take action because of the very absences of management by a municipal body. The city was underfunded, fertile with potential, and populated by people who apparently felt empowered to do something with those opportunities. In my quest to produce a performative representation of a performative milieu, I

Fig. 2.5: along the Landwehr Canal in Berlin

had found a place that seemed to embody the actor-and-felicity-conditions complex on which my theorizations were based.

As with the St-Laurent Meal, I made photographs and sketches, ideated on food culture, and processed key words from my notes into potential menu items.[18] I again turned to the ecological models that were suggested by my observations of a foodscape. This time, metapopulation theory and swarm dynamics[19] presented themselves, including the migrations, occupations, space-making, and apparent communication and creativity that groups of individuals generate over time. Berlin certainly offered up a great number of opportunities for these notions to play themselves out, and the populations were decidedly diverse: (former) East and West Berliners, immigrant workers and students, artists and bureaucrats, corporations and tourists. The extensive "third spaces" (Oldenburg 1999, 2001) of Berlin allowed these groups to interact with high frequency and high randomness, two key characteristics of the swarm behaviours that seem to produce emergent phenomena. These

two ecological notions formed a loose skeleton for the Berlin Meal.

In synthesizing and reflecting on the details of the week, I settled on a number of themes that eventually informed the actual dishes that were made. These included frugality, multi-ethnicity, street food, artists, improvisation, hidden spaces and corridors, and what I called Berlin's 'fuck-you' attitude. Having thrust aside the formality of a content or discourse analysis and accepted the subjectivities of my performance-design process, I used these keywords to develop the menu.

Riffing on Sidney Mintz's "core-fringe" model[20] of culinary practice among non-wealthy agrarian societies (Mintz 1992; Mintz & Schlettwein-Gsell 2001), the menu was centred on three carbohydrate-rich dishes. These *core* elements were: *Knockerln* (wheat-flour dumplings), *barlatto* (a barley-based 'risotto'), and boiled *Kartoffelen* (potatoes). My *fringe* items were much more voluminous and richer than Mintz's original notion, and included *Graved Lachs* (cured salmon), creamed *Pfifferlinge* (Chanterelle mushrooms), halal merguez sausages (with fennel), and *Bratwurst* from Berlin's currywurst mecca, Curry 36.[21] Various condiments rounded out the list, including sweet mustard and chile sauce, onion marmalade, studio-made mayonnaise and currywurst sauce, herbed olive oil, and grated cheese. A *Gürkensalat* (cucumber salad) was a nod to Berlin's lush greenery, and added a minor vegetable note to the rather stodgy carb-and-fat options.

This time, in an effort to reduce my perceived agency as chef-designer-foodexpert, I asked for some collaborators to participate in the cooking and service of the meal. From a flipchart page of scribblings, those who volunteered selected several dishes to make, and I gave little or no instruction, instead encouraging them to use whatever they found in the chaotic kitchen space we had assembled. In another part of the extensive rehearsal space, the other members of the DI assembly were meeting with representatives from the city and from a design-commercialization organization. The meeting was tense, and while I was a bit removed from it, I could easily sense that things were not going well. Periodically, those participating in the meeting came over to the kitchen area and ask if they could help make something, evidently avoiding the mounting tensions.

Our space's large central tables had been arranged in a **T** shape, which I covered with sheets of white fabric and paper. On these, I sketched a series of interpretive maps, recalling the trajectories across Berlin that the DI group had traveled during the previous days. Wild grasses and flowers from the courtyard outside were collected and strewn across the table,

along with various objects from our time in the studio—candles, inscription tools, notes, glasses, crafting materials. We were expecting between thirty and forty people for dinner.

The tense meeting broke up and then reformed outside in the courtyard, within my sightlines from the kitchen. The cooks were grilling sausages, stirring barlatto, slicing pickles, and making cocktails. Some had set up a makeshift wind block to keep the flames under the potato pot from blowing out. The meeting re-broke and dinner attendees started arriving—new populations mingled and separated, consuming Negronis and beer and occupying different spaces. Eventually, I gave an onscreen presentation of my process in developing the Meal (including a brief summary of the St-Laurent meals), concluding once again that this was "not a catered affair." To underscore my point, I taped the flipchart-page menu up on the wall, signaled my collaborators to start placing the food around the studio, and told the group that although many people had cooked, it was up to the rest of them to "make dinner." Provided with a plate and cutlery, the participants then had to hunt around the roughly 400-square-meter space to find the dishes. Each person produced a different rendering of the Meal on his or her plate.

While others documented this performance, I made no images of the eaters, their dishes, or the table during the dinner. Many photos and sketches show the process leading up to the meal, as well as the residues that were left after. But for the coming together of bodies and words and food matter and processes of interaction, no static images seemed sufficient. My audio recorder was turned off and left in my room. I did not ask for feedback from the attendees (although some was given, I didn't write it down), and I have no recipes or performance score from the evening. Performance studies scholar Erika Fischer-Lichte's words reassured me: "performance does not consist of fixed, transferable, and material artifacts; it is fleeting, transient, and exists only in the present" (2008, 75).

What remained were several empty bowls, lots of dishes, the smell of a party, and tablecloth fragments—wine-stained and candle-burned sheets, scratchy with traces of grass stalks and the occasional seed, my Berlin sketches augmented by other eaters. So too are many embodied residues—the muscle and mental memories in me and the other participants—and the relations that formed, were enacted, and dissolved over the course of the evening. These formed a polyvocal and diffused event, what Tyler might have called "a fantasy whole abducted from fragments, [which] then return[ed] participants to the world of common sense— transformed, renewed and sacralized" (2010, 126). If, indeed, those relations continue to persist, then the Berlin meal may share certain performativities with Berlin itself.

Fig. 2.6: the Meal, after the meal

Performing Foodscapes

In performing a series of reports on St-Laurent, I produced a meta-narrative about the milieu, one that involves many foodish disconnects and interferences, overlaps and reinforcements. These moments, when the tight coupling of matter, meaning, and movement was suddenly performing in a perceptible way, challenged my and other witnesses' sense of the real—the milieu's multiple profiles became simultaneously present. In these moments, our normative food practices and apparently stable framing systems were rattled, a marker or manifestation of the performative state of things.

In this section, I turn attention to a number of these marker-manifestations that seem to illustrate how the St-Laurent milieu occupies simultaneous realities. In attending to them here, I aim to help those moments persist, so that their transformative potential might be understood as well. Although questions about discourse were the point of entry for this

chapter, I now conceive of how language, meaning, and text were always already entangled with the material and gestural, as well as with my and other people's bodies, histories, and expectations. I also bring forward a number of new questions—threads have now come partially untangled—which are relevant to the chapters that follow.

translating food

Throughout the St-Laurent work, food matter moved around, in and out of large- and small-scale spaces both human and non-human—shops, kitchens, classrooms, plates, glasses, mouths, stomachs. In so doing, it was never discrete, never limited to the physical space it occupied, but always bound up with meaning and interaction in unstable, perpetually transforming ways. The agency of food is similarly diffused across many things—indeed, to refer to 'material agency' at all is to deny the confederacy of things that act when food is seen to be lively. A piece of food might thus be thought of as an intersection of relationships, a site of translation "that does not transport causality but induces two mediators into coexisting" (Latour 2005, 108). Rather than showing how food 'carries' meaning—or *transports causality,* in Latour's sense— moments from St-Laurent demonstrate that when food was approached, manipulated, eaten, and sensed, its distributed agencies induced other things into existence.

Duck salami and maple cotton candy, brought into the fluorescent-lit AAG conference room, became exoticized objects of representation, both meaningful because of their origins on the street, and confusing in this new space. The thinker-talkers in the room were confronted with the presence of their multiple body parts—their stomachs, tongues, and olfactory nerves. Even their more-familiar faces and hands became newly foreign as a plastic container of spun sugar came whizzing towards them. The foods and the audience, the room and my presentation all performed as a hybrid translator, inducing an alternate state of being for those of us in the room: thinker-eaters, or perhaps embodied talkers.

Back on boulevard St-Laurent, two different moments produced similar frictions—time-spaces of confusion and resolution—when students' bodies and their histories of learning were mediated through food. The UNISG students, seeking typically *Canadian* or *québécois* or *Montreal* food, were presented with smoked meat and empanadas, bagels and piri-piri chicken. Framed by me as local, but framed by them as 'ethnic' and therefore *not*-local, a radical disconnect was produced in meaning.

Two different and seemingly opposed systems of description were invoked in this moment, with the street food acting as site of translation. In this case, the confrontation was largely unmanageable—the students abandoned their efforts to rationalize the situation. Instead, they deemed me, or Montreal, or their visit, or all of us to have failed, rather than to have demonstrated something new to them about food.

It might be said that their pre-existing understanding of food culture was too dominant to be destabilized in that moment, despite the performativity of the 'rest' of the milieu. The question of strong performativity and weak performativity thus arises: Do some agencies 'outperform' others in an assemblage? If so, what makes one such actor the 'star' of the performance? What can the ecosophic gastronomer bring to these situations, or what is there to learn from them?

Converse to the UNISG experience, when the DART 446 group ate *bánh mì* together, it did seem to produce a productive destabilization between self and other, or between exotic and familiar. In this context, adjacent to the recently renovated Société des arts technologiques (SAT), standing in an urban square that had once been a public food market, inhabited by partially chewed mouthfuls of very flavourful meat and bread and vegetables, a sense of multiplicity was perhaps already present.

The shared consumption, discussion, and reflection on taste sensation took place within a scale of both time and attention that allowed the sandwich's potentially performative nature to be actualized. Other histories of education, different from those of the UNISG students, and some perhaps more mutable perspectives on food meaning were also present. The nexus of agencies materialized by the 'Vietnamese sub' brought about simultaneous self-sense perceptions: I am student and eater, it is symbol and food; I am ethnic and Canadian, it is foreign and local.

The previous questions about 'strong and weak' performativity might therefore be replaced by ones about ecological heterogeneity: Does greater systemic diversity support transformation? Do the relative time frames of historic (educational) and present-tense (experiential) performances matter in activating the potential for transformation?

Reflecting now on the itches of the CAIS conference, did bagels, smoked meat, empanadas, cheeses, condiments, and rye bread 'outperform' me, or did my presence dominate them? More likely, neither of us was a 'star' in this situation, and because my focus at that time was not so much about performance as a concept, I was likely less attentive to what was

performing. Certainly, I now see more clearly the other agencies that were at play: hunger and eaters' imaginations, a conference room, the ticking clock, the symbolic meaning of lunch. To me *then*, the self-serve buffet table was a far cry from the juicy, unbounded geographies of St-Laurent; to me *now*, reflecting on audience expectations, the power of discourse, and the already-performing food we brought together, I understand the event as having successfully made present at least one persistent snapshot of the street.

interpreting translations

Although I was initially frustrated by what I viewed as the falseness of the CAIS meal, for its participants it was as real as any of my earlier walk-talks were for their participants. Their own interpretations made it so, just as mine made it false. Lively brisket and agential mustard slithered across accommodating slices of rye bread, entering into negotiations with words, pictures, and gestures, and interacting with histories of meaning, eating, and cognition; for each of us these combinations were different.

In my original perception, I thought CAIS participants were 'probably just hungry', focused on questions of Irishness, Irish studies, and text/non-text, and not really all that interested in the representational realnesses of food. In subsequent feedback, however, I learned that several attendees were inspired to go 'taste St-Laurent' for themselves, and that many were already attuned to questions of food, space, representations of identity, and translations of place. The discord between my perceptions then and now underscores how milieus are always multi-profiled and multiply real in time and space. The heterogeneity of the St-Laurentian reality can only be unpacked by having many voices describe it; its simultaneity remains distributed over a forever-diffuse network of bodies.

In contrast to the CAIS meal, the DI: Berlin dinner placed food outside of one context but fully within another; it was oddly named and weirdly served, but it was all prepared and eaten in situ. Furthermore, eaters were highly diverse in their motivations and emotional states, and there was little pre-framing of the meal's purpose. My planning process also involved more gap-making, borrowing from Liz Miller's interpretation of translation, in which "something is always added, and something is always taken away" (2011b).

Berlin's very lively material things—the green areas and beer drinkers, the Wall/not-Wall spaces, the art installations—were rendered into words, which when translated into the

space of our work studio became abstract notions. This both took away from and added to their agency: de-confederated from the actors with which they had been united, yet free for mobilization into new contexts. The words became reconfigured into assemblages with me, with a number of sketches and photographs, and with the endless unspoken memories and experiences of our guests. In re-rendering the words once again into matter, the other cooks and I recontextualized them in the space and time of the dinner. In leaving the dishes they inspired to be self-served and interpreted by eaters, we allowed other agencies to come into play.

The meal, which I named "A Tranche of Berlin," is more accurately a series of tranches—a sliced-up set of food agencies that were reassembled into many different segmented combinations by the eater-performers who were there. The metonym of the tablecloth (discussed below) is perhaps the most meaningful record for the event—its abstracted burns and stains and grit, and the very absence of discursive clarity, is what makes it an appropriate record. Rather than pointing *at* specific meanings of the meal, it points *towards* the places where multiple meanings reside: the bodies and trajectories of those who came together for that moment.

structuring spaces

Even without many of the other common elements that connote mealness, a large table laden with food generates a strong sense of *space*—a literal commensality. Such a sense brings with it effects on what transpires as people move around, interact, and eat. Elsewhere, space has been theorized as a social product, a structuring agency, an opportunity for engagement, and the residue of interaction (Kiesler et al. 1996; Lefebvre 2014; Moon & Sedgwick 2009; Szerszynski et al. 2003).[22] For the St-Laurent milieu, I figure space as an element of the assemblage that reperformed itself in time, both produced by other agencies and having a structuring effect on what transpired.

Central tables were featured in the CAIS, CUFS, and DI events; the first two were pre-arranged with food and located in a presentation room at Concordia University, while the third was in the Uferstudios in Berlin, dressed with cloths, candles, and sketches, but initially absent of food or place settings. In the context of CAIS and CUFS, geographic cues transformed the table surfaces into symbolic representations of the street. Upon these, boxes, bottles, and bowls rose up in architectural shapes, referencing the buildings and built structures of the street.

While the participants were not mystically transported to boulevard St-Laurent by these visuals, their meanderings up and down the table were not unlike those of the CAFS attendees and DART/UNISG students moving on the street—drawn forward or pushed away by food, negotiating proximities with each other, and perceiving things through discursive framings.

Many structuring elements of a meal space were present around the CAIS and CUFS tables, yet others had been undone or reconfigured. This tension appeared to manifest itself in hesitancy about what food items 'went with' other food items. Many questions were uttered about which bread, which sauce, and which implement was appropriate to eat, slather, or use. Some of these were directed at me, others at fellow participants. Reassurance and guidance seemed to be the objective—in the absence of the normative structuring elements of a meal, the gastronomic rules needed to be socially constructed.[23]

During the DI meal in Berlin, my cooking collaborators had placed the food in pots and bowls and on trays in various locations around the large studio. Here, even less structuring had been offered, and the negotiations among eaters were more diffused: rather than facing each other across a relatively accessible table of food, they were forced to hunt and crouch and peer under chairs and tables to find their dinner. While I had had this somewhat bizarre process-design element vaguely in mind (I knew I wanted them to work for their supper), it was actualized as a last-minute, improvisational directive. I suddenly decided to make it a 'hunted-and-gathered' meal. The effect seemed to be a high degree of one-on-one collaboration among eaters, a sharing of information and support in discovering and combining foods. (*I found the mayo—it's under that box! Here, have some mushrooms, there's not much left. Where did you get more barlatto? I'll trade you half my merguez for some of those cucumbers.*) In turn, this series of problem-solving efforts—to fill up their plates and bellies—seemed to generate a strong sense of good will. A new kind of commensality arose among individuals who had previously been feeling a quite a lot of mistrust for one another.

changing spaces

The St-Laurent interventions can be divided into two categories: those that took place on the street itself and those that were surrounded by walls at a geographical remove from the street. In the former, I felt a sense of doing battle with too many things drawing the attention of walk-talk participants. In the latter, I was aware of other agencies—participants' hunger, perceptions

of my role as presenter/cook/expert, the behavioural structuring that eating moments have within a conference or symposium context, and the architectural elements of the rooms.

On the street, there were a number of times when I felt frustrated by the participants' self-directedness—*Don't look at <u>that</u>, come over here! Stop chatting and listen to me.... Hurry up, the light is changing! Where did you buy that? Stop spoiling your appetite....* While I wanted them to experience the street and its food as lively, multisensorial, pan-relational things, I also wanted to draw their attention to the elements that I believed were notable. Meanwhile, they were already noting what *they* thought was notable.

In the meeting rooms, many of those features at first seemed to have been stripped away, creating what I viewed as a faux-milieu, an 'artificial' rendering of St-Laurent. The buffet table and the samples, the images and sounds, and the sense of place were all, ultimately, displaced from the street. On reflection, however, I saw them as newly agential, now articulated with timetables and Irish studies (in the case of CAIS), discussions of collaborative food research (in the case of CUFS), or debates about commercializing design (in the case of DI). The more-enclosed spaces of these meals were not without 'distracting' elements, just as no space is without such things.

Since producing the early walk-talks, I continue to move through my 'former' research site, and my attention continues to be drawn to its changing spaces. First in June 2013 and then again a year later, the Festival MURAL[24] saw outdoor artists put up large-scale paintings on the sides of buildings lining St-Laurent and in the side streets and alleys just adjacent to it. Previous swaths of graffiti and other graphic forms were covered up, and dramatic images of deities, political figures, cartoon characters, and non-human things appeared. My gaze was newly attracted to the left and right and (generally) up, focusing on multiple renewed portraits of St-Laurentian characters. As the second wave of murals was applied, I found myself missing the old images, despite being excited to seek out their replacements. New gestures were activated in my body, as well as new pathways to follow, in order to see around corners, or find the back walls where new art had appeared. In these 'superficial' restylings, the space was remodeled and newly reactivated its structuring agencies within me.

Earlier, in March 2012, Steve Pizza at the southwest corner of St-Laurent and Rachel was renovated, becoming Pitarifique, which had previously existed just a few doors west. As the black and white sign above the window was removed, a previous migration was made apparent. Underneath, the painted metal remnants of signage for an earlier establishment were

revealed, with the rusted silhouettes of what appear to be the letters L-A-B-O-W-I-S-Z. Within a day it was covered with wooden paneling and the red cursive name of the new fast-food outlet, but for a time, a past layer of the street was on display. Online searches failed to turn up archival documents about the old name, suggesting that if knowledge of the site's histories exists, it is in other, less-easily-referenced bodies. The space of that corner became a space-time inscription, an ever-present dimension of the street, even if it is not always sensed in the immediate tense. The current state of the St-Laurent milieu—what it *is*—always includes what and who it *was* as well as what and who it eventually *will be*.

When the buildings adjacent to the Monument National (across the street from Place de la Paix and the SAT) were finally torn down, a great gap appeared in the previously contiguous barriers that surrounded and defined the St-Laurent space. Now, from various angles, the towers of Complexe Desjardins or the Hydro Québec building (some blocks away) seem to rise up from the Main itself, filling in a gap in its toothy smile. Conversely, facing east from rue St-Urbain, the SAT's new multimillion-dollar dome is suddenly visible on St-Laurent, a silver UFO hovering over La Main. That all these structures, previously invisible from 'within' the St-Laurent streetscape, could suddenly seem so integral to it when viewed from another time or position, again asked the question: What and when *is* the St-Laurent milieu? Were the Manhattan Hilton, Concordia's EV 6.720 classroom, and the dance rehearsal studio on Uferstrasse also part of St-Laurent? These spaces that were ostensibly 'only' for presentations of research became redefined for me and redefined again as I write this text. Where the milieu began and ended, what it enclosed, and what permeated its delimiters are clearly quite fluid notions.

documenting process

Much has been written about the challenges inherent to documenting performance (Dewey 2005; Fischer-Lichte 2008; Kirshenblatt-Gimblett 1999; Schneider 2012), an issue that was initially a central question for this chapter. As James Clifford has said of cultures, food milieus "do not hold still for their portraits. Attempts to make them do so always involve simplification and exclusion, selection of a temporal focus, the construction of a particular self-other relationship, and the imposition or negotiation of a power relationship" (1986, 10). These issues played out in my research recordings and notes, in my sketches, in my walk-talks, and in

my meal presentations. Each was generated in good faith and towards a meaningful representation of St-Laurent, but each was nonetheless "never an unmediated portrait of what it describes" (Latour 2005, 136). The lived experience of the street was always re-rendered through multiple agencies. However, by considering the documentation process of a lively food milieu as yet another set of performances, an opportunity arises not only for perceiving what performs during documentation, but for imagining what might serve as alternative tools and modes of documentation.

In walking up and down St-Laurent—both physically and virtually (i.e., through other researchers' accounts)—I spent a good deal of time identifying elements to which I would later refer in my reports. I made photographs and audio recordings, cut-and-pasted text and maps, and sketched out renderings of what I saw and felt about the milieu. Each of the electronic devices I used included a framing mechanism: the camera and its viewfinder, an audio recorder and its timestamp feature, my laptop and its screen, even Microsoft Word and its pagination, footnoting, and typeface functions. These boundaries—rectangular, digital, numeric—all shouted their orderliness in what was produced, helping "manage [the] mess and heterogeneity" (Verran 2001, 72) of the lived experience of St-Laurent. Yet in wielding these tools, they also made evident how I, too, as researcher-creator, was also implicit in corralling the milieu into manageable forms. These tools became extensions of my own body, but also limitations to it, focusing my attention usefully while constraining the range of what I documented.

The AAG conference was something of a watershed in this understanding. Prior to and just after my talk, my documentation included written notes, a slideshow, many digital files, printed pages, three blurry photo of my arm and the lectern, and a blank audio recording. Over the days and weeks following the presentation, however, what was absent from this material suddenly emerged: the non-physical residues of research and reporting were equally important forms of inscription, and equally relevant to the St-Laurent milieu. Nowhere, however, could I point to the whiff of fermented duck meat, the muscle memory of lobbing a tub of maple cotton candy at an audience member, her mental image of me gesticulating at the screen behind me, or the untold other imprints that took place and faded in the bodies of the thirty-five other people in the room and those I passed on the street. Are these documents of the performance, or effects? Does invoking them in text—another translation—provide value in interpreting the original milieu, or does it start to become so self-reflective that the focus is lost?

Recently, I re-photographed a series of sketches made during the lead-up to the CUFS

Meal. Somewhat cartoonish, making these poster-sized images was a way to reflect on the ideas I was developing for the spatial and processual design of the meal.[25] Although I photographed the sketches at the time of the Meal, I had removed them from my studio walls and not looked at them in the intervening two years. In reconsidering them, my attention was drawn to a singular element that appears a number of times—a stick-figure human in a bow tie and top hat. This ringleader character is a representation of me, often depicted larger than other humanesque figures, with a gesturing arm and its mouth open and projecting sound lines.

Fig. 2.7: detail from two of the "Meal of St-Laurent" sketches

I was well aware of my own intentions when depicting myself this way, both for the Meal and in previous projects. It is a self-mocking acknowledgement of the space I tend to take up when giving a presentation, but also a representation of my enjoyment of that occupation of space. I like performing and I like being 'on stage'. Yet at multiple moments in this work—as well as during the RCR on UNISG—I have become very sensitive to this agency and the effects it may have produced. The top-hatted stick figure seems to dominate the Meal scenes I prefigured—an unintended role, and one that the Berlin meal specifically attempted to remediate.

In reconsidering these images, I wonder how much I really want that authoritative role to be attenuated: there is a clear tension between ecosophic gastronomy's challenge to expertise and this seemingly innocuous image. Do the sketches document my inner motivations, or are they 'only a joke'? If the latter, how neutral can the joke be? Has it performatively affected me and my sense of self, leaking into what I do during a meal event? Now, reflecting on and writing about this 'document', what might be the further effects of the

sketches? In the secondary performances of photographing and writing about the images, have I further transformed, now more attentive to my agency in a performed representation, and therefore capable of reducing or at least accounting for it?

recording food

In both the CUFS St-Laurent meal and the DI meal in Berlin, a map-like tablecloth covered the horizontal expanses of the central dining tables—a design element that graphically rendered the geographies represented by each meal.[26] After the meals, they then became important metonyms of what happened. Importantly, they also serve to draw attention to the ways that an element of a meal can play different roles over time, including the recording of experience.

The tablecloths were initially visual framings that more or less signified the portions of the cities I had observed. During service, they became a support for food containers and other eating tools, and a surface for other symbols of the foodscape: photographs, vegetation, candles, personal items. After the meals, they took the role of canvasses across which food and other residues had been smeared, imprinted with the gestures enacted during eating. The tablecloths were thus discursive and material actors during the meal, but also 'documents' of the performance. Although they are insufficient in telling a comprehensive story of what happened, they bring forward two key issues about how food performances can be recorded.

First, if the tablecloths were witnesses to what happened that were themselves transformed, then presumably so were the other actors that were present—the food, the words, the eaters, the space. Certainly the eaters, because of the effects of perceiving, hunting, discovering, and sharing food, were in some way altered by the experience, inscribed with knowledge in both the short-term and enduring ways. Second, the tablecloths highlight that no one narrative gives a complete rendering of a performed event, and that any document—text, image, material thing, human body—can only be a partial participant in any future retellings of lived experience. The report, or the synthesis of representational performance, is thus also a performative milieu itself. It is a coming together of documents and narratives in the presence of additional witnesses, who themselves become actors in the milieu and future sites of inscription.

There is clearly a tension between the dynamism of a performance—the ways it transforms and inscribes space, bodies, and meaning over time—and the act of recording or documenting them for later perception, interpretation, and reaction. With food performances,

this conundrum may be all the more intensified because of the penetrations between bodies and identities, the historical and physiological significance of eating, the affective and emotional impact of ingesting multisensorial matter.

Yet, like the double-edged practice of making framing systems, preserving records is also necessary, allowing for commercial and knowledge exchange, aesthetic appreciation, and the ordering of experience that humans seem to require. If this is to be done in gastronomic practice, then these tensions must also be recorded, including the privileged position of the recording agents and the deficits and artifacts that are invariably produced as a consequence.

Such tension is also an opportunity for engagement on the question of what meals and food performances are: in the case of the St-Laurent meal, when various helpful participants wanted to wipe clean my tablecloth-map, I stopped them from doing so, pointing to the mustard and grease stains as a form of record making. Similarly, the segments of the Berlin cloth, mounted in my studio, provided an opportunity to express to my supervisors some of the nature of what happened in the Uferstudios and how I was processing it.

If records of the Meal require additional writing, talking, smelling, or touching in order to become meaningful to secondary audiences, then the value of such forms of representation in academic reporting must be interrogated. Even were each of them to be explicated, and then compiled with transcriptions of each eater's spoken recollection, it still would not generate a comprehensive account of the Meal. Further questions thus arise: What are these representations for, and for whom are they intended? Is the purpose of doing ecosophical food scholarship to produce textual renderings for publication, or is it to encourage engagement and creativity with food—both by academic types and others—towards a more ethico-politically attentive state of existence? While these questions will continue to evolve through further RCR work, my answer for the moment is that representation must serve both needs.

Summary and Implications

During this work on St-Laurent, the milieu changed in many ways—from what might be called the *street itself* to the questions I had about it as a food place to the ways that I investigated and represented that identity. Human participants in the reporting events I produced were also changed and, in turn, effected change on the Main and in the other circles in which they

act. The extent of what I have named the St-Laurent milieu has thus expanded to comprise far more actors and agencies than I might reasonably address. The discursive cut I made—what I have written and talked about, and what I have left for other reports or researchers—now becomes part of the milieu as well.

In this final section, I summarize certain key transformations and implications, acknowledging that others are certainly present. That there is always more to tell is characteristic of all discursive frameworks, perhaps even more so when food is studied through performance. At the same time, by leaving some questions open and some threads available, performative reports can also invite witnesses, readers, or audiences to make meaning along alternate pathways and toward divergent goals.

transforming processes

In addition to developing the Meal process as a performance-based method for gastronomy, a key outcome of this work was the conception and activation of RCR as a broader framework. It is a way of producing knowledge through both discursive inscription and embodied means, and, more importantly, through the interplay between the two. RCR also draws attention to power and positionality in performance—the shared agencies of both human and non-human things. My initial research questions about St-Laurent and the ways in which I imagined and theorized about its foodscapes became tools for *doing* RCR, integral to the milieu and themselves transformed in the process. Such an approach "insists on understanding thinking, observing, and theorizing as practices of engagement with, and as part of, the world in which we have our being" (Barad 2009, 133). Similarly, the milieu performed effects on its physical structures, on me as a researcher, on the audiences of my research, and on food and meaning.

controlling bodies

Earlier I characterized RCR as exploratory, which I now modify to mean both reactive (to transformations that emerge) as well as proactive (by making devices to stimulate responses to those changes). Reflection, taking place throughout the reporting process, is critical in the development of subsequent proactive efforts. That is, RCR cannot only remain loose and observational, endlessly asking 'what if' questions and waiting for performances to self-activate. Instead, it is also a process of enacting power and accounting for those acts. Attention

to these cuts reweaves their agency into the reports that are made.

In the iterations of the St-Laurent interventions, I sequentially examined the agencies of discursive representations, of sound and gesture, of food matter and space, and of my own presence and action. This sequence was not a scientizing move (i.e., isolating 'variables'), but aimed at producing an accumulation of interferences and disconnects over time. In the series of events that the work comprised—both the Meals and what led up to them—opportunities were created to make meaning by bridging across the breaks themselves.

The performance-based co-authoring of knowledge is both useful and problematic. It requires that an initial set of conditions be established that invites participation and enables those who are present to engage. These *conditions,* then, become central to the problematic of RCR work, for even as they are arranged, they are transformed by the very actions they enable. At the same time, the agency of the conditions' designer is always present, as well as necessary. Despite eventually entangling itself with that of the other actors in the field, what the RCR designer *does* allows the milieu to be known to others.

telling stories

What happens when we write down our stories? Lived experience comes alive for the reader, but it can also ossify as 'real'.[27] Discourse is situated, codependent with educational and other power-related structures, and privileges the visual-cognitive complex, an issue that is particularly relevant to the multisensory, affective nature of food.[28] But just like other symbolic representations—mathematics, mapping, molecular models—words make complex systems more mentally manipulable, and can be fused with material and gestural acts to produce value in the world.

The act of storytelling brings together power and poetics in translation, embodying the tensions of this chapter.[29] In a colloquial sense, someone who *tells stories* is a liar, a fabricator of non-truths, a person who cannot be trusted to accurately represent a given piece of lived experience. In the traditions of oral narrative, however, to tell stories is to reproduce and reenact culture, to teach through repetition and emotion, to be a conduit of power between generations, and also to wield power for a time. Storytelling is performance: both imitative and original, a representation and a presentation anew.

That discourse is problematic and productive, as well as a tool for power and poesy,

characterizes both the context and content of the St-Laurent work. I started doing work on St-Laurent without the intention of making it a focus of research, and yet as it evolved, it problematized itself and started to produced questions about its framing as a milieu, even though my notion of *milieu* had not yet been formalized. Similarly, although my current understanding of RCR work did not exist at that time, the poetics of performing stories about a milieu—reporting—came to be a critical implication for doing gastronomy. In juxtaposing styles of writing and usage of images that are both analytic and open-ended, I have aimed to do what a food milieu itself does: confound, communicate, and construct. To an actor seeking meaning, it can be confusing; for a reader seeking clarity, it may seem "infuriatingly ambiguous" (Pratt 1986, 30). In either case, if the experience can be taken as an opportunity to decentre knowledge making, then perhaps a more constellational understanding of food milieus can be induced.

Returning to my initial question, I now answer it by saying that St-Laurent's identity is always a production of the processes that are used to determine it. A foodscape is performed by having a performance made about it. On the street or in a classroom or studio, its truth is always in the framings that are made of it, in the interactions among its elements, and in the perceptions and inscriptions that are enacted and persist. The intermingling of material, discursive, and processual agencies in a given chunk of space-time is the truth of the foodscape, and while this truth is sequentially contested as other interminglings occur, the poetics and power of narrative can eventually produce commonalities and consistency. It is in the scales of telling stories that variation both takes place and is elided. As such, this chapter is just another page in the ongoing flipbook of St-Laurent, a snapshot of multilayered perspectives on the street that is both a critical account and a constructed fiction, an imitation of experience, a translation, a representation.

Chapter 3: *Displace*-ing Cooking and Tasting

"Next we will look at material resistances of foods themselves. By this I mean the bloodymindedness of certain materials...."
—Peter Atkins (2009, 118)

"So far as I'm concerned, if you can spray them then they are real."   —Ian Hacking (1983, 23)

In the previous chapter, one question about the agencies of discourse led to another about the transformations that *making* representations can produce. As the first question unfolded in the St-Laurent milieu, the second played into the meta-milieu of the project as whole. In a repetition of that pattern, this chapter also poses a double query. Through a reflexive analysis of my collaboration in two iterations of the sensory installation project, *Displace,* I explore questions about material agency in cooking and tasting, leading to ecosophic implications for gastronomy more broadly*.* Specifically, through entangled performances with matter, I show that social food constructs are not pre-given and immutable, but opportunities for taking mindful action within larger-scale, responsive networks of production and consumption. As in the case of St-Laurent, the work on *Displace* demonstrates how food milieus unfold in time, following both pre-scripted guidelines and improvisational processes that opportunistically make use of the resources that present themselves.

  Displace has existed in a number of different iterations since 2012, and is both an immersive art installation as well as a research project involving material agency and ethnography, the senses and perception. Directed by media artist and scholar Chris Salter, audio-visual artist TeZ (Maurizio Martinucci), and cultural anthropologist David Howes, *Displace* investigates the body as site of experience, the performance capacities of various materials, and the use of a sensory environment as a *gymnasium for the senses*.[1] References include anthropological and historical examinations of non-Western cultures, including the Tukano and Desana people of Colombia, ancient Japanese incense and tea ceremony practice, and the Chinese five elements.[2]

  The first iteration of *Displace* (v1.0) took place in Montreal in November 2011, as one of two "Inno-vents" within the American Anthropological Association (AAA) conference; it was installed in the Hexagram Black Box space in the basement of the EV building at Concordia University. The second (v2.0) was produced for the TodaysArt Festival in The Hague in

September 2012; this venue was the white-walled former TAG Gallery, comprising three spaces on three different levels. The majority of the approximately 200 visitors to v1.0 were North American and associated either with CU or the AAA conference; in contrast, more than 800 visitors went through v2.0, and were largely European art-festival goers.

Displace was an opportunity to explore how the material agency of food and other substances is inextricable from humans and their histories, from the built and social environment, and from interactions within meaning and mouths. It also was a milieu in which issues of scale emerged, including how material engagement at the scale of a proto-milieu (such as cooking or tasting) can draw attention to the articulations in food at much larger scales. In a broad interpretation, therefore, this chapter is about how dominant, large-scale structures of food—the material-discursive-processual 'realities' of industry, society, and political economics—might be destabilized through the attention derived through interaction and improvisation with food matter. In the undoing of such things, insight for ecosophic gastronomy emerges.

The Milieu-Apparatus of *Displace*

Like St-Laurent, the *Displace* milieu was both geographically and humanistically extensive. Its spatial settings included two installation locations—a black box theatre in Montreal and a former art gallery in The Hague—as well as a number of labs, studios, and kitchens where food things were prototyped and tested. It also embraced a range of human actors—the directors of the project, the other collaborators, some mostly willing test subjects, and the participants who experienced the two installations as 'visitors'.

Because of the diverse intentions of the project directors, *Displace* incorporated discourse on anthropology and sensory studies, scenography and sound composition, media theory and performance. Practices included photography, recipe testing, woodworking, digital coding, deep-frying, shipping logistics, soldering, qualitative interviewing, juicing and puréeing, waiver copywriting, scent propagation, and dramaturgy, as well as many others.

For this writing, I have also identified two 'proto-milieus' of *Displace,* which help frame specific practices and questions of about material realness and resistance. The first is the milieu of the *mouth*, specifically considering how 'taste' comes to be performed. The

second milieu is the *kitchen,* encompassing 'cooking' as a material-discursive-processual hybrid.

trajectories through sensing

In August 2011 I received a curious email from Chris Salter, mentioning a project for which he wanted my involvement. It was brief, yet inviting, and ended with the sentence, "All I'll say is that [it] involves designing/conjuring exotic food and eating as part of a larger performance ritual." Shortly thereafter I became a late addition to the team of people working on *Displace*.

      Approximately thirteen months of experimental, enlightening, and sometimes exasperating work on food matter followed, including collaboration with an international team of artists and academics and the production of two quite different iterations of *Displace*. During v1.0, small groups of up to six people were led through the Hexagram Black Box space, which had been divided into various chambers. Each presented various sensory stimuli, including sound, sub-sonic vibrations, heat, ambient and flickering lights, smell and taste, and various textural and haptic elements. The combined effect was often overwhelming, described by one participant as a *DJ rave thing* and by others as a helicopter evacuation or flying saucer voyage. In some areas, the group remained together; in others the individuals were separated and experienced the environment on their own. My contribution included producing a series of edible components for two of these spaces: several different plant-based liquids, consumed in the first chamber and in the company of the other participants; and two types of agar-based hexagonal gels, consumed on a hexagonal wooden platform in the most open area of the installation. Following an approximately thirty-minute experience in the space, participants were taken to an adjacent room for a videotaped debriefing conversation with another *Displace* colleague.[3]

      The participant experience of v2.0 was quite different, owing to the different spatial parameters, objectives of the project leaders, and target audience. Visitors moved through the multilevel TAG Gallery in The Hague according to their own choreography; although there was a general sense of directionality, little explicit guidance was provided. Rather than being in a black-box environment, the installation was framed by white, art-gallery walls. The three spaces were each designed to produce intense, intersensorial experiences—as well as draw attention to the absence of stimuli across certain registers.

While the sensory channels were functionally similar to those in v1.0, there was a generally less oppressive feel to the installation, with the exception of certain consumables that I once again created. Two of these were handed to participants and consumed at the outset of the experience: an edible 'ticket' made of potato-starch paper, and a salt-encrusted sugar crystal. Four others were available in a self-serve arrangement in the third (and generally final) space: a piquant blue-green sponge-toffee; a red-orange salty-minty gel; a blue-green salty-sour liquid; and a red-orange sweet-bitter liquid. (The toffee, and particularly the gel, were the two edibles to which people most strongly reacted.) Upon exiting the gallery, some participants were interviewed outside on the street by an anthropologist colleague, although in a less formal debriefing system than was the case during the AAA version in Montreal.[4]

doing things with senses

The genesis of *Displace* took place prior to my joining the project team, including discussion of the central cultural references noted above. My direction was to contribute destabilizing 'tastes' to the sensory environment, using elements that generated the fewest possible cognitive connections to familiar Western referents. The aim was to layer together stimuli to produce sensation and even confuse or blur the senses, but not to suggest direct interpretations of a given culture. This direction presented both opportunities and challenges, initially in our discussions about what taste *is*, and later in the interpretations of how installation visitors reacted. These tensions—between the disconnects of materiality and cultural representation, and between my edibles and the sense-making processes of tasting— became important points of analysis.

Based on what we learned from v1.0, as well as a rather different dramaturgical direction, our sensory cues shifted for v2.0. We focused on *intensity*, that is, very strong sensory experiences. My intent with the edibles was to complement and interfere with the other elements that were present—the sound and light compositions, the haptic qualities of the materials that were used, the smells that were diffused into the chambers, and the vibrations and reflections of the space overall. With no requirement to avoid Western references, I aimed at producing 'simple'[5] gustatory experiences, albeit very intense and concentrated ones.

Critically, the shift from a familiar foodscape to an unfamiliar one (Montreal to The Hague) produced a host of other conditions, including issues with ingredient sourcing, adapting

to the tools that were available, and the ergonomics of my 'production kitchen' (a narrow space in the TAG Gallery). Just as *Displace* v1.0 raised complex questions about taste, v2.0 did the same regarding cooking. Both iterations nonetheless implicated how physical stuff can be both real and resistant, including food matter, tools, and building materials.

realness and resistance

That food is made of matter should be absolutely obvious to anyone who has ever lifted a forkful, skewerful, chopstickful, or fingerful of it to his mouth. It has weight and texture, a visual and sonic presence, flavours and smells. It moves through our throats, our stomachs, and our bowels, all the while continuing to be felt, producing effects up to and beyond the moments it exits our bodies and disappears from view and olfaction. Through these senses and sensations, we 'know' that food is real.

Once materialized as real, food can also start producing resistances. As we manipulate it with our hands, it pushes back. As we stabilize and restabilize it through both language and interaction, it becomes rebellious, recalcitrant. Jane Bennett has referred to this as *thing power* or *vital materiality* (2009), while Peter Atkins, as noted above, names some food matter *bloodyminded.* Whatever the term, we come to perceive resistance when it confronts us: the seemingly inertial and invariably frustrating manner in which bread dough refuses to rise, agricultural products ingest more and more chemical resources, and suet-laden steamed puddings stubbornly continue to occupy space at the Christmas table. Yet despite this apparent power, the agencies of humans—our complicity in the realization of resistance—remain imbricated.[6]

When food is 'known' in a scholarly sense, its realness is often underexamined.[7] Tim Ingold calls this absence of attention to the properties of matter an "academic perversion" (2011, 20), proclaiming it common to much discussion of material culture. In my own reading of food scholarship over the past years, I have noted that many who address power and complexity and messiness often seem to distance themselves from playing around in the actual mess. Discursive analyses of what has already been made, rather than "working practically *with* materials" (Ingold 2011, 20; original emphasis), can elide the affective and corporeal responses that we feel when confronted with food matter.[8]

During work on *Displace,* both the realness and resistance of food surged forward*.* The

former was evident in the ways that I manipulated matter, and the latter in the ways that it manipulated me. Over time, realness and resistance became two profiles of a single, albeit assembled, state. As wittily expressed by Hacking's quotation above, when we become able to articulate a thing into an apparatus (of observation, of measurement, of production), it becomes *real* to us (Hacking 1983, ch. 1). That is, when we seem able to exercise control over the thing, it transitions from being theoretical to being material.[9] Similarly, Andrew Pickering's "mangle of practice" (1993) is a potent motif for depicting material intransigence. Described as a dialectic between resistance and accommodation, the *mangle* is a site in which the agencies of matter and the agencies of humans coalesce. Attending to these moments not as frustration and impotence, but as performative opportunities, allows us to perceive material as mutable. Realness can dissolve back into potentiality; resistance can be the reconfiguration of power.[10] The milieu of *Displace* offered plenty of such real/resistive moments, through both the 'cooking' and 'tasting' in which humans engaged.

tasting gustibles

The two proto-milieus of tasting and cooking are extensive food milieus in their own right, strongly implicating materiality in many ways, and also reaching well beyond the boundaries of this project. Parsing them within the experience of *Displace* took place after my participation in the two installations; reflection and writing about them revealed them as relevant.

While a comprehensive treatment of taste—either in the broad sense of *the appreciation of aesthetics* or the more food-based sense of *sensing in the mouth*—is beyond the scope of this section, some consideration of the term is useful. As a subject treated in discourse, taste has had a relatively short lifetime. Early texts, from the seventeenth and eighteenth centuries, relegated taste to the 'lower' senses—it was a bodily function not meriting the 'higher' attention of the mind (von Hoffman 2012). As Carolyn Korsmeyer has said, "many have concluded that taste is hardly worth a great deal of attention—any more than, say, digestion; so long as it works, it can be ignored" (2005, 2). As class structures shifted and evolved, however, and aspirational consumption became more commonplace, discussion of taste in both the mind and the mouth became more socially acceptable, even appropriate (Bourdieu 1984; Korsmeyer 2002). Today, taste is written about widely, as well as debated, chemically stabilized, industrially regulated, and formally taught.[11]

Early in my work on *Displace*, the discursive histories of taste presented their own kind of resistances. What happens in the mouth is a production of more than just lingual sensing. It includes pre- and intra-oral olfaction, trigeminal sensations, and oral and pre-oral haptic effects. It also imbricates vision and hearing through the genetic and social histories of the taster, some of which may be related to indirect exposure to food, such through text and image (Bourdieu 1984; Morini 2014). As I have written elsewhere, "tasting might be said to initiate significantly before opening our mouths" (Howes et al. 2013, np), and even before food and humans are in the same space.

Compounding this question was the *Displace* v1.0 directive to avoid Western cultural conventions; otherwise it would have been easier to follow the formal constructs of *sweet, sour, salty, bitter, fat,* and *umami*—the broadly delimited six 'basic tastes' (Chaudhari & Roper 2010).[12] Yet because framings of taste diverge across cultures and histories (Grappe 2006), and because the multiple states of the eater influence perception and interpretation (Bruntsrom & Fletcher 2008; Lahne et al. 2014), it might be said, recalling Korsmeyer, that *taste* doesn't in fact 'work'.

An alternate interpretation of tasting as an active and contextually contingent series of processes eventually emerged in *Displace,* an ecology of sensing that I chose to call *gustation.* The words of one participant from v1.0, describing a moment of ingesting a 'gustible', illustrate the complexity of even putting such an experience into words: *It's not that I did not like it, it's just that my body is like, eww.* This is gustation: the performative effect of what happens when food approaches and enters the mouth.

cooking improvisations

Like tasting, cooking is a practice that is both mundane and loaded with significance. It too has a complex history of interpretation—depicted variously as the way we represent our identities (Jones 2007), as a 'lens' through which to interpret a society's priorities (Lévi-Strauss 1983), and as a form of artistic expression (Gordon 2013).[13] Cooking involves embodied and situated practices: it constructs identity and culture, establishes priorities and norms, and integrates art with science as a unified whole (Antoniou 2004; Brady 2011; Heldke 1992).

Because early cookbooks were not limited to culinary recipes, but aimed at providing broad-based household instruction[14] (including medical and cosmetic preparations, as well as

conservation processes), the discursive representation of cooking shares a history of prescription with domestic management and economics more broadly (Notaker 2012). While such codification has value in preserving memory and culture, it can also produce problematic effects.[15] For example, when we imagine that textual recipes are somehow transparent renderings of situated practices, it generates a false sense of cuisine's mobility in time and space (Magee 2005). Acts of cooking are better thought of as distinct performances, each one a unique manifestation of a milieu, rather than a set of clonable techniques.

As a performance, cooking can become understood as a space of inquiry and reflection, as well as scriptedness *and* improvisation.[16] It can resist the physical spaces in which it is carried out, or move through them, adapting to and engaging with the material and social milieu around it. Within this dialectic, the non-stable nature of cooking can also infect the other actors in the environment, creating "a kind of mobility of identity that manifests itself in...inconstancy, changeableness of the mind, and of the soul; a dangerous hybrid formed by agency and indeterminacy whose ultimate outcome is a continuous transformation of both Other and Self" (Lewis 2007, 120).

Displace reinforced the recognition that cooking is both representation *and* construction, implicating an ecology of material, gestural, spatial, and discursive actors. Just as I reconceived tasting as gustation, I came to refigure cooking as *improvisation*.

the brief problematic of inside/outside

As an environment in which I was embedded, *Displace* suggested an 'inside' and 'outside', but also dissolved such a framing as I and others moved within it.[17] In parallel, the proto-milieus of the mouth (within the human) and the kitchen (surrounding the human) do the same: the mouth is inside the head yet surrounds the physiological acts of lingual tasting; it is a part of the discursive complexity of taste (and taste's sensorial collaborators), but beyond cultural limits. Furthermore, because humans exist within this enveloping network of meaning, we might be considered to be *inside the mouth* ourselves, in the sense that it is a milieu beyond the geographies of the body.

Similarly, when we step into the room where the fridge, stove, sink, and food supplies are located, we *enter the kitchen*; it surrounds us. Yet the notion of kitchenness, the ways in which kitchens are designed, and our knowledge of how to make coffee or chop carrots—all of

these exist inside us. As people with histories of participation in this milieu, and memories of how cooking and other kitchen-related practices transpire, we are never entirely inside the kitchen nor outside of it.

The blurring of lines that *Displace* produced usefully raised questions about scale and positionality in gastronomy, echoing the issue of designer agency that the St-Laurent milieu brought forward. The proto-milieus of tasting and cooking thus became opportunities to occupy a transformational *between* space of inside-outside, refiguring material food acts as occasions for ecosophic engagement.

Displacements in Taste and Cooking

How did realness and resistance play out in the cooking and tasting of *Displace*? What does this show about materiality in more global food issues, and where does it leave things for gastronomy? Three sets of narratives follow, related to the ingredients I transformed, the tools I wielded, and the spaces in which I worked. Sometimes matter seemed disconnected from its ecologies; sometimes it was inexorably articulated into a larger confederation. Often enough, my own material-affective state was implicated in the variability of agencies: the more tired I was, the more matter seemed to resist; the more alert I was, the more I perceived things as entangled. The accounts recall moments from v1.0 and v2.0, but are ordered variously in both time and tense, as well as in relation to the present-day reflections they have lured forth.

ingredients

> *Vibrant Salad Matter*
>
> By my count, there are at least three life forms floating around in my dishpan, not including the watercress that I am attempting to gently wash. Tiny spiders and flies, as well as miniature snails (this is *water*cress, after all) have emerged from the bunches of fresh greens that I am using to make the next batch of Green liquid for *Displace*. The first sample (before it froze) surprised me with layers of mouthy colour and throaty bite, edging around my tonsils long after I actually tried it. I want the Digital Meisters to feel that bite, too. Frères Sakaris, my next-door, Portuguese-Asian grocery store, generally have much better veg than the big, antiseptic supermarket two blocks away. Today, though, Sakaris didn't have any tomatillos—they've gone out of season—and canned ones are too blah, too tinny. I will have to acidulate the final liquid with some Laziza "lemon seasoning" (really acrid, cheap bottled lemon juice amped up with citric acid). But now the problem is all this lively matter—I'm not sure ground up spiders and flies will make for the bright 'green' taste I'm aiming at.

I lift the sopping mass of cress into a colander, dump the water down the drain—dirt, snails, flies, spiders, and all—and refill the dishpan. More non-vegetal matter comes out, and so a third rinsing is necessary. Although I eventually disentangle this material assemblage (i.e., ousting the invertebrates from the cress), my gestures leave their imprint: my greens are rather waterlogged and a bit bruised. So is my enthusiasm for this process. I load the feed tube of my shiny new Omega juicer with parsley and cress, and it jams. The leaves and stems catch on the silicone o-ring of the plunger and I can't force them into the maw of the juicer. I undo the whole thing and untwist vegetable fibre from the thick, dense-plastic mechanisms. Piles of greens are waiting to be masticated, and it isn't going to happen without pre-chopping. I knife them roughly by hand, and then load them into my food processor for a quick secondary chop. They have already been damaged by my manipulations to rid them of animal life, and now I am trying to keep them from over-oxidizing before I can stabilize the bright flavours with some Laziza. Batch after batch of thrice-washed and twice-chopped greens go into the Omega. Dribbles of green juice come out, and I squirt them with lemon acid. Prototyping was easier—but the blender-sieve-cheesecloth technique only works on really small quantities. In the end, I have enough Green for the test. It is okay, but not the same as the trial from four weeks earlier. It cannot be, given what it came from and what it has gone through. The next day, a friend will sample it before I go to the studio to meet the *Displace* team. He will tell me it tastes "black," not green, and I will want to punch him.

The risks to biodiversity, health, and pleasure posed by the standardization of food at the industrial scale of production are myriad. Monoculture-based farming makes for brittle agrifood ecologies; high-intensity transformation processes degrade nutrient value and introduce additives; market segment–focused product development and large-scale distributor clout squeezes out artisanal foods and limits taste variety.[18] But another, perhaps subtler issue also arises: as the ingredients with which we perform our day-to-day foodways become increasingly standardized, our interactions with those same ingredients may also become standardized.

Social patterns are often reinforced by material structures (Latour 2005; Law & Mol 1995), and so the material sameness of food things can start to reinforce a processual sameness in what we do with them. At the scale of our cities, the web of
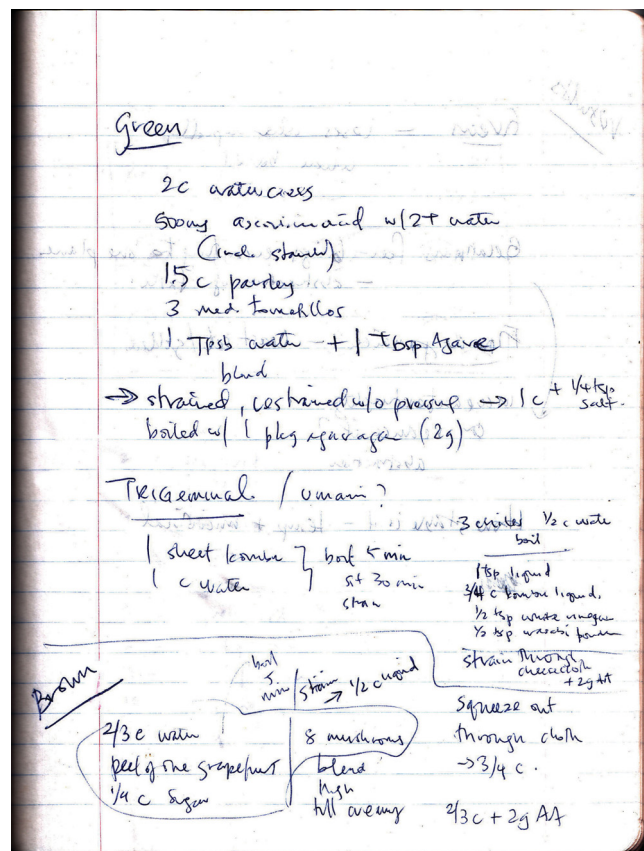

Fig. 3.1: recipe development notes for making the liquid, Green

industrial farming practices, supermarkets, car culture, oversized refrigerators, food waste, hunger, and landfills becomes a self-perpetuating system of practices (Kingston 1994; Steel 2009). At the scale of our kitchens and our mouths, a network of packaged food, recipes, online menu planning, designer stoves and fridges, Instagramming, flavour definitions, and disappointment becomes an entangled domestic reality (O'Neill 2003; Hansen 2008). What would happen if our food made us sense all of these different relationships and realities at once, just because it was different every time we brought it home from the store?

> *In the Belly of a Gastronome*
>
> How about something a little crunchy in the gels? I had been trying to work some texture variation into them; the agar alone was both boring and a little weird. Commercial shrimp chips (aka prawn crackers, aka *krupuk* or *kroepoek*) have little flavour, but a styrofoaminess that I thought might be interesting. Once deep-fried, puffed, ground up in my mortar, and layered into some round gel moulds, however, the sticky-crackly krupuk crumbs mostly dissolved into not much more than a bit of greasy grit. I decided to make my own chips—how hard could it be? In my food processor, I puréed raw shrimp, caraway seeds, tapioca starch, granulated sugar, and *nam pla.* I rolled it into a doughy, fishy, pink cylinder, twisted it into a plastic-wrap torchon, and steamed it for thirty minutes. Cooled, I used my well-honed, 25-year-old Henckels to slice it as thinly as I could, which wasn't that thin after all, given the rubbery fight that the cylinder put up. I then dried the somewhat irregular rounds for three days on a wire rack. Atop my Findlay's canted burner, the hot oil was a half-inch deeper at the south end of my saucepan. The disks didn't really puff up like commercial krupuk, and those that were too thick burned before expanding. Still, a few were good: umami-ish, pungent, and crunchy. I enjoyed them with a cold beer.
>
> That night I had indigestion, and the next morning I was a little anxious in the bathroom. Could it be that the long-steamed and deep-fried shrimp goo had agitated my insides? Now I face a question, both artistic and ethical: Do I want to induce that kind of sensory experience in *Displace* participants? How long do we want them to 'feel' the effects of the installation? How embodied is it supposed to get? I keep the extra samples for documentation purposes, but decide to drop prawn crackers from my gustibles development.

"We don't talk about shit enough," Jessica Mudry once proclaimed during a presentation on the calorie at the 2010 Canadian Association for Food Studies conference. While the statement was evidently aimed at provocation, it stemmed from her paper's thesis that many foodish things have become so discursivized that they are no longer considered in their material realness. For Mudry, the calorie, portion sizes, vitamins, and a variety of other materially real aspects of food have been turned into quantified rhetoric, eliding the subjective and performed natures of things like taste and cooking, and producing what she calls "a form of persuasive communication" (2009, 9) that convinces us to accept easy translations between matter and discourse. Whether it is about scientizing food or commercializing products, this "persuasion"

uses rhetoric to neutralize food's liveliness. Accepting standardized, language-based notions of food helps us get it down our throats; we can ignore the actuality that foreign matter is penetrating our borders. Such transgression of our physical limits can be fearful, related to both sexual penetration and the risk factors associated with all food consumption (Fischler 1993; Korsmeyer 2005).

Discourse also mitigates the sometimes uncomfortable realness about how food matter transforms our bodies—in our mouths, past our stomachs, into our bowels. We talk about a wine's 'bouquet' instead of aromatic molecules, 'probiotics' instead of milk thickened and acidified with bacteria, 'intestinal transit aid' instead of water-engorged clumps of mucilaginous psyllium fibre. Even 'seed-to-sewer' is a discursivization of the transformations that take place in human and food matter, through agriculture, through cooking, through digesting, and through flushing. But on the other hand, *shouldn't we* discursivize all these icky food complexities? If we

Fig. 3.2: some of the residues from *mozzarella di bufala campana DOP*

became too aware of every real and resistant mote of food, it might prevent us from getting on with things, like commerce and politics and industry and development. And *getting on with it* hasn't presented any issues in our food systems to date, has it?

Tealight Holders and Hexagonal Stains

The slop sink in our Black Box backstage has a dishpan full of used liquids cups—which were actually ¾" tealight holders from QuickCandles.com. Every time either Anke or I reset the six liquids in the first *Displace* chamber, we leave the empties in my dishpan marked '*Food' Only* so that we can wash them when there are no visitors in the space. The clink-clink of glass on glass makes too much noise. The cups get a little crusty, particularly when we use the Green, but the Mouthfeel and Bitter also seem to leave little residues, even though I've filtered the mixture through A LOT of cheesecloth. We've given up on the Kaffir Milk, since the lecithin doesn't seem to maintain the emulsion between the lime leaf–infused oil and its water base, even when we shake it right before serving. Meanwhile, the hexgels sometimes separate into two parts: the dark blueberry-onion-celery layer doesn't adhere to the clear chile-grapefruit layer. Some of the deep purple pigment does transfer over, however. Interesting transfer across surfaces. At least the gels look cool on the little squares of parchment we use to hand them out. And now the

hexagon platform is littered with scraps of slightly stained paper. Looks like a rave has been going on here.

"What really *exists* is not things made but things in the making. Once made, they are dead, and an infinite number of alternative conceptual decompositions can be used in defining them. But put yourself *in the making* by a stroke of intuitive sympathy with the thing and, the whole range of possible decompositions coming at once into your possession, you are no longer troubled with the question which of them is the more absolutely true" (James 2008, 107–08; original emphasis).

Food waste—at both the global and individual scale—is increasingly gaining attention in the debate over feeding the planet's ever-growing population (Belasco 2006; Clapp 2012; Gunders 2012). Estimates of total food wasted globally range from 25% to 50% (Evans 2014; Inst. of Mechanical Engineers 2013; Kummu et al. 2012), while scholars point to correlations between increasing waste and economic and corporate growth (Lang & Heasman 2004; Shiva 2000). While there are clearly no simple logistics in moving food from those who have too much to those who have too little, the macro-scale view of things suggests that there might be a solution in redistribution. In their highly granular analysis across nations and time-spaces of the food web, however, Parfitt et al. (2010) portray a waste milieu of extreme complexity. Waste takes place at every moment of production, transportation, transformation, consumption, and disposal. This swath of residue is the accounting of performances with food matter around the world—a most revealing document about realness and the performativities of gastronomy. As Law and Mol remind us, materials are the effects of social relations, "*a way of telling stories*" about what has taken place (1995, 291; original emphasis).

Fig. 3.3: residual matter from *Displace v1.0*

A Midsummer's Night Sweet Dream

In Greensboro, Vermont, over the weekend of July 4, 2012, I offered to make some *tire éponge* for the gang. (I had tried it out at home just a few weeks before, as a prototype for the upcoming *Displace* v2.0 work.) Taylor convinced me that I'm not an evil person for making food with industrially produced corn syrup. She herself had used it to make her own Butterfinger bars that spring, deciding that the true evil is HFCS in soft drinks, not in the occasional homemade

retrocandy. But there wasn't enough corn syrup left in the bottle, so I opted to use her golden syrup (a sugar by-product not unlike molasses, but lighter and more delicate in taste). Taylor said it would work the same.

> I measured everything carefully, used T's excellent digital candy thermometer, pitched in the baking soda to make the hot syrup foam, and produced a massive slab of dark-brown toffee. That night, we gorged on it, agreeing that it was more caramelly than usual, not as crispy, and noticeably salty in taste. (A bit too much sodium bicarb?) A large chunk was left over, but in the morning, it was decidedly unpalatable: the countryside humidity had worked its wonders, and the ever-present houseflies had found Nirvana, reducing the toffee to a drippy, buggy lump.

Like the American auto business, the transnational sugar industry might be labeled 'too big to fail'. Intricately implicated within countless socio-medico-political-economic networks, sugar is not simply a food ingredient or even a market commodity; it is a performative global actor (Soechtig 2014). Its history has transitioned the substance from delicate granules more valuable than gold into a ubiquitous and low-cost building block of culture and industry (Mintz 1986). Along that trajectory, it became entangled with colonialism, African slavery, factory-based productivity, fast food, child health concerns, the diet industry, advertising, personal diabetes monitors, and even, occasionally, cooking. The cheap calories of granulated sucrose may have made the Industrial Revolution possible in the UK, powering the human's workers who were just as necessary as their steam-powered mechanical analogs (Deane 1979). Today, high-fructose corn syrup (HFCS) appears in an enormous range of processed foods, from condiments to bread to soft drinks, and is the subject of much industry and academic debate, alternately lauded and demonized (Anderson 2007; Heiss 2013). Whether or not it 'causes' obesity, facilitates pleasure, or plays havoc with disconnects between mouth, mind, and metabolism, sugar is tightly bound into global businesses and bodies, a strange hybrid of cubic crystals and fluid tentacles. The slave relationships between humans and sugar are many, leaving a residual taste that is anything but sweet.

Fig. 3.4: leftover sponge toffee in Greensboro, VT

Mint Burn

It was pretty obvious that I was going to have to make the piquant *tire éponge* somewhere *outside* of the TAG Gallery's cramped 'kitchen': the first time nearly choked me to death. After that experience, I learned to move my face away from over the pot once I had pitched the baking soda and ground-up chile powder into the hot sugar syrup. A cloud of capsaicin vapor would launch up from the churning stuff and blast anyone who was unlucky enough to be in its path. In any case, everyone in the entire gallery knew when I had just made a batch—that prickly miasma *traveled*. Making the salty-minty gels, however, I didn't realize that there were ingredients other than pepperoncino that could cause me similar damage.

My heavily salted water happily boiling away, I added a vast (estimated) quantity of red-orange food dye (*hooray for Chinese stores in the Netherlands!*) and then my pre-measured agar powder (*hooray for vegan stores in the Netherlands!*). I held off on the Nielsen Massey peppermint extract (*hooray for kitchenware stores in the Netherlands!*) until the end, so as to keep as much as possible of the menthol-y goodness within the finished gels. To the roughly three and a half liters of virulent saline solution, I was about to add 200 mL of peppermint. I dumped it in and whisked vigorously. The alcohol-based extract hit the boiling water and a plume of minty steam shot up towards my forearm. *Fuck!* I cried, thinking I had been burned, but in fact my skin seemed fine; it was just oddly cool. For a couple of days afterwards, however, I kept feeling that coolness on my wrist and hand. It was almost pleasant, even though it was also a disturbing reminder of how much I didn't quite know what I was doing.

Does it take, as common wisdom holds, 20,000 hours of work with a given set of tools, materials, and practices to become a master craftsman? Richard Sennett suggests that craftsmanship is founded on "the ability to localize, to question, and to open up. The first involves making a matter concrete, the second reflecting on its qualities, the third expanding on its sense" (2008, 277). If this is the case, then after ten years, would mastery over concretizing, reflecting, and expanding be accomplished? And if a person were so dedicated to her craft for that whole time, is she more master or more slave? Do the artisanal cheesemakers of Vermont and Wisconsin and California want to make good for the world, or have the world make them good? (Paxson 2013) Conversely, following Bourdieu (1977), is embodied cultural practice both individual *and* collective, with an "enduring, unreflective, 'unconscious' nature" (Born 2010, 180)? If so, then skill in the field of cooking might be both immanent and transcendent, inscribed both in the society and on the body, and
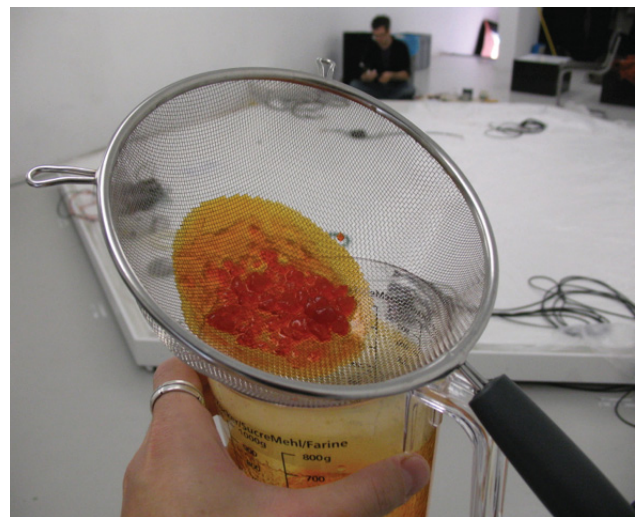

Fig. 3.5: strained bits from a batch of salty-minty gels

perpetually reproduced and reconstructed with every cheese pressed, salad tossed, or bird trussed.

tools

> *Roy*
>
> I am attempting to produce a gustible base that 'tastes green'. In my blender I grind 2 cups of washed and drained watercress, 1.5 cups of washed and drained parsley, 500 mg of ascorbic acid (dissolved in 2 tbsp. water), 3 medium tomatillos, 1 tbsp. water, and 1 tbsp. agave syrup. I strain the purée, then re-strain it again (without pressing on the solids), and add ¼ tsp. salt. It comes to about 1 cup of liquid. The taste is bright, mildly tannic, intense, peppery, *humid.* Boiled with 2 grams of agar agar in a saucepan on one of Findlay's burners, the liquid oxidizes and loses colour, turning brownish, and the flavour dissipates into that of overboiled veg. Green will therefore have to be a liquid, not a solid. I make another batch and put it in the fridge, both to save it for Chris and TeZ to try as well as to determine how it ages. The next day it has frozen solid, having found a below-zero spot in my fridge, the Roy. The effect of the cold also seems to have precipitated the solids to the bottom of the mason jar, leaving clear ice at the top, which for some reason is tinted pinkish-red. I am confronted with too many material resistances to try to explain them; I can only remember how this particular Green-making apparatus might perform when it comes to the more critical phase of producing gustibles in volume, during the actual run of *Displace*.

In discussing Gaston Bachelard's notion of "realization"—that is, the unfolding of a thing's realness—Hans-Jörg Rheinberger reconsiders the agency of scientific apparatuses. Whereas Bachelard suggested that phenomena may be produced by the processes and tools of observation and measurement, Rheinberger flips this dynamic around, proposing that "the phenomena produced in the experiment for their part provide the occasion to problematize the theoretical assumptions embodied in the instruments" (2010, 23). Were this to play out in day-to-day cooking, our fallen soufflés and broken mayonnaises might point not to the failings of the oven or the blender—or even ourselves—but to a way in which our technical tools have differently succeeded. Taking the perspective that they have operated perfectly—so as to produce unexpected but not incorrect eggy results—we might expose the points of contact between our beliefs and

Fig. 3.6: Roy's agency performing with Green's agency

our realities, our assumptions and our practices. In this moment or node of perception, the apparatus and all of its components are *realized*, in Bachelard's sense, and their material realness emerges.

Scales of Production

I had named an early prototype for one of the gel bases Sweet Dirt, and it was wholly unlike anything I had tasted before in my life. Unfortunately, made from grapefruit peel and diced mushrooms that were boiled, puréed, and squeezed through a thick tea towel, it only produced a small quantity of a rather delicately flavoured liquid. As I ramped up the volume of production to accommodate the two or three hundred people we expected to receive in *Displace v1.0*, this gustible seemed unlikely to come forward to the final installation.

The technologies of scaling—larger gel pans, the Omega juicer, volumes of fresh ingredients, bottles of Soother concentrate that had to be diluted on-site in the Black Box—altered the processes I had enacted in prototyping and the materials that they produced. All the gustibles had to be made within a day or two of the opening performance; they had to fit in a borrowed fridge in the makeshift 'backstage' kitchen; they had to be served up with minimal instruction by a series of volunteers during the whole run of *Displace*. The high degree of agency that had been centred in me and in my kitchen during the development and testing process was now being diffused into other spaces and other bodies, and yet the food matter still had to 'work' as it had during testing. Whereas the hazer, the lighting panel, and the multichannel sound system had been designed to centre much more of their success in the controls of the digital devices that triggered them, the effectiveness of my liquids' and solids' materiality was more bound up with the gestures and environments that made them available for consumption.

When small-scale food producers make the move from artisanal to industrial processes, there is invariably a loss of direct contact with the tools of their craft (Guthman 2004; Mansfield 2003a; Paxson 2013). Larger scales of production require more intensive technologies—whether mechanical or human—and the primary food maker becomes less influential in every detail of every batch that is made. If the technological assemblage involved is highly regulated, it can mean less variability in what is produced; this is a common critique aimed at transnational food companies and fast-food chains (Petrini 2006; Pollan 2008; Schlosser 2001). Yet such accusations also ignore that material regularity is only one agency in the performance of large-scale food production (Eckhardt & Houston 2002; Mansfield 2009). When food is transported, transformed, prepared, eaten, and

Fig. 3.7: Taylorism enacted on agar gels

portrayed, numerous other actors creep into the picture. Whether artisan or industrialist, if a producer wants to try to manage the eater's experience of her food matter, she may need to extend her agency into the broader networks in which that food operates. As Latour has noted, the most wonderful train engine in the world is useless unless it has a set of tracks on which to ride (1983). Without having a standardized set of tools, beliefs, and processes 'out there' in the world—a "métrologie" (166) in Latour's rendering of the term—nothing produced in the lab, studio, or kitchen can ever be construed itself as standardized, at any scale of production.

> *Other Tasters*
>
> The gel samples I have made for a taste test with David and Shannon are composed of multiple layers of flavoured agar: boiled black tea, agua de jamaica (hibiscus flower infusion), kombu (dried kelp) and Thai chiles, grapefruit-mushroom purée, and the cooked Green. David finds them delightfully weird and wants to set up a series of "tasting stations" in *Displace*, illuminated from above with pencil beams of light and around which participants can gather and prepare snacks in a socially interactive way. Shannon finds the texture upsetting, and moreover, she doesn't want to take a large piece because of her discomfort with eating unknown food. As she nibbles a cubic millimeter of the gel, I can see that she is missing the combinatory effects of the layering. Later, in a Food Studies Working Group meeting, my colleagues are also unnerved by the slippery/crumbly agar and dissociated/overloaded flavours. All but one, that is: a sociology professor of Japanese heritage, who loves the colourful sample because it reminds him of the layered, jellied desserts of his childhood.

The gustibles in *Displace* were intended to destabilize expectations, to produce sensorial intensities and confusion in a way that made the people who consumed them react. In their responses to the not-so-normative a space of destabilizations might be produced. Habits and attention might change, as their bodies reacting differently to the stimuli, and their minds coming interrogate that difference. In parallel, making edible matter outside of my own normative cooking habits placed me in a state of destabilization. During the taste tests of the second liquid prototypes—Boiled Tea and Green—TeZ found them too bitter, and Chris asked if I could intensify the 'greenness'. I snarled back at them: *I can't just <u>tune</u> food the way you two tune light and sound!*[19]

On reflection, I realized that of course one *can* tune the smells and flavours of food: it is done all the time by the lab geniuses at International Flavors & Fragrances and Givaudan.[20] But despite the sensorial 'controls' that chemists wield over food organoleptics, they are but one set of participants in the moment of sensing (Banes & Lepecki 2012). Radicalizing Whitehead's notion of *real potentiality,* Hansen holds that perception "arises within and out of a broader environmental surround" (2015, page TK), suggesting that any experience of taste requires and

is entangled with the rest of the ecology in which tasting takes place. Similarly, following Merleau-Ponty, Banes and Lepecki hold that "[sensory] perception is fraught with the anticipation of a future and the memory of a past and with the linguistic materiality of the human body" (2007, 6). If each person's sense of taste is always anchored to their ever-changing past and future, as well as to the material and social assemblages around them, then is any kind of 'tuning' feasible, whether universal or individual, digital or plant-based? And if we were able to realize such tuning, could it be done with our blunt instruments of spoons and pastry cutters, hammers and sieves?
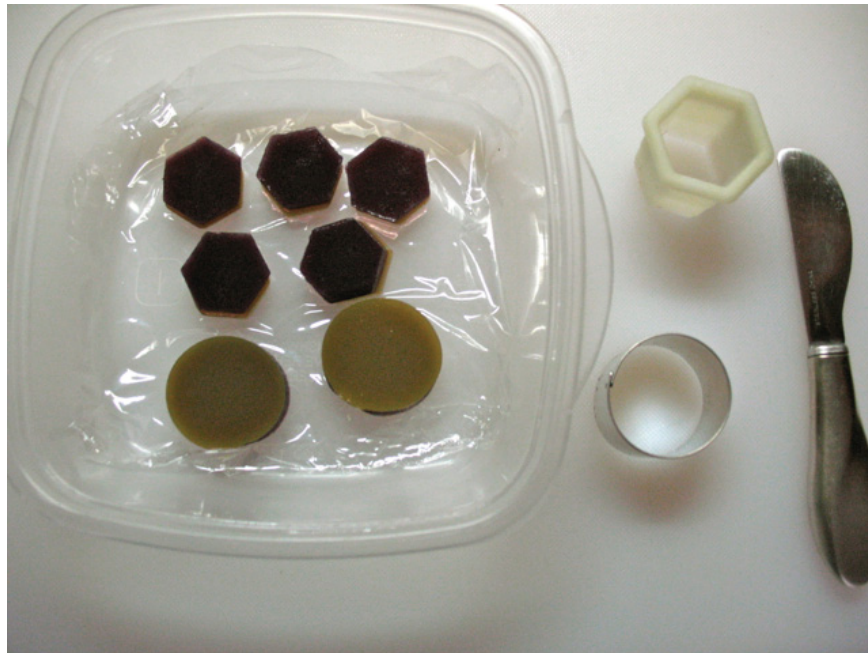

Fig. 3.8: early prototypes of the v1.0 gels

In the Salt and Sugar Mines

Bram's whistling was driving me a little crazy, so I went and asked him if I could borrow a hammer. I wanted to interrupt his tune for at least a moment, and anyway, I needed something to break up the yellow rock sugar for the salt-sweet crystals I was about to start making. These we'd be handing out to people just before they entered the first chamber of the TAG space—the dark one with the salt-covered floor, the upsetting strobe lights, and the parabolic speakers. The ladle I had bought at one of Den Haag's many kitchenware stores wasn't weighty enough to crack the sugar; if I used more force, it tended to crush the crystals, rather than fracture them.

> Once again, someone had put their lunch, or their backpack, or their electronic equipment down on my food-clean surface, and so I had to re-clean it with soap and water and disinfectant. I would need to make at least 1000 crystals—maybe 1500 to be safe—and each one couldn't be too big or the powdered salt crust would be really overwhelming. (In any case, I wanted to save the 'kill taste' for the last room.) Bram's hammer was great: heavy but nicely

balanced; wooden handle smoothed by years of usage; metal head black with age, divoted, a little uneven. When I struck the hunks of rock sugar, small compressed bits of fractured sucrose clung to the hammer's face. I learned to tap-strike the hunks into crystals of varying shapes but all within a similar range of sizes. The more I worked with the hammer, the more I learned to see the fault lines in the sugar and to anticipate where a chunk would break. After a number of hours I had enough baggies full of nicely faceted yellow sugar, ready to be crusted with superfine salt. I washed the hammer off carefully and, a little sorry to give it back, replaced it in Bram's toolbox.

The tools of the cook, musician, warrior, scientist, and artist have been figured historically as 'prostheses' (McLuhan 1994; Smith & Morra 2006; Stiegler 1998), both extending humans' sensorial reach and creating a barrier between self and other. More recently, this division has been questioned, replaced with the more integrated notion of man and machine as cyborg (Clark 2004; Haraway 1997). Following Mauss, if a fingernail might be considered a piece of cooking technology, then perhaps a food processor is nearly as much a part of the cook's body.

Alternately, in Hansen's words, "we no longer confront the technical object as an exterior surrogate for consciousness or some other human faculty, but rather as part of a process in which technics operates directly on the sensibility underlying—and preceding—our corporeal reactivity and, ultimately, our conscious experience" (2015, page TK). This echo of Heldke's feedback loops in food making

Fig. 3.9: I wish I had stolen that hammer

(1992)—between humans, gestures, food matter, time, and tools—once again points at the nowhere-ness of the divisions in our aggregate food bodies. Each time we do or do with food, we redo the unions between self and other, cyb- and -org.

La nonna di Ferràn

With my new induction burner and digital thermometer (complete with long, wired probe), I feel very *molecular.* In fact, I am doing little more than making batch after batch of blue-green sponge toffee, which we have nicknamed 'moonrock'. I mix 1500 mL of granulated sugar with 450 mL of corn syrup and 200 mL of water in a deep, eight-litre pot. The induction power heats

the mixture quickly and after a couple of minutes it is boiling. I add the blue food colouring (*so much! what cancers am I causing?*) and wait for it to reach 305–310°F. I note, in passing, the convergence of metric and imperial units in my recipes. Do I think in grams but measure in cups? I can generally tell by the heat on my hand how hot an oven is, but the number is always Fahrenheit. The amount of wine in my glass, however, I eyeball in millilitres. How did these measuring systems get grafted onto me, and to what parts of my body?

Coming back to the pot, I stir the azure syrup. Gorgeous. Sometimes it seems to race up to temperature, other times it's so much slower. The probe sits at an angle to the bottom of the pan—should the whole thing be immersed to get a good reading? After a few failed batches, I am starting to realize that it might be better to go by the consistency and roil of the sugary bubbles, like I used to do when making chocolate fudge as a teenager. There's a moment when it just *looks right*, when the whiffs of steam come up at a familiar rate. Have I left avant-garde cuisine behind to become someone's granny, now simply 'having a feel' for the way my moonrock syrup should look when it's ready to pitch in the baking soda and ground chile peppers? Maybe. I've either positioned myself well within *Displace*, insulated from having my role outsourced to a local technician, or doomed myself to a life of onsite 'cooking' in ill-equipped art galleries.

In the debates over the realness of molecular gastronomy, technology is both celebrated and blamed for making a 'new' kind of cuisine (Blanck 2007; de Solier 2010; McGee 2013). Yet
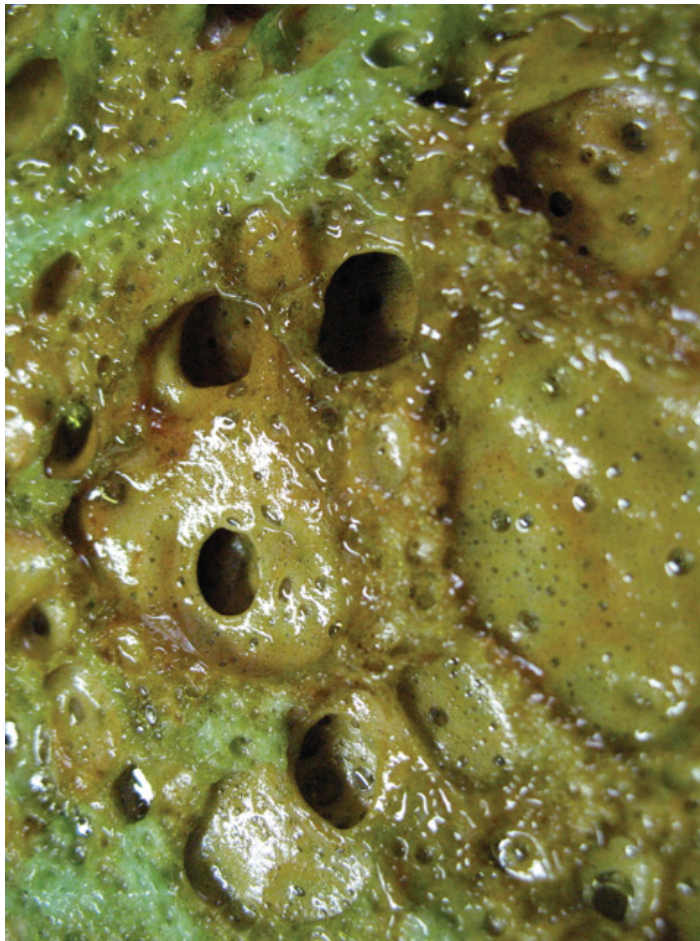
Fig. 3.10: walking on the moon in The Hague (aka, blue-green *tire éponge*)

cooking has always been technological—it is an application of physico-chemical transformations that make food more palatable, more digestible, more valuable. It can easily be argued that even the 'low-impact' interventions of perception and naming are processes of cooking food: "Even raw or picked from a tree, fruit is already a *cultured foodstuff*, prior to any preparation and by the simple fact that it is regarded as being edible" (de Certeau & Giard 2008, 75; original emphasis). Through manipulations of material technologies, however, the cook can be trained to increase and vary his attention—to himself, his ideas and actions, their effects, the

variability of his environment and ingredients. To be an attentive cook is to enact the imbrications of techne and technoscience, the craftwork of artisanship and the head work of classifying things (Heath & Meneley 2007). It is to be an ecologist, a performer, an improviser: always saying *yes* to what happens next, and taking material resistances not as barriers, but as manifestations of realness, and invitations to engage further.

space

Sans Stainless

My rather clumsy kitchen will serve as a prototyping lab and production studio for the v1.0 gustibles. Some of its characteristics are: a lack of surface area, an easily stained double sink, a fussy refrigerator, no kick-space under the lower cabinet doors (meaning that I have a slight-but-perpetual forward attitude when working at the counter), and a wonky stove. As a physical environment, my kitchen has a strong structuring influence on my behaviour: it performs me just as much as I perform with and within it. My floor will have to serve as a secondary counter and a photography surface, changing the angle of my gaze and affording new perspectives on the food I will make. The 1970s, harvest-gold "Roy"-brand fridge has various unpredictable cold spots, and periodically freezes food solid. The elements of my avocado-green "Findlay" stove, canted at not-so-subtle angles, produce opportunities for dry sautéing and deep-frying within the same pan. My three-inch-thick IKEA chopping block, which has traveled with me from Maine to California to Montreal, is large, heavy, and the most stable member of the Szanto kitchen; it provides a solid pivot around which my cooking activities rotate, and the gustibles will find it to be a trusted centre of gravity during their emergence and evolution.

The objects in the kitchen—the pot or the stove or the sink, or even the whole house around the kitchen—may be arranged according to 'our needs', but they also arrange us right back. They are the setting that supports and presents us to ourselves and to our audiences, dressing us in our emotions, our identity, our sense of agency. Writing on material culture, Daniel Miller
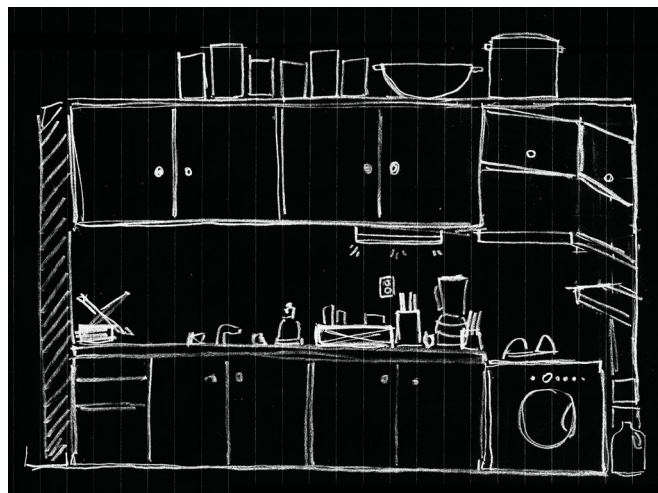

Fig. 3.11: the kitchen chez Szanto, in two times

has said that "material objects are a setting" (2010, 50), the frame within which and through which we perform our own selves and enact the significance of what those 'objects' represent. Does my space make me, or do I make my space?

Unconfident Kitchen

I arrive in the TAG Gallery kitchen in Den Haag and despair. KLM has lost my luggage, along with bags of tartaric and citric acid from Anatol, cinchona bark and hops from Herboristerie Desjardins. Several of the equipment deliveries from Amazon.co.uk haven't arrived, and I'm wearing new, itchy clothes from H&M. And this 'kitchen' makes the Frankfurt experiments in ergonomics look luxurious. The floorspace is about a meter wide, and deep shelves line one wall; a tiny sink sits at the far end; a stubby plastic counter hovers over our borrowed, dented mini-fridge. Piles of paper, gallery supplies, bits of electronics, and generally unidentifiable *crap* sit everywhere. Where the surface is not covered by other people's stuff, there is a visible layer of dust and grit. In this chef's heaven, I will eventually make sweet-spicy blue-green sponge toffee, salty-minty red-orange gels, liquids both bitter and sour, quick-dissolving potato-starch entry tickets (blind embossed with a hexagonal gel cutter), and sugar crystals covered in powdered sodium chloride. I will shoo out colleagues asking: *Is there a little milk for my coffee? Can I leave my bag here? Do you want to see the video of your moonrock that I just posted on Facebook?* I will become a scary kitchen monster, demanding that the space is off-limits-to-anyone-but-me, refusing requests to wash hands, and verbally punishing an ArtScience student who left his lead-dripping soldering iron next to my toffee-making equipment. Despite my occupation of the narrow space, and my naming it a _food_ studio and _clean_ domain, it can't shake its status as *kitchen* with the rest of the team. Like all kitchens in history, it is a gathering place, a safe place, a source of comfort and warmth.

As a centre of daily activity, a kitchen or cooking area is a highly charged environment, a space in which individuals and groups enact their identities while reinforcing patterns of interaction (Brady 2011; Desjardins & Desjardins 2009; Szanto et al. 2015). Kitchens can shape those patterns but are also shaped by them. Over decades of efforts to construct kitchen consistency, the humans who occupy them continue to adapt both the space and their own behaviours in unique and integrated ways (Richman Kenneally & LeBel 2009). Despite the 'expert' efforts of designers and architects to create "prescriptives to modulate activities undertaken within the domestic foodscape" (72), cooks and eaters may slip and glide in and around these devices, "subvert[ing] existing conditions" (72) with their own moment-to-moment movements. Alexia Moyer, writing on the rhythms of food that are depicted through both words and gestures, has said that "cooking requires a certain degree of *entraînement physique*...a choreography of sorts" (2012, 103). Our movements in and around the built environment of food-making is a kind of dance, partly preplanned, partly improvised, and always leaving remnants of our presence, whether visible or not.

Fig. 3.12: the kitchen chez TAG Gallery, in two spaces

Crushing Candy

The third chamber in v2.0 is a white-walled, haze-filled space, long and narrow, with a white-painted hexagon platform in the central area. At opposite ends sit four low wooden boxes topped with white plexi and minimally lit from within. Two of these support large glass cylinders, one filled with hunks of moonrock, the other with jujube-like hexgels, tempting and vibrantly coloured. The other two light boxes bear low cups filled with orange and green liquids. It is an off-kilter cocktail party. But as visitors hesitantly taste—first the liquids and then the solids—their international chic demeanors quiver. The liquids are intensely sweet-bitter and salty-sour; no Cosmos and Negronis here. The solids—worse!—are even less like canapés and veggie dip. In the mouth, they endure beyond expectations. The sensations they provoke won't end. The moonrock burns their tongues and sticks to their teeth, long after they enthusiastically or tentatively crunch into a piece. The heat increases, the stickiness grows. What is it? At least it's sweet....

Then the gels: so cute, so much like the sweet treats of our youths. But as the crumbly, humid agar is chewed, its saline-drenched surface area *increases,* rather than diminishing. This is no Jell-O shot. The salty-minty intensity intensifies, fills the mouth, won't go down the throat. *I'm drowning in seawater. I can't breathe. The mint is choking me. Make it stop!* Meanwhile the hazer hazes, the soundscape fires and crashes, the lights flicker and phase. Gels in gullets are removed with fingers, flung into corners. Others are more delicately placed on any available surface. Several gallery goers have to hurl themselves down the short flight of stairs, toward the exit doors, and out onto the street. They expel their gels into the gutter, coughing and hacking and spitting out salty saliva. One or two of them, however, after chewing and swallowing thoughtfully, pop another red-orange treat into their mouths.

Felix Gonzales-Torres' *"Untitled" (Portrait of Ross in L.A.)* (1991), along with a multitude of other interactive works, taught gallery goers that sometimes it's alright to not just touch the art, but to pop a piece of it into your mouth. A pile of brightly wrapped candies sat on the floor in *"Untitled,"* waiting to be consumed by visitors, just like Ross's body was by AIDS. By eating the candy, the visitors activated the art and incorporated a memory of the artist's lover, even as they 'broke the rules' of what ordinarily happens in such spaces. Both white-box galleries and black-box theatres produce expectations in the humans who walk into them. These complex patterns of behavioural prescriptives are reinforced over time by spatial and social

Fig. 3.13: hexgels in space

conventions, just as they are equally renegotiated by these same agencies (Çelik 2009; Moon & Sedgwick 2009; Rosselin 2009). In the debate over ocularcentrism in art (Jay 1999), for example, the 'higher' sense of vision is both esteemed as pure and decried as hegemonic, producing a variable set of histories that inform the practices of production as well as those of the people who witness what is produced. If it becomes okay to spill candy in a pile and invite people to eat the art, then maybe it also becomes okay to pick one up, unwrap it, and let its lovely sweetness invade your body and infect you with an artist's intentions.

In Kitchen's Memory

I am back from The Hague, wrung out and satisfied from the work we did there. The cramped cooking quarters at the TAG make me appreciate all the more how well I am in my own kitchen. I feel almost as if I could cook in here with my eyes shut, gliding without incident from stove to sink, like Pina Bausch on a stage strewn with café tables. Over my washing machine I have installed a new piece of shelving—some pine boards bracketed together with metal, then wrapped in canvas and thick plastic. I now need to learn to use this new surface.

Sadly, I fear that Roy is starting to fade. Whereas it used to drop its interior temperature to just below zero, now the milk seems a tad too warm. Still, the overly loud rattle and hum from the ancient compressor is reassuring: I am definitely home. Remnants of my v2.0 work linger. A few drops of blue-green toffee still cling to the floor near the Findlay. My slippers stick a little when I step on them. And that smell—*agar*—seems to hover everywhere. I haven't used it for weeks in my own kitchen, but there it is. Is it just in my mind? I scrub every surface—from stove to counter to chopping block—and it seems to fade, but when my eyes catch a glimpse of the hexagonal gel cutter in my lower cabinet, the odour claws its way back into my nostrils.

Where is sensing? When is a memory? Citing Laurence Kirmayer, David Howes points to the need for "greater recognition of the ways in which the organization of the mind 'is not confined

to the brain but also includes loops through the body and the environment…'" (2013, 167). In foodmaking, these loops penetrate both us and the material stuff before us, weaving together human hands, tools, ingredients, and the spaces of cooking, a constant process of feedback that anchors 'knowing' into the muscles and the brain (de Certeau 1984; Heldke 1992). Our feeling for what a place is and what it has been might be better thought to reside in the *between,* neither sited exclusively inside the mind-body, nor in the outside of the things around us.

Fig. 3.12: When did that get there?

Summary and Implications

How does this series of culinary acrobatics contribute to a performative interpretation of tasting and cooking, and from there to ecosophic gastronomy? What do these performances perform in this project?

Within the scales of *Displace*'s many milieus, engaging with food matter and attending to its realnesses and resistances conveyed an embodied awareness that taste and cooking are,

like all food milieus, interactive and discursively loaded ecologies. While we might replace the word *tasting* with *gusting*, or *cooking* with *improcuisation,* simply rediscursivizing the milieu does little to reveal its performativities. Instead, by reflexively moving from one scale to the next, attending to the apparent transitions from 'inside' to 'outside', and bearing witness to the entanglements of humans and food and action, the pregiven significance of taste and cooking starts to lose their appearance of stability.

Taste absorbs other sensory dynamics, including relationships with the bodily and emotional history of the taster, and the spatial and social environment around her. Cooking unfolds into a performance of action and feedback, between a cook and his tools, but also between the inscriptions of past cooking performances and the in-situ/in-tempo bricolage of improvisation. Such gastronomic refiguring comes about within the time-space of a taster's or cook's own experience, a perspective that is neither inside *nor* outside any given scale, but *between* interwoven frameworks.

Displace demonstrates the concomitance of material realness and resistance, and that engagement with food matter is an opportunity for ecosophic awareness and action. Tasting and cooking, but *any other food interaction* as well, can be a moment to destabilize perceptions about expertise and authority, to blur the boundary between self and other, and to enter into an implication-laden, global-and-local network. Just as we empower ourselves with a tool, or a term, or a taste, we may equally be disempowering another, or shifting our residues into an externalized space.

Cooking up gustibles for *Displace* brought my own attention to these connections—sometimes in the real-time of making, but often in the reflective after-time. Frequently, these realizations took place when things didn't 'work'. As theorist Bill Brown has written,

> We begin to confront the thingness of objects when they stop working for us: when the drill breaks, when the car stalls, when the windows get filthy, when their flow within the circuits of production and distribution, consumption and exhibition, has been arrested, however momentarily. The story of objects asserting themselves as things, then, is the story of a changed relation to the human subject and thus the story of how the thing really names less an object than a particular subject-object relation. (2001, 4)

Following Brown, I return below to the moments from *Displace* when the realnesses and resistances of food provided occasions to perceive the "changed relations" between food and humans—as well as the implications for gastronomy. In such moments, food constructs such as

taste and cooking become dynamic relationships—opportunities for engagement, creativity, and ecosophic responsiveness—rather than pre-given structures that dictate a limited range of knowledge and empowerment.

renovating kitchens and mouths

As milieus, the mouth and the kitchen are both articulated into other physical and semiotic structures. They are also sites in which present-tense interactions with food are both preceded and followed by numerous other interactions and processes. Both are liminal zones, between inside and outside, spaces of transformation. The things that move within and through these milieus—food, humans, texts, gestures—are also available for transformation, or to remain forever becoming.

At the same time, such things also bring along their own transformative or liminal agencies. When I import Karo syrup into The Hague and then feed moonrock to TAG Gallery visitors, I implicate them in the history of slavery and monoculture corn production, whether willingly or not, active or not, aware or not. By making gels and liquids using Canadian tartaric acid and Chinese food colouring and Dutch agar agar, my culinary acts become participant in networks of food regulation, vegetarian movements, and global commerce.[21] Taste and cooking refigure the actants that they comprise, but are also refigured because of these same elements. Conversely, when carried out in a context implicating industrial, media, and educational structures, the fluid practices of both taste and cooking become articulated with multiple stabilizing agencies, often congealing into less-mutable constructs.

Industrial food production aims at producing commodities, ingredients, and packaged goods that perform in consistent and reliable ways. However, for these performances to be predictably produced, they require the consistencies of other actions—normative cooking or tasting processes, for example. If one is destabilized, the other might become so as well. When I produced the relatively non-normative gustibles for *Displace*, even the most 'standardized' food products behaved non-standardly. Massive doses of entirely ordinary salt—coating the sugar crystals and in the hexgel mixture of v2.0—performed shocking visceral effects on their eaters. The discarded remains littering the floor of the TAG Gallery and the sidewalk outside were testament to this.

Fig. 3.13: Outside the TAG Gallery in The Hague. Are those salty-minty gels still lively?

Similarly, relatively ordinary leafy greens and other vegetables, when prepared and consumed in normativity-disrupting processes, ceased to be 'simple' or manageable. TeZ's reaction to the bitterness of the liquid Green, my friend calling it a "black" taste and my subsequent reaction, Chris wanting it to be more tangy: all of these gustatory moments show the variability of taste and its articulation with personal history, emotional-cognitive states, and socio-technological context. When the food was non–industrial-standard—that is, teeming with invertebrates—my already-improvisational blending and straining turned into a set of kitchen experiments with knives and food processors and filtering devices. 'Ordinary' cooking techniques had to become more fluid, coming into step with my less-standard objectives and ingredients. Adding to the complexity of this layering, all of this work took place in a Western, global context: the ingredients I used and the food I ate to power my body were bought in grocery stores, generally at a significant distance from its sites of production. Even as I elaborate a discussion about standardization and critiques of industrial food, I am dependent on that reality to do so.

Later in *Displace*, when the socio-spatial environment enabled a moment that made eating less 'normal', taste itself became destabilized, while also retaining certain elements of normativity. Around the light table in the first darkened chamber of v1.0, the social relations

among the six participants remained fluid—sometimes groups chatted, sometimes they sat in silent contemplation, sometimes they were highly interactive and 'disruptive' to the dramaturgy that we had designed. Such a space, in which opportunities for interaction abounded, but few explicit instructions were provided, allowed for experimental variability. People explored and improvised with tasting, including non-lingual sensing and reflecting, engaging in what might be called gustation. Yet even so, the conditions of the first chamber were always framed by the expectations and discursive constructs of the performance designers and of the other participants in that performance. In seeking to make 'non-standard' gustibles, I nonetheless normalized them, wanting them to be reliably usable throughout the run of the installation. In parallel, the groups of six sippers welcomed an opportunity for sensory experimentation, yet they often played guess-the-flavour, putting semiotic framings back on the liquids that I had aimed to deculturize.

scripting and improvising in time

Whether or not the *Displace* designers and participants sought out normativity or destabilization, both prescribed and improvised action took place. Both the cook (I) and the tasters (they) could not but move forward, reflecting and responding to the conditions around us: remaining 'passive' to the environment was not possible.

Lewis (2007) characterizes improvisation as "an aspiration toward freedom... produc[ing] a consciousness that continually transgresses limits and resists their imposition" (120). The consciousness produced in the food acts of *Displace* brought attention to the ways that taste is neither pregiven nor only imaginary, neither an inherent quality of food nor wholly resident in perception. It equally showed that my cooking processes unfolded in time; rather than following a defined path from standard 'raw ingredients' to a known 'final dish', I became continually aware of subsequent possible steps in my preparations, never quite knowing what the steps after would be, but trusting that an eventual result would be achieved. Clearly this required willingness on the part of both taster and cook, an emotional-cognitive availability. Even if it was only partial—one foot in normalcy and one in experimentation—we allowed ourselves to be taken somewhere, transformed, and to leave absolute control by the wayside in favor of discovering what might happen.

ordering food in space

Multiple questions related to power run between the formalizations of taste and cooking and the improvisations that humans carry out. While some relate to media and education,[22] others involve the ordering agencies of space and the institutions that spaces such as the Concordia Black Box, the TAG Gallery, and my kitchen encompass.

Galleries and performance spaces are generally considered places to consume with the eyes and ears. Olfaction is often taken as a 'side-effect' of the material things in such spaces, and tasting or touching is discouraged both actively (by gallery attendants) as well as passively (through social and educational histories). *Displace* aimed at breaking these habits, as well as opening participants up to the fifteen-or-so other senses (Marc 2009). The direct contact with and penetration of the body by food matter destabilized what a gallery represents, including the dominant authorities that are tangled up in that meaning. With pre-given structures in question, many of the learned patterns of tasting were attenuated.

At the same time, however, others remained in place. The gustibles became delightful, revolting, peculiar, simple, familiar, and complex, and sometimes all of these within one individual, either simultaneously or over time. Language frequently failed to describe their reactions adequately: participants expressed confusion or an inability to name their own responses clearly.

One person, rather than focusing on his own experience, aimed to try to understand the motivations of the maker: "I think that there is certain kind of work that went into figuring out what kind of taste this was that didn't happen with the sound" (*Displace* v1.0 interview transcript, file #8). While this was not true from my perspective—having witnessed the extensive work that went into the audio compositions—the participant's own sense was quite different. Attributing the participant's response to having ingested a piece of the art in a gallery space, he seems to have perceived an increased 'bandwidth' of taste; his regular sense of where taste is 'supposed to' reside had been shaken.

In a similar sense, my own relationship to cooking was altered by the spaces of the Black Box back room and the TAG gallery kitchen. Disconnected from the tools and agencies of my home kitchen, I felt both a freedom to improvise as well as a demand to find workarounds—accommodations to the 'inconveniences' of such a space. My sense of self changed through the tools I used: leaving aside Bram's hammer left me feeling somewhat less

mighty, abandoned by the smooth-handled technology; making 'mistakes' with the gustible recipes swung me between culinary neophyte and savvy granny.

Ethical pivot points also emerged, between my newly acquired liberty to experiment, and the broader-scale exigencies of producing things that would be 'safe' to eat. I had ingredients that could produce what might be wonderfully destabilizing—hyper bitter or sour or piquant—yet social and moral norms prevented me from doing mental or physical damage to installation attendees. These moments were sites of choicemaking between prescriptive behaviour and experimentation—highlighting how spatially entangled social framings activate, restrict, or resist attention. Ecosophic gastronomy appears as a negotiated practice, a relational construct between normativity and unboundedness.

speaking for food

Food things do not speak for themselves. They do not make textual representations of what they are, and they do not make verbal utterances about how they feel. Nonetheless, through its interactivity, food matter lets us know that it is lively, and that it, just as much as we humans, has a history, a present, and a future full of agential realness and resistance.

In the everyday acts of doing and making, food becomes real to us because we perceive and manipulate it directly with our bodies—our eyes and ears and mouths and noses, our hands and fingers and shoulders. No technologies beyond these body parts are needed, and so cooking and tasting become 'direct' interactions with matter, and acquire normativity directly linked to food's realness. At different scales, however, many more actants intervene: spoons and bowls, heating and cooling devices, appliances and buildings, language and inscription, trade routes and cargo vessels. Even the ingredients themselves might be imagined as technologies of their own manipulation; multiple relational networks of multiple 'real' things mediate and realize our interactions with food.

When resistances in these relationships occur, material things seem to become powerful, agential, dominant. Similarly, the patterns of the relationships themselves appear normative, turning into our 'fixed' structures of tasting and cooking, but also of growing and processing, trading and selling. If attention can be brought to the scale of things, however, these seemingly limited ranges of action may become unlimited. The realness of the normal might dissolve: resistances become opportunities, bad tastes become art, a failed recipe becomes a

culinary innovation.

Material engagement can show the agency of sucrose at the molecular scale, and the bitter taste of sweetness at the historical scale. Capsaicin in the mouth can tell an eater that she has a tongue and throat, while capsaicin in the air can tell a dozen collaborators to keep their bodies out of the kitchen. The physical resistances of a fridge, stove, countertop, and kickspace can subjugate a cook, but when the cook starts writing and names them as his domestic friends while reflecting on their agency, they help ecosophize gastronomy. At these scales and at infinite others, the materiality of food ceases to be a pre-given quality. Instead, it activates the transformation of our perception of reality. Through its physical presence, matter cuts across time and space, language and process, making encounters with food into occasions for discovery and choices, about precognition, improvisation, ethics, and their effects.

Chapter 4: Scaling the University of Gastronomic Sciences

"The recombinant future is a self-conscious, self-referential blending of old and new, a reflection of ambivalence about the future...especially appropriate for a complex food culture that aspires to convenience and authenticity, efficiency and artisanship, mass distribution and class distinction.... Recombinant futurists are more mercenary and improvisational."

—Warren Belasco (2006, 151; 220)

"Sometimes it is good to leave students puzzled, uncertain about what is being said. Even confused."   —John Law (1999, 9)

The University of Gastronomic Sciences represents both a genesis and possible future of this project. It is a milieu in which ecosophic gastronomy plays out at multiple scales, performing multiple transformations upon bodies, ideas, and practices with food. At the molecular level, UNISG participates in the ways that plant and animal tissues become food products and communications practices, markets and dinners. At the level of human bodies, it changes minds, guts, and hearts, forever altering the ways that students, teachers, and staff members view themselves, each other, the school itself, and food. At the institutional level, the school evolves the way that a field of study is enacted and perceived, even as its internal structures shift and destabilize the humans who carry them out. Yet none of these transformations takes place outside of the histories and hopes of its people, the emotional and affective significance of food, and the complex entanglements of power, politics, industry, agriculture, and education that are diffused across the globe.

Founded in 2004 in Italy by Slow Food International, UNISG's objective is to build academic credibility for the study of food and to create "a new professional figure—*the gastronome*" (UNISG 2014; original emphasis). Programs aim to provide the future gastronomes with the transdisciplinary tools to valorize food in both commercial and cultural ways (Capatti 2008), necessitating an overarching pedagogic design that views food as complex. At both the undergraduate and master level, program content merges experiential and sensory education, multidisciplinary coursework, and various forms of professional training including food making, communications, and merchandising. Over the years, UNISG has been a crossing point of strongly driven students and teachers and administrators, multiple forms of food matter and meaning, and innumerable occasions for (and interruptions to) interaction. These movements have produced a performance that is paradigmatic of ecosophic gastronomy; given my long-term relationships within the milieu, I see such connection as not coincidental.

In 2006, I received my own master degree from UNISG, and since then have worked for the university in outreach, teaching, and administration. My current reconception of gastronomy has its roots in my experience there as a student, developing gradually as I taught for and helped promote the master program, and then becoming more formalized through six months of on-site research during January to July 2013. This included the design and delivery of two new courses, a series of interview-conversations with master students, and ongoing "observant participation" (Wacquant 2004, 6) with the milieu. Extensive reflexivity drew connections between these forms of research, particularly between my exchanges with students (in class and one-on-one) and my observation of UNISG's physical and operational structures.

This chapter presents a partial portrait of the institution,[1] an insider account drawn from many parts of my history with the place but which takes the 2013 work as a focus. In making this portrait, I borrow from institutional ethnography, picking up the challenge of learning from that which is near, close, and seemingly familiar, an "anthropology at home" (Giordano et al. 2000; Jackson 1987; Okely 2005). Unlike 'going out' to spend time among the 'exotic' societies of the world, this examination 'stays within' UNISG, probing the apparent ordinariness of what is familiar. The aim is to be "sensitive to the unspoken assumptions and implicit forms of knowledge and belief" (Born 2004, 14), so as to better understand the milieu's socio-material and processual entanglements.

As previously, I juxtapose multiple voices in the writing: my own, my colleagues, and those of my students, as well as various interpretations of certain 'material voices' that I witnessed. I explore emotionality, a great "unspoken assumption" of food that inflects all these voices and manifests itself differently throughout the text, since food is always *differently* emotional for each of us.[2] Toward this end, I use extended excerpts from my notes and interview-conversations, including the pauses and verbal muddles that appear when someone seems to find that words alone are ineffectual.

Whereas the *Displace* milieu used food matter as a point of entry, this chapter follows the ways *processes* play out—in this case, within a food university—and the ways that those processes can both enable and disable the power within individuals and institutions. Importantly, I also consider the effects of what happens when *gaps* in process are perceived, including the sometimes-unanticipated invitations to action that they can engender and the significance of such invitation in ecosophic gastronomy. Whereas gaps—in the flow of an argument, the steps of a procedure, or the path to a solution—are sometimes disparaged,

here I investigate them as opportunities for empowerment and engagement. As the John Law quote above posits, a little puzzlement and uncertainty can be a good thing in a university environment.

Fig. 5.1: UNISG's main entrance; a piece of a cardboard box bearing "beer for exams"; a master program classroom

The Milieu-Apparatus of UNISG

Of all the spaces that I examine in this project, UNISG is the one with which I am most intimate, seeing it more closely (fuzzily as well as in detail) and at a greater distance (with clarity as well as romantically). Similarly, my personal agency within UNISG is more multiscalar because of the variety of positions I have occupied there: student, staff member, consultant, teacher, program director, and researcher. I am more influential in some contexts while being less so in others. This history complexifies any attempt at making a summary of the milieu-apparatus, while also introducing questions of power, privilege, and authority.[3]

Two issues arise. First, my different roles have afforded me multiple views of UNISG's

constellational nature, along with the opportunity to see its processes in multiple ways. I, too, am often seen as multiple, like other colleagues who have also occupied multiple positions.[4] For some UNISG actors, however, that history can be irrelevant. Students often perceive my power as a professor before noting the student experience we also share; over time, these roles occasionally merge, but not always. Similarly, despite having been a program director for three years, I am often thought of by other professors as that *ex-studente* and *consulente americano*.

A second issue relates to time and perspective. Because I performed a formal piece of research at UNISG in 2013, ten years of 'regular' experiences with the milieu were thereby performed into research as well. This serendipitous longitudinal view plays into my interpretation of process, namely of how gaps, and resistances to gaps, can be productive. As suggested by the opening quotes from Belasco and Law, what happens in the present— including what seems *not* to happen—has effects in the future, which are sometimes counterintuitive and always combinatory. Having experienced the milieu across multiple times, the ecosophical implications of what is done in the here and now became more evident to me.

These two issues—multiple roles, and time and perspective—play into my portrayal of the UNISG milieu-apparatus. Notes and memories from before January and after July 2013 surface, reminders that a research window is always surrounded by a history and future of thinking-doing. I also consider how certain elements of the milieu manifest power in simultaneously different ways. Every detail of what I have witnessed is not listed, however: aside from being virtually impossible to report on all details at all scales, it would not all be relevant to what follows. Instead, I offer a partial inventory and, in the gaps that are left between elements, an invitation to imagine what else UNISG comprises.

pedagogical diversity

The university's programs incorporate classes spanning the social sciences, humanities, food science and technology, communications theory and technique. Numerous guided tasting workshops (cured meat, wine and beer, coffee, salt, chocolate, cheese, pasta, olive oil, rice), as well as field-study trips to food-production and consumption contexts (farms, vineyards, processing and aging facilities, distributors, retailers, restaurants), complement this 'head work' with hands-on and experiential learning. The students' ostensible subjects of study— various food things—are perpetually entering their bodies both in classrooms and elsewhere,

just as the students' reciprocally enter various food contexts themselves—fields, factories, family homes. Knowledge making is thus situated throughout the body, but also across spaces that extend far beyond the UNISG campus.

Nearly sixty visiting and on-staff professors, lecturers, and professionals give these classes, varying from as little as one three-hour seminar to long-form courses of up to twelve lectures or workshops. With the exception of a final internship, cohorts of students remain relatively constantly together, generally for six hours of classes a day during an on-campus week, or for about sixteen hours a day when the group is on a study trip. Midday meals are generally eaten together in the university dining hall or elsewhere on campus, and after-school socialization is common—during *aperitivo* time (pre-dinner), as well as meals in students' homes and at restaurants, in bars and party locations, and on frequent weekend or day trips.

emotional urgency

In the ten years that the university has operated, the motivations that prospective master students have expressed for enrolling in the program have become increasing granular.[5] What has not seemed to change, however, are the less-frequently and less-clearly articulated motivations that I relate to the emotionality of food—what I have come to call *urgencies*. These are the intense feelings, needs, pulsions, inner voices, and questions about students' places in the realm of food. They develop over the course of each individual's life, implicating past and future trajectories, and are often hard to express in words alone. Students frequently refer to their 'passion' for food,[6] a term that I have come to find meaningful not in itself but as a weak placeholder for the impossibly strong emotions that food activates.

A similar set of feelings orbit the program's visiting professors and lecturers. Like the students, these people are drawn to UNISG for a variety of explicit reasons—prestige, remuneration, belief in experimentation, desire to share knowledge, desire for a free trip to Italy—as well as motivations that are less immediately evident. These urgencies are most generally expressed in class and course content—also affecting the students' own urgencies. While the professors were not an explicit focus of my research, their emotional drivers are worth noting because of my parallel role as a professor, and thus the emotions I bring to this work myself.

processing absence...

During 2005 and 2006, as part of the first cohort of English-language master students, many of us began to feel various frustrations, resistances, and confusions tied to UNISG. We perceived what I have now termed *process gaps* in the program structure: educational and academic disconnects, administrative and cultural blockages, and structural impediments to our social and physical needs.

Notwithstanding those gaps, however, many of us later went on to generate and enact much positive change through projects that seemed related to the gaps we had experienced. The work-search community GoodFoodJobs.com, a program of public-health interventions in Wales (centred on building and using a network of pizza ovens), the producer-driven *Mercati della Terra* (Earth Markets) project, a 'Slow' fast-food restaurant in Vienna called *Die Burgermacher*, and even my own current project—all have been produced by members of that original cohort.[7] What is more, we students also found ourselves to have been transformed, in personal, professional, intellectual, and interrelational ways. In a vague way at the time, and in much more formalized ways recently, I asked myself what role the milieu had had in producing these projects, and in performing other continuing changes to gastronomy.

...and some processual presences

All institutions comprise numerous processes—indeed it is the enactment, reiteration, and organization of processes over time that constructs institutions, in both the concrete and abstract sense (Barley & Tolbert 1997). In my interpretation, process is *that which is possible to do*, that is, the unscripted actions we merge with matter or discourse (or both), in order to actualize *practice* in the day-to-day.[8] At UNISG, then, process is present in utterances and texts in the classroom, practices with food and other matter in kitchens and fields, and in all the interactions that unfold in the corridors, streets, shops, vehicles, and other spaces that the milieu comprises.

Because of the reification of power relations that repeated practices can create, a given process may seem immutable, as they frequently appear to be in many institutions. However, partly because UNISG is a young institution, and partly because the administrators are so highly responsive to feedback and critique from students and faculty, the university is a place of great processual change. That processes are constantly in churn may be one reason why

individuals find so many opportunities to critique them: they are not seamlessly woven into the fabric of the milieu, but constantly being undone and remade. From the tapestry of process at UNISG, several presences stand out.

All the thinking-doing of food, from growing to representing, preserving to politicking, plays out in some way at UNISG and informs the community's daily experiences. Within this milieu, constantly paying attention to the complex implications of food at both the personal and global scale—a self-evident prerequisite—can nevertheless become oppressive, an inescapable spectre about food responsibility. Food consciousnesses do not shut down for the day, nor even for an hour, meaning that the emotional urgencies of food stay active. Students, in particular, have often reported feeling overwhelmed by this sense of presence, and cited it as a source of both excitement and exhaustion. That the student body collectively represents about seventy different countries only adds to the intensity: a highly multicultural and cross-national sensibility has been constructed about what is 'most' urgent.

Sustained by a high degree of sociability among all the communities of UNISG, processes of internal communication follow multiple and often untraceable pathways. These informal networks mean that practices are often learned and carried out in unexpected ways. Projects may creep along forever, suddenly accelerating and reaching completion because of unseen, yet cumulative, 'unofficial' momenta. Furthermore, within the complex economic and employment environment that has characterized Italy for many years,[9] staff members have often possessed surprising skills, knowledge, and external relationships, further deformalizing and randomizing how things happen. These process realities, like a diffuse mycelium beneath the soil surface, sometimes erupt unexpectedly, producing sudden innovations and successes, despite having been previously invisible to the community.

Carlo Petrini, the founder of Slow Food International and current UNISG board president, is also a nexus of processes. His continuing presence intermingles extensive political-economic-agricultural relationships with the milieu, as well as the global food issues that he bears witness to during his travels (Petrini 2006; 2007). Indeed, the students and all UNISG community members figure as points of global food crossings, invoking in Pollenzo the presence of uncountable processes from hundreds of countries. As the charismatic leader of the school, however, Petrini's utterances have often carried greater agency. For example, he has periodically made sweeping declarations about near-future goals that, in the moment, seemed impossible to achieve.[10] These so-called "beautiful lies" (Kummer 2008) have driven the rest of

the community with both inspiration and frustration, and have often come to be realized more fully than anyone would have imagined. In turn, the 'passions' of students and their enthusiasm for these goals have influenced Petrini himself, tracing out a mutually infecting cycle of processes.[11]

a Romanesque (and sometimes Kafkaesque) setting

The spatial environments of UNISG frame, facilitate, and interfere with the processes present in the milieu. In Pollenzo, an ancient Roman town (Pollentia) at the foot of the Langhe hills, these spaces include the classrooms, offices, and common areas of the two renovated farm structures that the university occupies (the *Agenzia* and *Cascina* buildings),[12] as well as the surrounding streets and piazzas, shops, and other structures of the 800-person town. The Agenzia and Cascina are hybrids of nineteenth- and twenty-first–century architecture, spaces of terracotta floors and halogen lights, arched brickwork ceilings and walls of glass and steel. So too is Pollenzo socially blended, a site of daily negotiations between students, tourists, conference attendees, local residents, and visiting Slow Food colleagues.

Most students choose to live about five kilometers away in Bra, headquarters of Slow Food, and about fifty kilometers south of Torino.[13] Bra's small historic *centro* is a site of much socializing, largely at four or five bar/cafés and several small restaurants, from aperitivo hour onwards. The city's food shops and supermarkets are also sites of interaction, including with visiting professors, and extend classroom conversations about food theory to informal chat
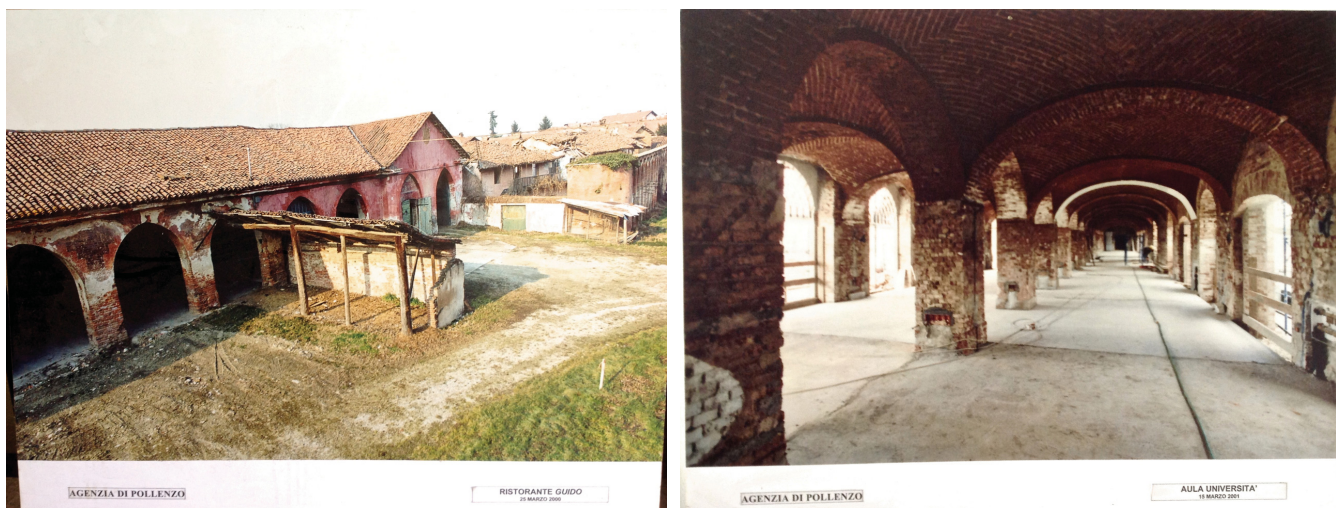

Fig. 5.2: posters depicting the state of the Agenzia di Pollenzo, prior to renovations in 2001; the stables (left) became the restaurant Guido, while storage areas (right) became UNISG classrooms

about current events and recommendations for local products. Student and teacher apartments, as sites of group and individual work, cooking and commensality, alliances and enmities, also play in the spatial influences of the milieu.[14] The hard surfaces of these spaces—marble, plaster, glass, and ceramic—echo with the voices of student parties past, as well as the omnipresence of the neighbours' over-loud voices and their perpetually cranked television sets.

Beyond Bra and Pollenzo, multiple annual study trips form an extension of the UNISG milieu. Buses, overnight housing, and eating-and-learning places are sites of food practices at multiple scales. Philosophy and cultural history, sensory properties and production techniques all merge with the processes of lived experience, suddenly acquiring much more complexity as articulated wholes than were their teachers' streamlined lessons. This field-based fusion of process with discourse and matter embeds resistance and realness in students' bodies, performing food knowledge anew.

All of these spaces manifest qualities that many outsiders (and some Italians) perceive to be typical of Italy: both beautiful and not very practical; an air of constant surveillance and social scrutiny coupled with blithe and blatant rule breaking; pride in history and accommodation of inadequacy; endless inertia and sudden renovation. To occupy the various spaces of the UNISG 'campus' is to participate in a series of mediated and unmediated dynamics among human communities, individuals and the built environment, and the expectations for how space behaves, as both servant and structuring agent. The physical structures of the UNISG milieu—whether in Pollenzo and Bra, on the road, or in one's own home—are a constant source of processual negotiation, a metonym of the milieu in general.

embedded research...

With and within the elements above, I performed a focused period of research on UNISG from January to July 2013. It largely involved a series of efforts with 2012–13 cohort of the master in Media, Representation, and High-Quality Food (the FC10), as well as a sequence of ongoing, reflexive note taking. The work with the FC10 included the design and delivery of two seminar-format courses, a series of one-on-one interview-conversations with students, and general observation of their and my interactions with the built environment.[15]

Whereas these components had initially been conceived as distinct processes, in order to later diffractively interpret the results, they came to intermingle with and affect each other.

The seminar courses, for example, produced moments in which our readings both clarified and confused questions. Insights from classroom discussions on distributed agency, actor-network theory, or complex system dynamics would be inscribed in my notebook during lunch. On later re-reading, my notes would circle me back to theorizations about performance and gastronomy that I planned to write about, while also triggering new themes in student conversations the following week. In parallel, a student who might have been completely lost in class would ask me for an explanation over coffee, producing a flood of emotions and frustrations, and a series of unexpected stories about life before coming to UNISG. In a later interview, he might refer back to this story obliquely, reminding me of the emotional moment, but solemnly staying focused and on topic. The power relationships between us would suddenly be manifested, prompting me to try to reframe the interviews as interview-conversations, and telling some of my own stories in an attempt to encourage more informality and equability.

Conversely, my realization that a pre-scripted question about *food networks* was proving to be a dead-end during interview-conversations became a prompt for me to revisit a Bruno Latour or Jane Bennett reading in class. Later, reinforced by an informal aperitivo chat about restaurant failures, a student presentation about panarchy suddenly became meaningful to her colleagues, turning *complex adaptive system* abstractions into gastronomic business realities. Similarly, when one group used *mapping* as a way to illustrate my borrowed quote from Liz Miller about *translation*, I suddenly understood the St-Laurent and Berlin tablecloths myself in a whole new way.

My ongoing note-production unpacked and documented these comments and inspirations, including the feelings the students and I shared about food, UNISG, Bra, and Italy. As I recorded how students felt about feeling watched by their neighbours, I refigured my own reactions to having twenty-eight pairs of eyes follow me around the classroom. I would then take photographs of the UNISG courtyard, evoking Foucauldian impressions of panopticons (Foucault 1995) and anthropomorphizing the dark windows of the Agenzia building as all-seeing eyes, activating a renewed sense of material agency. Subsequent classroom conversations then addressed the built environment and societal productions of discipline, while heightening my own awareness about the way the classroom's parabolic ceilings focused our voices into narrow beams of reflected sound. Parallels and points of attachment from this time to the *Displace* and St-Laurent milieus appeared over and over, making the UNISG work a watershed for this project as a whole.

In this and many other ways, my embedded research performed itself over time, performing me, and performing the milieu, reaching forward to conclusions about gastronomy and backward to past experiences I had had at UNISG.

...and activated histories

The recollections that were activated by my research in 2013 are characterized by the same qualities that appear in the passages below. These three narratives represent three moments from when I was a student, a staff member, and a dissertation writer, respectively.[16] Like all memories, their clarity may be deceptive, a representation of the processes of inscription and recall as much as an objectively correct depiction. They are nevertheless as much a part of the UNISG apparatus as the rest of this inventory, equally accurate and subjective.

It is mid-program—February or March 2006—and a number of us are standing around complaining about the lack of support we're getting with our final internships, which are nonetheless still six months away. The anxiety level is high and no one on the university staff seems to be trying to assuage it. For my part, I've prepared a list of a dozen or so succinct, creative internship proposals, breaking down my resource requirements, activities, and outcomes. I have emailed a PDF of the list to our tutor, and he is now studiously ignoring me. In the chilly break room, we sip not-bad vending machine espresso from disposable plastic cups. The caffeine seems to trigger an *aha* moment for me, which I propose to my peers: *What if, through some incredible and cunning foresight, UNISG is specifically* not *helping us with the internship process? That is, what if they're leaving us to our own devices in order to muscle us up, to prepare us for the harsh realities we will no doubt face when we leave this cozy environment and have to make it on our own?* I am sure that I have seen through the directors' pedagogic design. It's all a kind of boot camp for the travails of the professional food world! My colleagues think I'm crazy. *Clearly,* they say, *it is just another failing of Italian bureaucracy.* I'm not so sure.

One afternoon in the spring of 2013, Paolo came rushing back into the master office and announced that we should all come quickly—there was an important announcement and decision that had to be made. We trailed after him as he gathered more colleagues from the tutor office, administration, and communications. As we twisted past now-abandoned desks, I began to have the feeling that the university was closing, or that Carlo's plane had gone down over the Andes, or maybe that we were all going to get a free bottle of Barolo from the Banca del Vino. But no: we were trooped through the emergency exit and into a stairwell that I had never known to exist—it seemed to be a secret storage area for bottles of Lurisia water and back copies of *Scienze Gastronomiche*. Paolo closed the fire door behind us and put his hands on his hips, smiling suavely. *The time has come to make a choice,* he told us*. What colour should the university's fire doors be painted?* Indeed, there on the reverse side of the emergency exit through which we had just been herded, there were four test patches. Orange, dark orange, gray, and white. Paolo asked each of us in turn what we thought, noting our selection. Gradually, we drifted back to our desks, in varying degrees deflated by the anticlimax as well as deeply concerned that a bad colour choice would be made.

I am sitting at my desk in my home office in Montreal, and I reflect on the day in November 2006 when Carlo asked me to work for the university. Many times have I joked that his words in that small room were both scarily ambiguous and scarily prophetic, and about as accurate as any answer could have been. He said I

would do *"molte cose"* for UNISG, and I have indeed done many things there, from government accreditation applications to promotional videos to simultaneous translation to teaching about performativity. Now, in the last days of 2014, I am editing a dissertation chapter about the place, theorizing on the ways it produces transformative effects over complex branchings of time. From this position and perspective, I wonder if I would have been as articulate as Alison Radecki, the first-year undergraduate I heard talking about UNISG on NPR in my car ten years ago, or whether my words now would have evoked such future potentiality in my head then. Over this arc of time-space, I cannot describe the other branchings that I didn't follow, yet I sense their simultaneous, teasing presence.

Perceived Gaps, Possible Potentials

When, in February 2006, I wondered aloud if the UNISG master program was intentionally chaotic—designed to prepare us for a disordered and unwelcoming food world—I was unknowingly starting to frame my question about the milieu's performativity. In considering that many of us did construct new gastronomic entities in the years after, a response to that question starts to emerge. It is nonetheless not a simple answer. I cannot say, *Yes, Taylor Cocalis founded Good Food Jobs because UNISG had no Career Office when she was a master student in Colorno, and therefore the university is performative.* Too many other factors in her life—both prior and subsequent to UNISG—intermingle in the motivations and resources with which she built her company and community. What I can do, however, is consider the university's processual gaps, follow the milieu's actors as they encounter and react to them, and project a possible future trajectory in which absence becomes invitational. If Tom Bean's pizza-oven network and Gigi Frassanito's producer markets and Barbara Kunz's and Jan Bahr's slowish burger joint are articulated with what happened at UNISG ten years ago, then what is happening in 2015 is already producing value in the future. Ecosophic gastronomy demands projecting such potential.

In what follows, I trace out current-day process gaps at UNISG, while also proposing what might be being performed by these apparent disconnects. Many early 'problems' have been remediated—through the actions of the UNISG Career Office and Registrar, Slow Food staff and project teams, increasingly heterogeneous teachers and administrators, and other actors in the milieu. Nonetheless, new critiques continue to be expressed, just as new remediations are deployed. If the transformations of the first cohorts of students have contributed to transforming UNISG, then today's perceptions about processual absence also figure in the milieu's "recombinant future."

Disruptions, dominations, absences, and resistances that I noted in my interview-conversations with the FC10 students serve as points of contrast with my now-longitudinal view of the milieu. Four characteristics of UNISG come out of this synthesis, profiles that yoke together gaps and dominances with potentialities and invitations. These amalgams include distinction and belonging, messiness and productivity, surveillance and self-understanding, and prescription and bricolage. Common processes flow between these pairings, just as the voices that reflect on them often tell of more than one tension. Indeed, these overlaps demonstrate that the UNISG community does not produce a single, clear-cut interpretation of UNISG. Rather, various throughlines start to emerge, pointing to the collective performance of a changing institution.

standing out, being common

4/24/13: TG sat in front of me yesterday, after our conversation, across the kitchen table, looking miserable. But it became evident that she was *happy.* We spent about half an hour talking about stuff—just stuff—after I stopped typing. She doesn't know what to do with that desire to be a food writer. I offered some ideas— and she looked miserable, but smiled a *few* times—seemed to me a concession to her otherwise melancholia. But no—she was happy to be talking to me—she really just wanted to spend some one-on-one time—and the classes have been good for her—more philosophically stimulated than she has been in a long time…. So many times, we UNISG-related folk talk about how hard it is to talk about this place, our experiences here, *food.* We, I think, are trying to express the inexpressible—or that which is inexpressible through words. The affect, emotion, etc. Does gastronomy need to learn how to listen better? To listen differently—to listen to things other than *words*?

Impelled towards UNISG by multiple motivations, many of the students often voiced doubt about the efficacy of language to convey their complex sense of food. Several attributed this to their imperfect English, a relatively simple explanation for their frustration in communicating intense feelings. Yet as we talked through those feelings, it became clear that neither they nor I would ever find words that were sufficient or adequate. Through the students' presence, however—their gestures, their silences, their affective urgencies—witnessed within IKEA kitchens, across wobbly plastic desks, and in the calm light of wine bars, I came to feel their urgencies strongly.

I summarize this impression as a desire to be *witnessed,* a differentiation from the more common notion of 'wanting to be heard'. It was not simply that the students needed to have their words transmitted and understood, but to have their whole selves be perceived—as bodies, energies, emotions *and* ideas. While responding to this desire might require the same

time as simply hearing someone out, it demanded a different kind of sensing and attention, as well as a different kind of reciprocation. Witnessing was more than just nodding and saying yes, yes; it meant performing urgency back to them. Words were often insufficient in expressing this urgency, and so interviews turned into interview-conversations, and interview-conversations became mutually affective interactions. Any pretense of 'researcher distanciation' was left behind, and discursive records have been only partially adequate for recalling and reporting on these conversations.

> *It was very painful. The banks said no to me three times, and the third time I made a huge scene, because I was so frustrated because I really wanted to go, and I had already in my mind—I saw myself here already—this was in June or something. And I was like, "No, but you can't tell me no, like seriously, it's my future, I'm supposed to be there, I can feel it. You can't block my way." And then I made this request for a student loan… but I knew for a fact that I had used up my study years… [and] I got it, and it was crazy. I had completely lost hope…. And then I got off work to go to my other work… and I had this phone call from a number I didn't know… so I called it back, and it was from this agency, and they said, "Oh yeah, we just wanted to let you know that you got the student loan that you applied for." It was crazy, it was so— I just started to scream, I was on the Esplanade in Helsinki. It's the street where there are the most tourists and always really a lot of people and I was just [aaaaa-aaahhh-aaaa!] I couldn't believe it. And then I went and invited myself to have a Spritz, because Spritz is something I had in Bra for the first time.*
>
> —Edith Salminen

Other students recounted similar frustrations in getting to UNISG, and then once there, in getting what they wanted out of the program, whether from classroom time, study trips, or other pedagogical aspects. In the FC10 alone, the twenty-eight students hailed from sixteen different countries;[17] the array of food-education expectations and priorities was vast. In the classroom, their attitudes to what I said and did ranged from utter disbelief and rejection to enthusiastic word-for-word adoption of my utterances and the texts we read together. Some students sat with arms folded across their chests, others leaning in, smiling and nodding with interest. (Sometimes that nodding translated into nodding *off*, following a late night at the enoteca.)

For those who wanted me to be professorial and authoritative, my efforts to make the seminars more student-driven were met with resistance. For those who wanted to draw on their own bodily experiences as sites of knowledge, my enthusiasm for literature-based knowledge was also met with resistance. For those who combined skepticism with openness towards performativity, there was more accommodation of new ideas and practices—the 'confusions' I hoped to activate in a space of gastronomic resources. Throughout, my own

agency as convener, teacher, and fellow graduate student was present; in some cases, my enthusiasm for interdisciplinarity, mess, and multiplicity also seemed to undermine the authority of what I presented in class.

> *Actually, I love most of the subjects—I'm really happy that I'm learning them here…. I really like the readings, but there are so many of them, David. That's the difference— I was never an arts student, I was always a science student. So the kind of research papers we had were just: read the abstract, read the methodology and the conclusion, you knew what was there. With philosophy, no, [laughs] that doesn't really happen.*

> [DS asks whether she considers the readings from class, dealing with material agency, actor-network theory, performativity, and complex systems to be 'philosophy'.]

> *Yeah, kind of. There's nothing scientific about them. Science for me was, like, this is the thing, this is the fact, this is the hypothesis. You do this, and if this is fine, then this is the result. If not, then…. Now, with one thing there can be ten different things moving around.* —Tanya

As students of gastronomy, sitting in a classroom in Piemonte or on a bus creeping up an alpine road, they were always in contact with this larger food milieu. The constant interpenetration with food created an equally constant awareness of their individual places in a larger network; the world was sensed as both complicated and large and chaotic, but eventually more grounded as well. It appeared to me as a source of power for them, sometimes used to resist a teacher's utterances or an author's texts, sometimes to make connections between a sample of washed-rind cheese and their business-school past, and sometimes to have the confidence to reflect publicly on their experience at UNISG.

Tensions between self-empowerment and the resistances of the milieu were often negotiated away from the classroom. Andrea Grisotto summarized this as "the little things that happen" during study trips, ranging from the sometimes spartan accommodations ("*certo il Ritz e il Hilton dovrebbero essere diversi*"[18]), to the variations in quantity and quality of meals (too much at lunch, too boring at dinner), to the study trip coordinator's difficulties in acting as both simultaneous translator and time-keeper. Yet in raising these points, Andrea also explained them away—everything already has two sides to it, and perhaps, he suggested, *stages* are meant to be the way they are in order to show students the dualities of food experiences. His comments echo my own 2006 musing, and suggest that his perspective on study trips was already to treat them as performative. He was willing to allow himself to be changed, rather than attempt to control or resist that potential.

Over time, many of the FC10 students seemed to find their place of belonging, including

a shared identity within UNISG as a place itself. Their participation in this common performance was performing them together as a group. During my time as a student, colleagues often mentioned how relieved they were to find a community of other 'food fools', people who were just as crazy as they are about the same questions and feelings and ideas. Today, the food-fool community stretches beyond UNISG, into the many new food courses and programs around the world. At the personal scale, therefore, each student is articulated into a diffuse network of other food actors; at another, they are part of the collective of UNISG; and at a third scale, they enter into the growing milieu of food scholarship (and often activism) that reaches across the planet.

> *I think the university has given me a lot...given me a really unique experience, a year...for good and bad things. You get to be in a room with a lot people that think the same way, that come from all across the world, and that there's a place like this university, that's kind of a special thing. You feel a bit more.... You go around searching, and it doesn't quite fit...and then you come here and you fit a little bit more. Who knows how that will transpire in the future, but for now you feel a sense of community. I don't feel displaced being here, I feel quite <u>in</u> place. I was searching for something before I came here, and I found this, and I feel it has kind of answered what I was searching for, and it's given me the time for now and then go and pursue what the future has. It's given me a great bubble, and the bubble will end, but hopefully when it ends I'll be ready for it to end.*   —Rosi Francescotti

The paradoxical need-states of UNISG students align with the complex pairing of *communitas* and *flow,* a dynamic of movement between sensations of groupness and individuality, liminality and normativity (Csikszentmihalyi 2009; Turner 1982). Within this dual (or perhaps multiple) performance of self, the FC10 students may have found a space of satisfaction—a way to belong to a collective while remaining distinctly themselves. In my observations during interview-conversations, their simultaneous frustrations and exaltations appeared to me as two profiles of one being—the "perceptual multistability" that Fischer-Lichte (2008) has described in the context of performance. That the people sitting in front of me were also coherent individuals— solid and relatively stable human beings—recalls a sense of their *becomingness,* as well as the transformative potential that such a state represents.

messy systems, productive confusion

4/24/13: Intense class today—flow?—I felt like I was dancing as fast as I could but there was a great sense of through line—from the conversation on the bus with Jessie...to Jeannette to bed (to *not* having more wine at home) to class the next day and all that then came...to DO's pushback on too much of Passerini's inner voice, AG's contextualizing 1968 and feminism and Passerini and revolution...to writing histories to memory to

psychology in anthropology to tuning the body as research tool (Wacquant) to making ourselves into tuned gastronomic research tools to making those tools work in 'reintegrated' society to doing the Meal of Montreal in two years and A Meal of Berlin in six days to wanting to show everything to these FC10s to being confronted with my *own* subject-object framings (in the design of the conversations) to lunch, again… And Chrissie Hynde singing on loud Italian radio in the mensa [the UNISG dining hall]. Ah… *tipico*.

A frustration expressed over time, both by staff and students at UNISG, relates to an evasive fluidity in the school's bureaucracies. This applies to the design of the master program, to the ways that study trips and other programming are organized, and to specific administrative functions such as course evaluations and reimbursements. Along the same temporal trajectories, however, the systems that encompass these processes continue to be remediated: syllabi, calendars, and student academic records are now centralized online; financial aid applications and disbursements flow smoothly; and incoming students are paired with staff 'mentors' to help them navigate their academic careers and orient them to Pollenzo and UNISG.

The breadth of classroom content that the master comprised during my time as a student was extensive, and this has largely remained constant. Such heterogeneity produces a learning experience that requires finding and building connections between different subjects and themes, which produces, in turn, an understanding of how systems in the food world interrelate. Another effect, however, is that students do not develop expertise in single disciplines, nor do they acquire deep knowledge about individual food products, techniques, issues, challenges, or methods. Often, the internship period allows for greater focus on a single subject, but just as often it opens the student up to yet another range of themes, questions, and ideas about food systems in general.

> *It is kind of this big, <u>messy</u>, comprehensive look at the world of food. And I say the world of food because I think gastronomy is something you take out of that. To me it is sort of a discipline that's not yet totally defined.... And so I think it's—I think it would be really cool to do— I think it would be.... I'm very happy here now, but I think it would be very cool to do in seven years—if a lot of things that that we've been talking about and pushing for actually come through.... I sort of go back and forth on if going into it with a particular goal in mind will allow you to sort of pull the things out of it this that get you towards that goal, or if going into it without a goal in mind, and just kind of absorbing everything and adjusting as you go.... I just think right now it's not the kind of place that someone who's not ready for the frustrations, I don't think it's really worth their time.*
> —Maddie DeWitt

As a master program director I added certain points of connectivity into the coursework, so that students could more easily actualize, for example, relationships among graphic design, semiotics, data visualization, or between audio journalism and photography literacy. Yet I was

fearful to tidy up the 'mess' too much, since to do so might counter what makes the programs successful. If graduates leave UNISG with the ability to see through framing systems and perceive wider relational dynamics, then it may be because the linkages are *not* already made obvious. Bridging global trade with local artisanship, taste with biochemistry and material culture, or food branding with gender politics often requires a student to draw on her own history to find points of articulation. Were clear connections made for them in class, these histories might be undervalued or even supplanted with more 'authoritative' resources.

In Pollenzo, students expressed to me that they frequently felt muddled, unsated, and unsure; conversely, they also told tales of self-organizing mini study trips, going off to meet up with journalists and cooks, and participating in olive harvests.[19] Once again, the Law quote that opens this chapter is to be noted: maintaining confusion in the classroom can produce intellectual, experiential, and emotional invitations.

> *When I read the curriculum I was* <u>*shocked*</u>*. I just thought, oh my goodness, this was for me. It combined medieval history and ancient history—which was my [first] degree—and anthropology—which was my [first] degree—and a communications background and internationalism, which was also my career background, that I liked. And with gastronomy. And I thought,* <u>*Yessss, this is what I want*</u>*.... I came to the open house— To be really honest, I almost decided not to put in my application after attending the open house. Really, really unimpressed.... I found it extremely disorganized, no one knew what was going on, equipment wasn't working...the master's seemed to be pushed off to the side.... And then, by fluke...we went to Vineria* [a wine bar in Bra] *and went for aperitivo and a drink, and I heard some English, and I went over and said "Excuse me, are you part of the masters?" And yeah, it was the masters who had only been there for like a week and a half. And I had* <u>*never*</u> *in my life met students more enthusiastic about a university. Ever. I mean, I had been a student for four years, I had worked for a university for over six years, and have never ever come across students so passionate about a space.... They couldn't say enough good things about it. And they were not just American—they were American, and German, and Singaporean at the time...and they were like: You'll love it. Come, come. Just come. If you love food, you'll love it here. And that was what changed my mind....*
> —Ashley Hunka

Over the years, I have acquired growing credibility and respect with UNISG colleagues. This has allowed me to participate in the informal disorder that characterizes their collaborations, but also to enact certain projects on my own. In reflecting on this during 2013, I realized that despite the trust and occasional free rein I have, no decision or action at UNISG is ever taken by one individual. Recommendations, pronouncements, mandates—all are gradual, collective processes that invariably incorporate much discussion with and input from a wide cross-section of staff members. Everything from Petrini's *beautiful lies* to the most incremental

bureaucratic adjustment is always interpreted, massaged, and made feasible through this process, while also becoming and owned by multiple individuals across the organization.

Throughout these collaborative steps, time is consumed and conflicting knowledges are negotiated. Staff members who have been relocated from one function to another have to hybridize their workflows and rhythms, while also creating new skills and relationships. However, the very messiness that might otherwise create systemic frictions often becomes, in the context of diffuse, informal, and slow networks of collaboration, an occasion for systemic resilience and creativity.

In parallel, the ecology of learning experiences within the master program appears to produce gastronomes with an internal, cognitive-affective 'resilience'. As students bounce from theory classes to practical workshops, social science lectures to biochemistry presentations, communications labs to tasting seminars, they become able to 'collaborate with themselves'— heads and hands working as one, histories as scientists playing with futures as activists. The temporally constricted juxtapositioning of myriad gastronomic themes produces a swarm of interactions—among mind, body, psyche, emotions. This swirl may be sensed as confusing in the immediate-term, or critiqued as ill designed, but as the intellectual-sensorial-corporeal-emotional mixing takes place, the mess makes its transformations known. Imagining each student as a bodily-sited performative milieu, the emergent reality is gastronomy.

being watched, perceiving oneself

4/21/13: Ale took me out for a walking meeting, while all of Pollenzo and UNISG looked on. PF appeared in a window at one point above us—full length, like a pope on a balcony—and the panopticon sentiment was reinforced. Oh, this all-watching place. I explained the idea to Ale—and she said "That's all of Italy!" which is of course what I think as well. UNISG, the ladies watching from apartments, the neighbours opening the front gate when someone can't figure out how to exit...all of it.

Consideration of material-processual formation is part of this investigation and informs the portrait of UNISG as a food milieu. Ingold imagines "the properties of materials...[as] processual and relational. They are neither objectively determined nor subjectively imagined but practically experienced" (2011, 29). In moving through and manipulating the materiality of the university, each person's presence is reflected back to her as a relationship of practices. Whether this self-awareness contributes to tension and anxiety or reassurance and calm, having a sense of the relational fluidity between self and space may also be necessary for transformation to unfold.

Robust spatial and material structures influence the social and emotional dynamics of people at UNISG, frequently producing a sense of diffuse, yet omnipresent, attention to the self. Several physical elements of the place emerged over and over, in both the FC10 reflections and in my own observations, including the ways in which these structures seemed to shape our interactions.

Many doorways divide the spaces in the UNISG milieu, thresholds that mark transitions for the humans who pass through them. Such sites are markers in both transformations of individuals and the reification of social orders (Rosselin 2009). As people go through these doors, slamming noises punctuate the soundscape, an effect of the unbuffered jambs and heavy materials. The noise and action seems to be generally ignored by habitués, yet my attention was invariably drawn to it.

In the classroom area of the Agenzia building, several of these doorways comprise two half-width metal panels. Pushing on the metal crash bar of one panel opens a space too narrow to walk through straight on. Instead, it requires angling our bodies, shifting our backpacks, and getting assistance from extra hands to open the other panel. The effect is a feeling of subjugation by intransigent architecture: to pass through, we must check our forward momentum, move with care, and tuck in errant straps, clothing, umbrella handles. Yet these doorways also engender a kind of collegiality among fellow humans—we hold open the other half-width panel, we help each other through, we accommodate the inexplicable design constraints.

This sense of 'us against them' characterizes many spaces within UNISG: they evidence that we are within an envelope, that the materiality of walls and doors and ceilings and floors and openings and barriers is not neutral, that the milieu is a constant site of negotiation (Latour 1988). At the same time, such negotiations produce reflections of the self, a sense of one's bodily presence and its

Fig. 5.3: an UNISG hallway with double doors at both ends

awkward occupations and movements. In the Agenzia's classrooms, the parabolic ceilings, tile floors, and glass walls reflect, focus, and sometimes mute the sounds of our voices, our pens, our chairs. We reposition ourselves to hear or not hear these noises, and we accommodate each other's movements, recognizing in our colleagues' experience the discomfort of our own. In this way, the space also contributes to performing us together as a group.

> *The classroom is horrible, echo-y. Now it's warm, uncomfortable, but cozy—with twenty-eight people crammed in. With the glass I almost sometimes feel like I'm on display.... To whoever is walking by, to the other classroom...it's actually very distracting. I'm like one of those people who, if I see some movement, like a squirrel—<u>shiny!</u>—I have to look up and check it out.*
> —Ashley Hunka

> *The annoying thing is, if you sit in the front, there's an echo right there, so you can always hear the people talking in the back. That loud whispering is sort of the worst kind of noise.... People always eat in class, which you know, is fine, but when they have <u>nuts</u>, or noisy things, and you hear that crunching noise—you get that* [crunch] *of the apple or the nuts, and you can hear it. I'm very attuned to it. And when we came back from Istanbul, so many people had bought nuts, so it was just, like, <u>oh god</u>.... Or when people eat yogurt, and getting to the bottom of the carton, you know.... It's more like an ongoing joke, rather than making people stop. You can't make people stop, but you can change your own tolerance to it. Kate always...Kate sits next to me, she always apologizes almost before each bite of her apple.* —Rosi Francescotti

The inner courtyard of the Agenzia building consists of a large quadrangle, grassed in the centre, and dotted with stone benches that border a surrounding walkway. Several café tables crouch along the western wall, where the main lobby of the hotel is located. The windows of the hotel bedrooms and conference rooms, as well as those of the university's offices and classrooms, face this inner space. At the angle where vertical stucco meets horizontal stone, small openings reveal the presence of the Wine Bank and other cellar spaces that lurk below. In the spring, the courtyard catches the sun's rays and reflects them around and around, warming the surfaces and providing students with a break from the chill damp indoors; by summer, the place has become a solar oven, too bright and too hot to bear for all but those who hail from equatorial zones. The arrangement of this space initially creates a sense of welcome and warmth, but in time produces a discomfiting awareness of attention: unseen eyes watch from all sides, a scrutiny that often modifies behaviour or prompts students to move elsewhere. The bright sunlight outside allows the many windows to reveal little of who or what is behind them: administrators, professors, fellow students may be watching, considering, judging, reacting.

Over time, the hotel's managers have requested that students not lounge on the grass,

given the informality of spectacle that it presents to guests and conference attendees. They have also closed their coffee service to students during the 10:30 am break time, apparently finding the gastronomes' loungy presence at the café tables disrupting. Students eventually migrated elsewhere—to the bars and *focaccerie* of Pollenzo, to the pathways through the Roman ruins, and to the arcades that line the walkway near the dining hall. In 2014, metal tables and chairs were set up there, and now the students have a new sunlit location in which to relax.

Fig. 5.4: the inner courtyard, framed by UNISG and the Albergo dell'Agenzia (the hotel)

> *When I go running, people* <u>*constantly*</u> *stare at me. And I think that they're thinking that I'm mad, but then someone will say* <u>*"Brava*</u>*!" and I'm like—Oh, you're happy with what I'm doing, you're not looking at me as though— I think, because in our culture, to stare at someone like that is considered rude. You just don't do that.... And then, in the supermarket, I refuse to use plastic gloves because I'm just— I'm sick of this country using so much plastic as it is. It makes me feel a bit sick. And so a lot of people will stare at me for doing that. But I kind of enjoy that sort of staring so I'm like, "Yeah, I'm going to wash my veggies anyways...."*   —Jessie Gubbins

For students, the immersion into social reflection sharply limns their intellectual-emotional contours, both situating and alienating them. FC10 members reported to me about unseen

neighbours' comments and sidelong glances that 'corrected' their recycling, showering, and shopping behaviours. The intimacies of food making and consumption are equally subject to such attention, often from within. In my own time as a student, many female colleagues told me they felt scrutinized by each other, particularly when eating. The dining hall became a space of judging one's peers, and the classroom a competitive playground/battlefield. As they came together with their fellow food fools, the ecology they had been accustomed to rising above or disappearing within suddenly demanded new commitment and engagements.

> *Food is so <u>personal</u> for me. It's so emotional, it's almost like talking about my personal life somehow. And here...everyone is so aware—or so it seems—everyone has such a great interest. So you feel intimidated. Cause suddenly you're faced up with a lot of other people that are as good as or even better than you, whereas many of us come from a background where— For example, for me, with my group of friends in Finland, or France, or Sweden, I was, maybe the only one who knew how to cook, or would actually be interested if this cheese is made out of cow milk or goat milk or whatever and what does it mean where the producer is from. I felt special, because I had information that the others didn't—and they were, "Wow, that's so cool that you know that." And suddenly here, if I would say that information, people would go: "Are you sure? You know, actually I think that this is dadadadada. And you know, we had this class and they said this and this and that." And then I just feel like, whatever, I don't want to, you know. It's maybe because I'm not as sure about my information anymore, in this new context. Also because I've learned so much more and I question my previous knowledge a lot. And I read my texts on my blog that I wrote before coming here, and I'm like <u>oh my god</u>, it's so embarrassing.*
> —Edith Salminen

Like the sense of commonality that the interviews often produced between the FC10 students and me, spatial observations of UNISG became enfolded with other processes I carried out there. Teaching and administering, time spent reflecting on gastronomy and UNISG, even my acts during the early days in Colorno are now recorded as marks in the milieu. The students and staff, too, in working, studying, lounging, eating, and taking coffee breaks, both moved through the space and formed it. In Mike Pearson's words, "landscape is taskscape in its embodied, or congealed form" (2006, 219), an echo of Darwin's interpretation of the natural environment as both a material residue and a performative process (Szerszynski et al. 2003).

The spaces of UNISG are the residues of what has happened there, resisting and reflecting the humans who move through them, and in so doing, reproducing social and material patterns over time. Over ten years these performances have shaped the milieu's surfaces and systems; today, the shaping continues, guiding and resisting, and instituting change into the future.

needing control, finding improvisation

1/21/13: Many students wanted to talk after class: *Exactly* what do I want for the Veneto study trip report? *Was there a handout for the M&R presentation saying what had to be included? Why is my reading group only two people and not four? What if my study trip writing partner doesn't want to collaborate with me in the way I want?* No real space or time to have proper meetings, so we do it in front of the recycling bins. "My office," I joke – could have gone to the master office, but that space is always loud and I feel guilty about using it with students.

Food-related confusions and frustrations abound at UNISG, as do personal triumphs, moments of empowerment, and innovative achievements in gastronomic thinking and doing. While gaps in administrative or academic processes might be identified by students and staff and professors as the 'source' of these problems, my interpretation is that the university presents a field of potential, a milieu of absences and presences, activations and latencies, urgencies and trajectories. In short, it is a performative environment like all food milieus.

At the scale of the master program, the heterogeneity of course and program content is one of its great strengths. And yet, as in the case of the university at a larger scale, there was sometimes a sense of disorder and bewilderment among the FC10 students. A common response both in and outside the classroom was to ask for *singular definitions* of academic terms, *precise instructions* about course work, and *paradigmatic examples* of how theories are applicable. Such a need for control is understandable, and certainly relates to what I have understood as the drivers for many students' presence at UNISG.

In 2009 and 2010, I developed and taught two experiments in pedagogy that were in some ways an attempt to address this apparent need. The first, "Introduction to Gastronomy," unpacked the meaning of gastronomy, weaving together its historic origins with notions of complexity. The second, a course called "Applied Gastronomy," was about merging classroom teaching on platform-based communications with study trips and internship experiences. Both were intended to help students put a degree of order on things, while also showing the inherently extensive nature of food. Neither course remained as a permanent offering in the UNISG master program.

One notable leftover from the "Introduction" course, however, was the skeleton of Chapter 1 of this dissertation. Other, more diffuse threads have appeared elsewhere and for more members of the milieu: in the ways that the university describes its programs (more inter- and transdisciplinary language); in the resources that are exchanged between the Tutor Office and the Career Office (study trip sites, internship ideas, professional contacts); in the

self-management of master cohorts through student representatives, independent ideation sessions, and self-organized producer visits. In reflecting across all these lingering residues, a tension become apparent between trying to control the disorder of gastronomy on the one hand, and improvising with self-performing milieus on the other.

Instead of pointing to these pedagogical experiments as the source of change at UNISG, I figure both my course development and the institution's processual changes as sharing a common origin—that is, the performative conditions of the milieu. The same need-state contributed to my creating two new courses, the dissolution of those courses, the emergence of other programmatic remediations, and the production of a thesis chapter. While I was attempting to direct change, the milieu was apparently improvising its own solutions, and performing a few other effects along the way. Despite my sense at the time that I was the agential body, trying to *affect* the program by making new offerings, the courses can equally be seen as an *effect* of the milieu: UNISG had performed me as its own pedagogic device.

> *Let's say, [for] the few countries around Switzerland, definitely, the sort of*—credentials*, are important. But even for myself, validating that I actually know something, I guess, sort of self-confidence, that "Oh, well, I actually reckon that I do know a few things… Doing it, you realize… I do have a fair amount of understanding of some systems." And then, it's a whole—you know, taking a year off from work, coming here—it's a huge pivotal moment in your life…. I still have guilt moments, where—Marx says labour is what defines you?—so it's like, "I'm not working, oh my god I'm not working. I should be working."… In that sense it's great to be with people who are younger and who don't have this issue, because then I'm like, I don't need to be working. I am doing something…. I do have this sense where I'm like, Ooooh, I'm not working. And people are like, Oh so it's a long holiday… okay so you're going to Italy to eat and drink? Good luck. There's definitely a sense of too much fun, not hard work. That might be very Swiss as well….*
> —Alessandra Roversi

For the 2013 research phase, I developed and taught two other courses: "Meaning and Representation" and "Methodologies," both of which were intended to explore the epistemological-ontological entanglements of gastronomy. The stated objectives of the courses included increasing students' capacity to deal with academic texts and think critically about how representations of food meaning are made. For me, however, they were explicitly opportunities to practice deploying ideas about performativity, complex systems, and material agency in a teaching context.

These courses also assembled some of the remaining residues of my 2009–10 experiments in practice-based teaching. I was still trying to gather those ideas together, perhaps continuing my improvisations with the ever-changing resources of the milieu. Much

longer and more intensive in structure than most of the other coursework, the style of teaching in the 2013 classes was open and dialogic, rather than prescriptive. I wanted the students to be somewhat confused, but nonetheless feel empowered to play. My notes from that time suggest that I was successful to varying degrees, but that each student's histories, capacities, and urgencies were always factors in the inductive effectiveness of confusion and complexity:

1/28/13: Met a group before lunch to talk about Shouse and affect, and Howes and the senses. Went onto Tyler and pomo ethno by mistake—that certainly lives in me...MR kept wanting to jump to the *facts*/the conclusions. SN asked for the official academic definition of *affect*. MR feels that there's nothing to believe in anymore—religion/science. She "needs something!" Do all these texts just leave them loose, not connected? Maybe they only have made me feel connected because I came to them feeling loose?

2/3/13: I increasingly think that the students do not need me to be handing them formalized truths in class, but I still fear that I'm letting some of them down (or not giving them what they need) just as I'm boring others of them (MD, perhaps...) Student comment: *these readings all seem to fit together. We were wondering if you planned that.*

2/7/13: Great frustration—on both sides—about the performance class—Schechner and Lien & Law. Question: *What is/is not a performance?* becomes the focus, rather than how things perform. Is it 'normal' that we are getting frustrated at this point in the course? MD's feedback note was very specifically frustrated with the "non-agreement" of what the operating definitions/terms/framings are—and that everyone is not talking about the same thing, but taking it from their own point of view/opinion/need-state, which isn't collectively productive and keeps bringing us back to square one with each discussion.

5/3/13: First day of workshopping the experimental study trip report. Confused students – process? – prototype? – representing the self? – autobio vs. auto-ethno? – Students in groups went into the courtyard and sat on the ground and held discussions – lots of artifacts around. A tourist group comes into the *cortile* and takes pictures of students working together – performative research! Some students seem to be settling on their report format right away – are they documenting their decisions? Some are arguing about being shackled by being part of the group. Is group work a non-invitation to performativity?

6/27/13: Reflecting on the experimental study trip reports from Monday... Having my own words quoted back to me (*memory isn't in the things themselves, it's in the making of the things*) and having to critique the design of the two installations—i.e. having to 'see' as a teacher—is certainly a perf-y transformation of me and my assemblages. Reframes me as 'student'—now certainly an actor in a larger network of dynamics, both constructing certain 'truths' and challenging others....

In early July 2013, the courses culminated in a series of critique sessions on the FC10's 'experimental study trip reports'. These represented the culmination of the second course, centred on ways of performing and reporting on research. The reports could use any tools of gastronomic communications the students wanted—text, image, material substance, performance, sound, movement. The point was to have them play with the resources of a milieu in which they had swum around for nearly nine months. I encouraged blue-sky thinking,

prototyping and iterative design development, and engaging the breadth of the sensorium. I wanted them to see what happened when they gave up trying to control the meaning they wanted to communicate (about the study trip) and engage with the uncertainty and interpretation of what takes place on both sides of a reporting act. The results were varied.

During one presentation, I almost yelled at the group: *Have you not been in the same class as everyone else for the last six months? What do you mean by 'more true'?* In another, I nearly wept with joy at what the students produced: an interpretation of a region in Italy I had never been to, but which suddenly came into sensorial presence in three different spaces, through haptic, gustatory, and visual elements, and, over time, through the affective intensity of their bodies' presence. My own emotionality was very present in these moments, both because of the investment I felt in these courses and their role in my own project, and because the students had activated non-discursive reporting very effectively.[20]

The FC10 cohort graduated in November 2013 and has now dispersed into the world. Through a variety of follow-up conversations, both online and face-to-face, a number of them have reflected on how the blurry themes we explored in class started coming into focus when they began doing non-school things with food. The confusion they felt at UNISG found clarity in their new milieus: they perceive panarchy cycles in their professional communities, material agency in their restaurant kitchens, and the merging of foodish dichotomies through their consulting practices. For them, what seemed 'only theoretical' in 2013 became relevant to many practices later on; for me, it anchors the importance of the passage of time in making confusion productive. Did what I do contribute to their capacity to eventually blend theory and practice? Or were they already in that liminal space, but, like me since 2005, needed a chance to mess around with the mess for a bit, before finding order through experimentation?

As a final illustration of the there-and-then effects of process gaps in the here-and-now, I share three students work from an assignment that bridged the "Meaning and Representation" course with "Methodologies". I asked each student to produce a *food frame and personal ecology* with an accompanying description. It was a process inspired by research-creation practice, intended to help them consider discursive constructions (framing systems) through a materially grounded exercise. Several of their texts from that time precognize the perspectives they would come to have on food and their place in the world, once they had graduated.

I come from advertising, which is just head work, and writing, and brainstorming, deadlines and stuff. And then I went to make cheese, and sell cheese, and do tastings and gastronomy, so it was more the hands-on approach. And I really figured out that none of them separately really makes me happy in the end, so I need a combination— I need to write, but on the same time I need to <u>do</u> something. Because just seeing how the used-up space on my laptop is growing, it does not fulfill me at all. I need to see what I've achieved, what I've accomplished during the day.... I start to believe that if a job doesn't exist yet, I can create one in my ecology, which suits me best.... My learning process is not done after this year in November, it will continue for the next two or three years. All the connections with the people hopefully will be still there in the next few years and I will be able to build on them. It's not finished at all. —Sarah Krobath

Fig. 5.5: Sarah Krobath's food ecology

I'm a constant experimenter—whatever you want to call it, I just like to do things. Whether it's with music, or food, or—with anything—life or love, activities, hobbies, leisure.... When you experiment, you're not necessarily looking for something, you know, necessarily.... Sometimes you get good results when you're not looking for them, and sometimes you get good results when you <u>are</u> looking for them.... I was always interested in theories of form and stuff like that, and randomness and patterns, and interaction of energy...and the two-slit experiment, the electron experiment. And wave interference, consciousness, all these projects that people are doing in universities really interest me.... I met people with like interests [in the undergraduate program] *at this university and I think that's something that reinforced my desire to continue with the master.... When I met people who have a certain connection with me, and want to experiment with me, and share some ideas but have their own idea <u>about</u> my idea, it makes me even more intrigued.... Yeah, I met a lot of these kinds of people, and I'm really happy about that. And these people will be my friends forever, and I'm really quite pleased that I came for this. Even if just for this reason.... Resonance is a big thing for me these days. I really— I think there's something to it. I don't know.* —Gabriel Jefferies

Fig. 5.6: Gabe Jefferies and his food ecology/framework

I first chose my focaccia frame because it represents one of my favorite foods, one that I eat at least once a week here in Italy, and that to me feels essentially Italian. After all, I'm here for this year in order to study the world through the lens of food, so it only seemed appropriate that I "frame" my worldview in that way. However, the more I thought about the focaccia frame in the context of this [course], *another thought occurred to me. When I first came to* [UNISG], *I was hungry. For focaccia, yes, always, but also for learning and knowledge, for expertise in this field that I feel so passionate about. And, as with this frame, the more knowledge and information I consumed, the broader my view became, and the more I was able to see.* —Charlotte Myer

Fig. 5.7: Charlotte Myer and the remnants of her focaccia frame

In these three narratives, a series of ongoing trajectories are traced out: through puzzlement and knowing; across times before, during, and after UNISG; and linking engagements with matter to a growing sense of meaning. At the same time, Sarah's path is "not finished at all," Gabe simultaneously senses the importance and uncertainty in his ideas, and Charlotte's perspectives (as she continues to eat focaccia) will continue to change. Whereas I had intentionally made things a little confusing in my work with the FC10, it seems that I was also helping to provide students with enough intellectual, personal, and material resources so that the confusion might trigger engagement and empowerment. The rest of the milieu contributed other resources—the food, the social and built environment, the students' emotional and affective states, and many more.

By the end of their program, the FC10 had generated numerous visible outputs— posters and performances, business plans and theses. Among these, I also count a small, framed thank you card that the group gave me at our final dinner together: among the comments are numerous playful references to *frames, ecologies, assemblages,* and *complexity*. That they became facile enough with these terms that they could weave them into a final series of jokey sentiments represents to me the transformative power of absence.

Summary and Implications

How does a discussion of process matter for gastronomy, or for any food milieu? What does the capacity to perceive and activate processes in an educational institution contribute to making food scholarship more ecosophic? A very succinct answer to these questions is *power*. Individuals perceive power when they participate in processes with other actors: power within themselves, power within the institutions of which they are a part, power in other individuals. Ecosophic gastronomy is partly about reimagining power structures as fluid—perhaps as non-structures, but rather as the effects of performing within food milieus. Whether through the apparent stabilities of discourse, the resistive realness of matter, or the perceived order and entropy of a university program, power emerges when processes unfold.[21]

In this chapter, I parsed four ways in which the UNISG milieu presents processual absences that are equally invitations to activate power transformations. These include finding commonality in distinction, productivity in mess, self-perception in surveillance, and

improvisation within prescription. The extracts that salt the text show how gap-opportunity combinations present between, or hybrid states, which are sites of potential empowerment. Yet it is equally evident that the potential in these states is not always apparent to the individuals within them, and that the gaps and opportunities are not necessarily clear-cut dualities. Sometimes a sense of belonging aligned with a resistance to informality, while a satisfaction with experimentation or a pleasure in being watched may have coexisted with the need for control or a desire to be irrational. The ways in which I have identified tensions and depicted performativities is unique to my history with UNISG, my research enactments, the segments of time I spent there, and the reflections I have made since. That this suggests the potential for infinite other portraits of the university underscores its multiple simultaneous realities. UNISG is, after all, a lively, performing institution of gastronomy.

performing institutions

At the scale of gastronomic pedagogy, UNISG demonstrates that performativity and institutionality can be two profiles of a food milieu that coexist as simultaneously real, with both friction and commonality between them. While changing and stabilizing itself in time, a university is a dynamic ecology. Making that constant movement valuable—while also participating in the movement oneself—means letting it transform things—students, teachers, definitions, foodways, scholarly practices, professional futures.

Beyond the performances of my students and me, all of UNISG's actors—professors and staff, classroom architecture and IKEA tables, cheese-tasting samples and explanations of gastronomic affect—continue to perform the university and its processes as a series of institutional becomings. It is simultaneously growing in orderliness and increasing in entropy, anchoring itself into other institutional networks while diffusing itself across thousands of foodish communities, throughout all the places in which its people and meaning move.

As of 2014, a *manifesto di Pollenzo* has been in development, laying out a clear-cut academic position on gastronomy—the 'School of Pollenzo' in one naming. It is another marker of efforts towards stabilization, yet will likely contribute to an ongoing and lively pathway of change. In the years to come, UNISG will be different—a new assemblage of processes and material-discursive enactments, fresh frustrations and remediations, a perpetual source of productive tensions. At the same time, it will be itself, a framing system of food and a framed

milieu itself, one of the actants in the ongoing rearrangements of gastronomy.

UNISG shows that performativity of institutions is often distributed across timescapes, and that perceiving processual transformation requires attention to the deep pasts and unknown futures of the actors under consideration. That we are unrelentingly articulated into other times and spaces challenges what we 'know' to be present in real time. Performative milieus produce transformation, but not always when or where it is anticipated. My earlier histories with UNISG have merged with the 2013 work in this writing, while also generating reflections during 2014 and 2015. The 'when' of this chapter is a somewhat fluid notion.[22]

instituting gastronomy?

From nearly every cohort of master students that I have known to pass through UNISG—including my own in 2005–06—a list of criticisms and recommendations has come forward for ways to 'improve', 'fix', and 'correct' the apparently absent or non-functioning processes in the program. Among the staff, responses have been interest and indifference, empathy and irritation.

On the final evening of my 2013 research period, I went out for a drink with some of the students, and I had barely sat down with my Negroni before a litany of new recommendations for making the master program 'finally work' were presented to me. I listened, nodded, and then explained calmly (and too definitively) that I believed none of what had just been suggested would have any effect. After six months of observing and reflecting on UNISG from within, I *knew* that its success lay in making no change, but in allowing its emergent state to simply proceed on its own. The frictions between student needs and processual breaches were what made the place work; to fix all the disorder would undermine that 'magic'.

In the intervening time, my conclusion has been modified. Responding to gaps and absences *is* part of the performativity of UNISG, part of its processes of empowerment, and part of the magic. Were every imaginable wrinkle ironed out, it would indeed dampen the liveliness of the school, yet making no change would be equally unproductive. The engagement with its rich field of resources, the urgencies and frustrations, the commensality and sociability, the weird doors and courtyards, strategic proclamations, staring neighbours, adaptive staffing ecologies, cultural conditions, and control-seeking remediations—are the very success of UNISG. All of these interacting elements, interfering with one another and improvising performances together, are what allow UNISG to transform.

In parallel, what UNISG reveals more broadly is that gastronomy, too, must be an ongoing project of engagement, mess, and improvisation if it is to be valuable in the world. For gastronomy to be ecosophic—to empower and engage food actors—it must be multivocal and participatory, weird and adaptive, difficult and remediative, and acknowledge the interferences and urgencies that continually generate productive transformation. Like the registers of ecosophy, the elements of gastronomy are most vital when they are articulated together, when the molecular and the personal and the societal and the institutional disrupt and affect each other. To remediate single issues at specific scales—within ecosophy or in a university milieu—attenuates the performativity of the articulated whole. The controls we often seek to establish—on ourselves, on our plants and animals, and on our biogeophysical and built environments—are better left unchased, in favor following a more fluid, co-performed relationship with the unwranglable agencies of food.

throwing open the gates

Latour has named the nature of groups as a "provisional product of a constant uproar made by millions of contradictory voices" (2005, 31). Certainly, UNISG comprises many voices, an intermingling of actors who bring and actualize their knowledge, skills, ambitions, and agencies of change. Contradictory and combinatory, they contribute to a milieu that produces opportunities to stand out in common, to be messily productive, to feel understood by being watched, and to find control in winging it. If UNISG brings about transformations within itself and its actors, then it is partly because of its actors' frameworks of understanding, of their capacity to self-perceive, and of their interpretation of the stability of institutions. If the self, identity, and truth are considered inflexible realities, such transformation might not occur; if a university's buildings, its master programs, and the subject of gastronomy are viewed as dynamic and fluid, then transformations may indeed flow.

Fig. 5.8: interference patterns in the streets of Bra?

Chapter 5: Making a Meal of Gastronomy

"A meal is a phase in a much but not all-embracing process, a node in a network, not exhausting but still touching or embracing the totality of all existence."
                                                                                    —Per Otnes (1991, 297)

"Presence does not make something extraordinary appear. Instead it marks the emergence of something very ordinary and develops it into an event…ordinary existence is experienced as extraordinary—as transformed and even transfigured."
                                                                                    —Erika Fischer-Lichte (2008, 99)

By the time the last of the guests left the loft—Kit, our friend Judith, Pamela carrying the leftover pavlova— it was already 11:30. I almost had to push them out the door, smiling and waving, but mostly wishing they would just hurry up and leave. My Dissertation Dinner—as I had named this hurly burly of an eating event— was over and done with. I had performed my research-creation-reporting dissertation component. I had made mushroom pâté and chicken galantines and eggs with polenta and gazpacho waters and crème caramel and seventy-two vials of obliquely labeled liquid seasonings. I had bought three dozen cloth napkins and twenty-seven wine glasses and ten ramekins and a case of Luxembourgeois brut fizz, half pink, half white. Jean had ironed the napkins, hired a dish washer, and done a zillion other things for me. People had played and questioned, traded dishes and stories, and ingested many things. The smoke detector had gone off and the coffee maker exploded. At 11:45 pm Jean asked me if I was relieved, elated, satisfied? No, I said. I felt quite neutral. Was it all that I had wanted? Yes, but it had already been all that I wanted, long before any of the invitees arrived. Was it the non-textual representation of gastronomy that I intended? multiply real? invitational and performative? a complex milieu of entanglements of matter, meaning, and movement? Whatever. I was tired and wanted to go to bed. I'd look at the video later. Maybe I'd find something to write about.

On Sunday night, October 26, 2014, a performance about the performance of gastronomy unfolded in a loft in Old Montreal. The Dissertation Dinner mingled food, people, space, time, words, and interaction, producing sensorial, bodily, emotional, and cognitive effects. It evolved from a process of conceptual design over many months, to a series of concerted efforts during two weeks, to a collectively enacted report that took place in five hours. For those of us who participated, its significance varied from a showy food event to a logistical puzzle to a PhD project component to a weekend supper. All of us became sites of inscription of knowledge about gastronomy, yet what was inscribed was not indelibly etched. Instead, these impressions composed a process of transformation—both of us and of the knowledge written. As we were changed by gastronomic acts, we changed things about gastronomy.

Some of this change is being captured now, as I write, becoming part of the formal record of this project. Some of the change may be manifested later—either in print or in words and actions, either originating from me or from the others who were present. And some of that

change may never come to be uttered or represented, but will remain among the many other possible realities of the milieu of gastronomy, ones that were neither perceived nor actualized.

My original conundrum about framing systems remains, in this, the final RCR engagement I present. While necessary for making and reflecting on knowledge about the world, framings also present limitations. They ease us into imagining agency as discretely located, which can in turn enable choices and behaviour that centralize power. However, as demonstrated in the three previous chapters, a performative approach can allow a streetscape, an art installation, or a university to be framed and parsed, and then recombine itself, producing insights on food milieus' relationalities along the way. Importantly, these cases also show that by keeping gastronomy *on the slip*, the interpretations that it constructs can remain interrelational with the interpretations that other framing systems construct.

In addition to the question of framings, two other issues return for reflection. First, do food systems need to be pre-conceived as performances by the actors they comprise in order for these actors to view themselves as performing, and thus attend to questions of performativity? This relates to the larger issue of making frameworks, but also figures human perception and cognition as explicit mechanisms of gastronomy. That is, resistance by food actors to a framework of performance-based *thinking* may disallow them from engaging in practices of performative-based *doing*. On the other hand, and in the grand traditions of (and debates over) performativity, how much does a performative-thinking framework perform its own realities?

Second, when does performativity matter to gastronomy, in either the thinking or doing of food? More bluntly: *So what?* This circles back to the motivation for thinking about food scholarship through ecosophy in the first place. If gastronomy can bring attention to the multiplicity of frameworks, agencies, and realities in a given milieu, then it might move us toward reducing frictions in the ever-present 'crises' of food.

This chapter examines key moments from the Dissertation Dinner (DD), following actors and considering threads that lead toward a performative interpretation. The words and images act in concert with the lively performance of the meal itself, which were in their turn an enactment of takeaways and implications from the previous cases. What follows is neither a conclusive statement about the DD nor about gastronomy, but a passage towards refiguring key questions about gastronomy. It recounts some of what happened, while pointing to possibilities for what might happen next, and is a way to press pause on the RCR cycles of this project.

Making Dinner

A great deal has been said and done about the meal—what it is, what it has been, and what it might be in the future. Some examinations are aimed at naming its singular significance in society, others at cataloguing its many cultural roles, and several at opening the meal up as an opportunity for collaboration, invention, and discovery.[1]

The Otnes and Fischer-Lichte quotes at the start of this chapter suggest that meals are worth attending to because they make present what would otherwise be an impossibly large network of relationships to conceive of simultaneously. This *presence* makes the ordinary extraordinary—an attention enables the transfiguring of reality. Meals implicate precedents of cooking and agriculture, futures of markets and transportation systems, the construction of social rules and the design of built environments, the lives and deaths of plants and animals (including human eaters), and an unlistable series of other physico-chemical processes, interrelational dynamics, and flights of the imaginary. By following the filaments that a dinner (or lunch, snack time, breakfast, tea, elevenses) laces together, we might discover a universe of articulated milieus, far beyond the timespace of its eating.

Meals can thus bring forward the performativity that is present in what might generally be seen as normative. The DD was an ordinary dinner party for friends, family, and colleagues, but it was also a five-hour, two-week, one-year material-semiotic-processual food milieu. It produced confusion and frustration, clarity and empowerment. It performed, it performed its participants, and it performed us differently over time.

dinner plans

Invitees for the DD were chosen from the community of people who have surrounded and influenced my work over the past years—supervisors and other professors, colleagues from Concordia and other projects, friends and family. The date was chosen both for practical reasons and with questions of spatial and semiotic significance in mind. First, I needed to hold the event after the bulk of the dissertation was written, but with ample time to produce the current chapter. October was thus a logistical time frame. Second, a Sunday supper is an ordinary, weekly event, yet also layered with socio-economic, religious, and cultural meaning; it was pre-loaded discursively. At the same time, Sundays are a relatively unoccupied days in many calendars, and so people were likely to be more available. Importantly, the day was when

several key stakeholders were available.

Similarly, the loft space I chose was intended as neither too domestic nor too arty, neither explicitly theatrical nor visually boring. No space is neutral, however—always shaping and influencing performances within it—and so the fact that this one came with furniture, interesting elevations, a sound system, and a complete kitchen was a strong factor in its choosing. That it also happened to be right across the hallway from my partner's apartment was also a plus; it was in close proximity to a site of much discussion and development in this project, not to mention one that held a second stove, sink, fridge, and dishwasher.

Producing the meal had been a stated objective during much of my project, and so the conceptual design had been forming in words, images, and ideas for more than twelve months. Notes on menu items, the flow of the evening, my own verbal and written representations, and the spatial layout of things were largely determined by October 12, two weeks prior to the date of the Dissertation Dinner.

During the following fourteen days, I began shopping, preparatory cooking, and other executional steps. My movements through Montreal, anxieties and re-plannings, and attention to pivot points between food, people, and the built environment—the ex-situ, ex-temporal performances of the meal—were times of slow reflection, both on meal-making specifics as well as the broader gastronomic linkages I embodied.[2]

getting to dinner

Via an email invitation, guests were given an overview of the meal's purpose and logistical details, and asked to bring cutlery and a plate or bowl, as well as a willingness to experiment. Upon their arrival at about 6:30 pm, each person received a glass and something to drink, and placed their dishes at a location of their choice on a long, multi-level table that ran the length of the loft. It was covered by a continuous piece of cotton muslin that both unified and drew attention to the different elevations. Under the cloth, and revealed through holes and flaps cut into the muslin, were poster sheets and Post-its covered in my ideation notes from the duration of the writing of this dissertation. The tablecloth itself was topped with an array of jars, vials, candles, wine and water bottles, corkscrews, and metal tiffins; folded white-cotton napkins demarked individual place settings, as did chairs or stools set in front of them. At a number of locations, the DD 'menu' was written in ink on the tablecloth.[3]

Fig. 6.1: a place at the Dissertation Dinner table

Drinks in hand, guests were free to mingle and chat, eat some mushroom-walnut or chicken liver pâté, and look at various forms of documentation from the St-Laurent and Berlin meals. These had been laid out, atelier-style, on the loft's pool table, bed, and walls. A slideshow of images from the same projects was projected obliquely onto a twelve-foot length of wall, while a four-hour playlist of music—songs with food-, sensory- and change-related themes—ran in the background. During this time I continued food preparation (with assistance from a number of friends), served drinks, gave partial explanations of the evening's plan, and attempted to be a pleasant host.

At about 7:30 pm, I asked the assembled group to move towards one end of the room, where I gave a short presentation about my project, about gastronomy more broadly, and about the role of the meal within it. I concluded with a request that the guests exchange their dishes and cutlery with another person, and that they tell that other person something about the history of the plate or bowl. They were then to sit down at the table.[4]

having dinner

Places were pre-set with either a bowl of gazpacho or a set of three shot glasses containing yellow tomato water, green-pepper-and-cucumber juice, and a smoked-paprika-and-saffron infusion. Wine and water was left to the guests to self-serve. While some ate the soup or drank the liquids, a process of intensive exploration of the vials and jars began, with much tasting, sharing, and questioning of the contents.

   After it seemed that most people had eaten or drunk as much of the soup and liquids as they were going to have, a few of us cleared the bowls and shot glasses, and I invited people to come serve themselves from the kitchen island, where the bulk of the food had been laid out. Like the initial gazpacho iterations, the other dishes followed a dual-channel pattern structure: chicken stuffed with spinach and served with cornbread; hard-boiled egg atop parmesan polenta and creamed spinach; endives braised in lime, soy, and butter; endive salad with lemon, salt, and olive oil; pavlova with kiwi and physalis; and crème caramel with citrus sauce. Diners were free to take whatever foods they desired, and the rest of the meal progressed
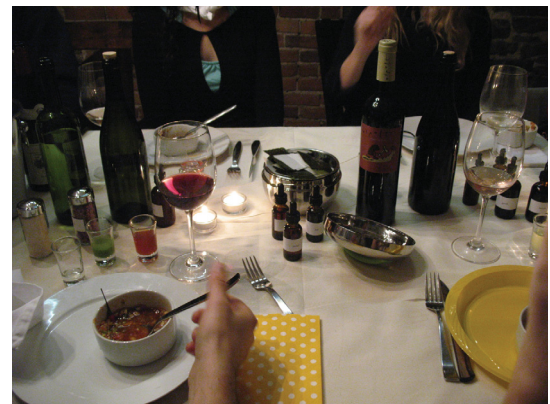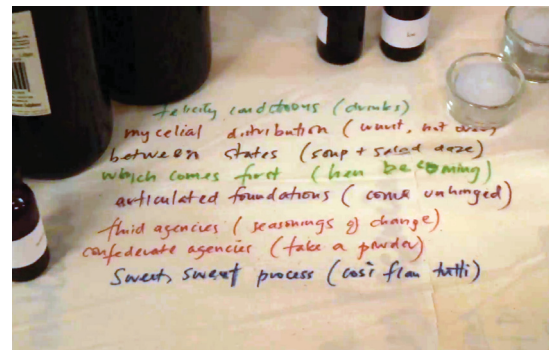

Fig. 6.2: DD invitees at table (left); the DD menu written on the tablecloth (top right); table detail (bottom right)

largely without further verbal directions from me. Groups broke up and recombined, while I moved around talking and serving some food and drinks, but mostly focused on keeping things tidy and coordinating cleanup. Leisurely conversation flowed. A few people left after about two and a half hours, while most stayed until 10:45 or 11:00. The last of the guests left at 11:30 pm.

Unmaking Dinner

While meal-making is often a process fraught with concerns about ingredients, recipes, generosity, cost, and timing, making a meal of gastronomy stirred several other ingredients into the pot. How could I ensure that I demonstrated the unentanglable nature of food, the power and perils of semiotic representation, the histories each eater's body, the unpredictability of food matter, the relationships between control and improvisation, and the invitational potential of incompleteness?

In performing the DD over one year, then two weeks, then five hours, it gradually emerged that in order to show the complex performativities of gastronomy, 'all' I had to do was to make a meal. The attention I would bring, both in the making and subsequent reflection, would raise its articulations into evidence. These points stand out in retrospection, often because of frictions between my intentions for a given aspect of the meal and the effects that were generated—sometimes expected and sometimes not.

framing dinner

No matter what invitational mechanisms I designed for the DD, the discursive framework in which *meal* was anchored for each participant would always be present. Their and my histories with all the other meals of our lives would be activated. At the same time, I could inject some disruption into this encompassing meaning, as I had in previous meals.[5] The email inviting guests to the DD therefore incorporated references to my contrapuntal authorities, as both food scholar and host:

> Greetings—
>
> This is an invitation to dinner. In fact, it is an invitation to participate in a meal performance, one that constitutes a part of my PhD at Concordia University.

By invoking my position as a doctoral student, researcher, and performer, I aimed to rattle the socio-historical framings of meal, but by including *this is an invitation to dinner,* I also reinforced normativity. The intention was to open up a doubleness, a between space in which invitees might perceive the DD as both normative and performative. It might have created confusion, it might have provided momentum towards empowerment, and it might have done both or neither.

The responses were indeed varied: some guests asked if they should bring wine—a common response to a dinner invitation—despite explicit guidelines in the email as to what and what not to do. Others said they were "honoured" and "intrigued" to be invited, while an invitation to any other kind of dinner at my house might not have generated that feeling. Upon arrival at the loft, some hovered around waiting to be directed, some were visibly nervous, and some dove into drinks and conversations.

Several people told me, in person and via email, that many days and weeks later they were still thinking about the dualities of the dinner and of subsequent meals that they also same to see differently. A few followed up with the offer of sending photos or of answering further questions, and many sent the usual thank yous that often follow dinner parties. Again, these responses suggest both the ordinary social niceties of middle-class interaction, as well as a sense that the DD had been distinctive.

In a related sense, language played a double role in the design and planning phases of the meal. As I had done for the St-Laurent and Berlin meals, I distilled the embodied practices of a PhD project into short phrases and single words, capturing but also shorthanding my lived experience of thinking and doing with gastronomy.[6] Four years of work became two or three pages of written notes, which in turn served as points of divergence for what I eventually made, staged, and served.

In their juxtapositions and accretions on my flipchart and notebook pages—and in their continued articulation with my very personal interpretations and imaginings about them— these discursive scraps formed a pivot between abstract *thinking* about gastronomic concepts and the concrete *doing* of shopping, cooking, and planning for a meal. Such linguistic

bottlenecking was, like this chapter in the context of the larger project, a passage point between meaning and action, and an opportunity to observe the performance of words in gastronomic practice.

improvising dinner

My intention for the meal was to set up a space of multiple resources while providing little explicit instruction. The framing of the DD as *meal* was already present, but the affordances of the table could provide additional non-discursive (or discursively obscure) cues. In this way, I hoped to induce improvisation. Diners seemed to accept the offer happily, examining the infusions and powders like they were at a wine tasting, guessing at ingredients, discussing naming and sharing samples, and eating things 'out of order'. Despite the two parallel sets of dishes, which I had conceived as alternate iterations of the same food, eaters did not stick to one channel or the other. Instead, they picked and chose among them, having a little of this and a little of that. They didn't follow my rules—just as I had wanted—yet I found myself reacting negatively.

> I am feeling irritable. People are telling me they have solved the riddle of my meal—*right?*—and demanding to know the naming system for the solids and liquids—*why?*—and accusing me of being weird—*again*. It's a lot of energy directed my way.... I want to snap at them that they're not getting it, or that they're getting the wrong thing. Or that they're being so first-level about it—*there's nothing to 'figure out'!* But waitaminnit. Aren't those reactions the very purpose for doing this? To see what happens? I'm not trying to prove my cooking skills, or audition for a restaurant job, or construct a food game. This meal is working just as I had intended it—a reflective process of diffusing my doing-thinking and having others perceive and interpret it. *However they do that is the right way to do it.* So why am I feeling cranky? Is my cook's ego at stake? Probably. And my *mother* is here, for godsake.

Similarly, when the *coqs* from Boucherie Lawrence were no longer available, and the funny little wine tumblers that I ordered never left their warehouse in Texas, I found myself annoyed at having to improvise new solutions. The friction between gastronomy's ostensible embrace of uncertainty and my own desire for control and organization stood out as contradictory to my original intention, yet fully in line with the basic conundrum of food milieus.

I was in my own personal mangle of practice, and I no longer found it intellectually delightful. This was an important *aha* moment in terms of researcher expertise and the pulsion towards control. Like so many humans, I have an affinity for order, and despite being able to

theorize the mangle as a model of transformation and emergence, being in that heavily laden moment required accommodating my own reactivity and frustration. Independent of the benefits to food scholarship and other forms of praxis, the emotional aspect of just letting a performative milieu go ahead and perform is a complex one: it doesn't always *feel* so nice.

entangling dinner

> The one thing I will say is, before we sit down at the table, I'm going to ask you to consider your plate very carefully. I asked you all to bring a plate. And I'm going to ask you to give that plate to someone else who is here. And tell them a little bit about that plate. And then they will eat their meal off that plate and you can reclaim it at the end of the meal.
>
> *(DD video documentation, 00:29:36)*

My previous efforts to make the St-Laurent and Berlin meals into co-authored performances involved distributing roles of planning, shopping, cooking, staging, and service to various collaborators. Although this decentralized many of the specific food-making roles, I remained the framer of the meals' primary storyline: the meals were still about urban foodscapes. For the DD, the story was gastronomy—a more abstract milieu that was less tied to multiple geographies.

The exchange of dishes and stories that preceded sitting down to the table was intended to enhance this sense. I wanted the other times and spaces of the eaters to actively entangle the meal's narrative, while also making each diner the author of a narrative themselves. There was evidence to this effect: a handmade plate became an opportunity to discuss ceramics and art making, to admire aesthetic choices and artisanal skill, and to exchange affective energies; a smallish Montreal Canadiens souvenir bowl triggered talk about hockey and fanship and silliness and inequity of serving sizes, to mock the clarity of my email invitation, and to improvise with ordinary plate-sized eating habits; an encrusted dish in a cloth farmers' market bag, abandoned after the meal and found a day later, became a pivot point to the future, as I sent out a lost-and-found email to the invitees, implicating subsequent encounters and exchanges.

At one point, I heard a female voice say something to the effect of "it feels like a wedding." This person seemed to be working to normalize, for herself at least, the unfamiliarity of the DD: *wedding* may have helped rationalize what was otherwise a hard-to-categorize event. Indeed, different communities were meeting for the first time (friends, family members, colleagues); much food and wine was consumed; there were candles and music; some ritual-like moments and speechifying had taken place; and as a whole, the event represented a

transition or transformation for certain individuals.

In reflecting on this comment, the simultaneous exceptionality and ordinariness of the meal were underscored for me: it *was* a big deal for my project, and it *was also* just another dinner party I had organized. From the invitees' perspective, had it created a similar perspective about gastronomy? about meals more broadly? about food? I only partially learned whether the changes to thinking and doing were major or minor, enduring or short-lived, and only through scraps of feedback later on. In any case, however, the meal had demonstrated connections, at one scale or another.

For me, the DD had produced a sense of multiple connections, to the project, to the space and matter of the meal, and to the eaters:

> After spending two weeks of thinking and planning, and spending time in your heads…. Whether you knew it or not—I was *there*, for the last two weeks, thinking and feeling and being with you.
>
> *(DD video documentation, 00:18:20)*

Before, during, and after eating, I was also in people's mouths and bodies and emotions, as well as in the taut skin of the chicken and the creamy sponge of the pavlova, in the glaring beam of the digital projector, in the crisp words of Otnes and Schneider and Fischer-Lichte and Law, in my prior histories of meals and Meals, and throughout innumerable other milieus of gastronomy.

That I had produced both a dish of French heritage (chicken galantine) and a New Zealand showpiece dessert named for a Russian ballerina (pavlova) resonated with the historic origins of gastronomy and the culinary migrations and innovations that have followed. Both of these dishes are also tied to my own family culinary history (and its related memories), as well as to future meals that I might make. (I can now debone a chicken in twenty minutes without watching the video.) They were at once a nexus of long-range crossings and close-in, personal relationships. And that the choice to buy strawberries in October in Montreal was emotionally conflicted and ironically enacted entwines the friction between tradition and sustainability in gastronomy—*the rules of the stomach* in a historic sense do not always align with the rules of the stomach as they are often rewritten.

(de)stabilizing dinner

By transforming a variety of 'raw' ingredients into 'cooked' dishes, I contributed to stabilizing the eaters' preconceptions about them. Conceptually, the two channels of dishes were made

from the 'same' material, and thus aimed at showing the mutability and fluidity of food matter. The eaters, however, did not seem to conceive of a slice of chicken next to corn bread and an egg atop polenta as two parallel iterations. Whatever similarities existed in my mind evaporated as the meal's narratives unfolded for each person.[7]

Similarly, the framing systems of *cuisine* and *hospitality* played with my own agency: I had no desire to serve a main course of salty-minty gels or cocktails made of bitter juices or desserts of chile-laced toffee. I wanted to give pleasure to my invitees, meet their expectations of 'good' middle-class food, and yes, exercise my cook's ego. Despite the array of oddly named liquids and powders on the table, the food was largely quite conventional—dishes that might appear on many dinner tables.

Braided together with such apparent 'normativity', however, were the food's simultaneous performances. The fat from the deboned chickens, dripping onto the too-hot roasting pan in an oven cranked higher than appropriate to compensate for the delay in their cooking—induced by my having lost track of the time because I was chatting and serving drinks—created billows of smoke that flew out of the oven as I nervously checked the birds, and which sailed up to the high ceilings of the loft and set off the smoke alarm. The guests' eyes pivoted from the detector to my actions, and then back to the detector, and then to my friend Lora, who sensibly waved her cloth napkin at it, diffusing the smoke and silencing the noise. Did Brillat-Savarin plan for all that? Did Jacques Pépin or the cameraman who filmed his galantine deboning video or the programmers at YouTube? Did I?

Around the table, eaters played ongoing games of Guess-the-Flavour, often asking me if they were correct or waiting for affirming nods. Conversely, I was informed that Cake tasted nothing like cake, and Sleep had no somnolent effects. The mixtures were smelled and tasted and then definitively likened to cough syrup, elegant perfumes, and bacon bits; one liquid was determined to smell of "nothing." I initially read these as efforts to normalize the unfamiliarity of the infusions and powders, a re-placing of food within existing framings. On reflection, however, such 'stabilizing' responses did more to actualize confederate agencies than to obscure them.

As an example, the "elegant perfume" was a mixture of dried lavender and rose blossoms, Thai chiles, and orange flower water, combined in high-proof alcohol. It was named *Indelicate*, my effort to invoke the tension between the piquancy of capsaicin on the tongue and the florality of the aromas in the nose; the name was also a reference to our long-dead family

cat, Daisy, whose tendency to draw blood made her anything but a delicate flower. Traces of a grandmother's boudoir and an alchemist's lab were also contained in the bottle, as well as the prediction that eaters would smell unfamiliar substances before placing them in the mouth. The heat and lightness of certain Asian cuisines played in my 'cooking' and their 'tasting' of this and other liquids, as did a subtle reference to the surprises of the *Displace* gustibles. Once again, although I had not explicitly preconceived each of these articulations—nor certainly expressed them during the DD—the invitee's naming it as *perfume* brought them into evidence.

A similar unpacking might reveal articulations between the organoleptic properties of Lays potato chips, freeze-dried beet powder, and chickpea flour with Chris's history of eating Bac-O's on a caesar salad at a diner in Baltimore. Tracing through the nexus represented by the third gazpacho shooter would implicate Jordan's childhood memories of colds, the distinct brand positioning of Buckley's Liquids, and the bitter-medicinal flavours of picrocrocin and safranal.

Even asking whether she could have a slice of cornbread *and* some polenta inculcated my mother into a whispering entanglement of food, suggesting Dickensian requests for seconds, GM maize futures, biofuel policy, and carb fears. Each time either an invitee or I enacted or perceived foodish stabilizations, it was also an engagement with the food's performativities, a participation *with* that nature rather than a rejection of it.

enlivening dinner

A most striking moment about food's liveliness came a few days after October 26, when I realized I had forgotten to empty the dropper bottles containing the water-based liquids. Immediately following the meal, in the rush to clear out of the borrowed loft space, I stashed what remained of the seventy-two vials back in their neatly compartmentalized cardboard boxes. I returned to these cartons three days later, suddenly remembering that the non-alcohol solutions might need attention. While *hadean* (pomegranate syrup) and *garish* (soy-fishsauce-vinegar-anchovy mix) remained quite stable at room temperature, *greenblack* (cress-parsley-fennel juice) and *sweet dirt* (mushroom-sugar-grapefruit extract) had been subject to some rather radical microbial transformations.

The solids in the greenblack had coalesced and come utterly out of suspension, creating dark nebulae (more black than green) floating in a clear serum. More unnervingly, the natural fungi and residual bacteria from the mushroom juice had been happily consuming my added

sucrose for several days, fermenting into a mucilaginous substance that was remarkably difficult to extract. I opened and emptied these tightly sealed bottles most carefully, given that large quantities of carbon dioxide—another product of fermentation—had been generated inside, inflating the black dropper tops into shiny, taut balloons. None of the bottles had burst, but the assembled agencies of bacteria and sugar, CO_2 and thick rubber, ambient air temperature and light-blocking cardboard screw caps and amber glass were decidedly in evidence.

Burbling away to themselves in a box on a counter, the substances had continued to enact their own social and biological lives, long after the last human guest had gone home on Sunday night. As dinner invitees themselves, greenblack and sweet dirt moved in other timespaces and along other trajectories, both before and after the intersections of the meal. In seeing these effects, I also wondered about the quieter or louder activity of my powders and seasonings, of the human invitees' stomachs and livers and kidneys and colons, of the plates and tiffins and lipstick-smeared glasses, the wine sediments and empty bottles, the three chicken carcasses, my recycled directional signage, and all the other lively matter that came together and then departed on the night of the Dissertation Dinner.

Leftovers

Meals are important foci of study because of the trajectories and agencies they ongoingly evoke. In their untucked threads, ellipses, and points of connection, meals induce effects before, during, and after they take place. Every meal is performative, enacting effects on the things that participate in them, and being affected by the larger milieus of which they are a part. While certain meals might be cited as exceptional—those in the annals of gastrodiplomacy, the documentation of intangible heritage, or the analyses of social scientists, for example[8]—all meals transform things, even when those changes are not publically heralded. Meals perform because food performs, and food performs because it is always an assemblage that is both complex and incomplete.

In the aftermath of the DD, the performance continues. Certainly there was a great deal of physical mess—dishes to be done, bottles to be recycled, and food remnants to be packaged up. The napkins I purchased were supposed to have gone home with each eater, becoming a distributed network of metonymic residues, yet I forgot to tell everyone to take one. Instead,

they were put in the laundry, grease marks and powder granules and wine sediments mostly washed away; they were boxed up and put in storage, an unwieldy hoard of other people's experiences.

The DD was valuable because it manifested the agencies of food at scales from granular to global, an ecosophic rendering of a meal. It highlighted tensions and disconnects between the theorization of gastronomy and the objectives of using performance in food scholarship. It was both exceptional and mundane, but not so mundane as to be feasible in the everyday course of things, nor so accessible as to be meaningful to all audiences of food research. It was expensive, time consuming, and physically and emotionally demanding, in addition to requiring extensive reflection and synthesis. In the less tangible leftovers of the meal, a set of implications remains for the tools, processes, methods, and devices that will be required for future work.

extending three questions

As a performance-based practice, gastronomy is an ongoing project, a series of enactments, interpretations, and reflections. It privileges questioning rather than answering, and points at new foodish articulations and relationships. Over time, these will assemble themselves into some form of ecosophic whole, and perhaps help enact the future of food at which gastronomy aims. In the meantime, I return to the questions that opened this chapter and that characterize the project as a whole, in order to project forward some next possible steps.

First, despite the assumption that discourse, matter, process, time, and space cannot be unbraided from each other in food milieus, delimiting these elements helps us think and do with food, so that we can better seem them as entangled. My Excel charts, shopping lists, flipchart sketches, and Post-it notes let me identify, respond to, and reflect on food, because I am trained in using language. Using a knife or induction hob or bottle or hammer when cooking—whether named as a material agent or as an objectified tool—allows me to slice, cook, infuse, and crush food matter, without dwelling obsessively on its lively nature or potential responses. Conceiving of events and actions as taking place *before, during,* and *after* one another may elide the temporal betweenness of everything, but it also enables me to relate events to other people in a meaningful order, to tell stories, and to build a sense of connectivity.

Such framings help me get through my day and take the bread out of the oven on time,

just as the walls of a loft or the screen on my computer allow me to ignore what is transpiring beyond their borders and attend to a slightly smaller ecology of actants. All of these ordering systems are *useful:* I have been able to research and create and report on gastronomy because of them.

The next investigation of framings might therefore start with a question about how to make them porous, malleable, and cheerfully riven with hooks and holes, demanding that other frameworks engage with them. Future gastronomic models might play differently with scale and liveliness, imagining scaffoldings and construction tools, or self-assembling DNA factories, or a kitchen pegboard, covered with living whisks, cherry pitters, and cheesecloth that copulate and reproduce in hybrid ways. Speculation and whimsy might become catalysts for engaging with these questions, with entomology and art, or robotics and poetry as ingredients. What can quantum chemistry and fashion, game theory and ceramics add to gastronomy? What can coding and weeding and singing in food milieus reveal?

A second question to revisit is the framework of performance itself. That is, for performance and performativity to have been useful in my approach to gastronomy, they required investigation and unpacking, as well as making framings of them that would be useful to the study of food milieus. While performance has been a critical foundation here—raising questions of power, attending to confederate agencies, and engaging with complexity—not all communities that engage with performance interpret it in the way.[9] Like food, performance exists in multiple realities.

What is more, theorizing performance in the ways I have done somewhat contradicts my non-hierarchical, ecosophic objectives. That is, by creating and communicating various pre-conceptions of performance—as a dinner convener, a writer, an artist, or a teacher—I have continually 'stepped out' of my framework, manifesting my authority and expertise in doing so. My food interventions were never agentially equitable or transparent, and so despite any initial intentions to avoid dominance or limitations, I must acknowledge and accept that such work will always include various degrees of authorial agency.

This issue, about authorship in defining performance, echoes the caveat made in the introduction about defining gastronomy. My revised version of this question thus asks how all actors within a gastronomic performance can remain empowered, even as authority across those actors is unequally distributed—as it always is to some extent. Rather than seeking to equalize the status and power of all actors, the framer might use performance to enable

heterogeneous and differential agencies, across diverse scales. 'His interventions' become 'their performances': he frames them, but through attention, reflection, and reaction, the power keeps moving around and, most importantly, is recognized as moving around. In a similar way, because documentation and representation are "necessarily imbricated, chiasmically, with the live body" (Schneider 2012, 138), the question extends to the material-discursive-gestural entanglements and distribution of agency in reporting moments.

Hence we come to the third, and perhaps most critical question that I raised at the start of this chapter: *When does performativity matter to gastronomy*? Clearly, the vast majority of day-to-day food practices are carried out without conscious attention to distinguishing between or merging the normative and the performative. Yet in those 'mundane' interactions, the distributed agencies and emergent realities of food are nonetheless always active. When are they relevant? Or, better: When *have* they been relevant?

The urban foodscape of boulevard St-Laurent showed its dual nature as stable and dynamic, just as its representations appeared both authoritative and meaningless. Consumers still shop on The Main while businesses come and go; government reports fix its history in text while murals and store renovations and marketing plans rewrite its visible truths. In Italy, twelve months passed by at UNISG and twenty-eight master students ate, learned, loved, digested, compromised, and itched. Physical and bureaucratic structures continue to be put in place, edited, and criticized. In the years before and after, gastronomy was and will be defined and diffused in texts, images, business practices, and emotional outbursts. Twelve hundred kilometers north, anchored to the concrete of a few sidewalks in The Hague, traces of glucose and blue dye, capsaicin, agar agar, and sodium chloride still cling. Street cleaners and feet and rain may pummel that ground, and no one who walks by tastes anything sweet, peppery, minty, or salty, but a few molecules nonetheless remain.

In each of these cases, the performativity of food matters because what we attend to and make choices about at one scale always has effects at scales that we may not witness. These scales are both larger and smaller, and together they produce the realities we experience. Both macro and micro are necessary, and both affect the other.[10]

answering with and

The world of food is always ripe with ecosophic questions, and our attention to it should

equally be so. This means operating through all of the modes, frequencies, and actors that food unites, in order to demonstrate the relevant ranges. Attending to fructose *and* wine technology *and* terroir, or grammar *and* blogging *and* heritage, or seed-saving *and* sovereignty *and* war moves toward a better understanding of gastronomy's questions. Dealing with these scales by using relevant tools, destabilizing interpretations of realities that ignore multiplicity, and opening up points of contact between research, creation, and reporting are the ecosophic pathway for gastronomy.

A final set of questions tickles at the edges of this work, or perhaps now figures itself as central to it: Might the difference between normativity and performativity be a question of wordplay and consciousness? If activating change is just a matter of re-perceiving all food milieus as performative, and then 'stepping into' that framework and attentively engaging with things, then can't radical transformation happen every day? Alternatively, *is* performative transformation taking place every day, but understood as normative food realities, and therefore demanding a shift in our attention and framings? These are food milieu questions about which, despite my general resistance to giving definitive answers, I now choose to be conclusive. The answer is *yes,* to all of them.

Summary: A Last Bite

"People ask me: Why do you write about food, and eating, and drinking? Why don't you write about the struggle for power and security, and about love, the way others do?"   —M.F.K. Fisher (1954, ix)

Having gone through this work, these cases, these words and ideas, one more question arises: What is at stake for gastronomy? What can it do when it's not representing a street, displacing taste, scaling pedagogy, or making meal events? How does it become useful to and deployable by the food scientists and marketing directors, grandmothers and filmmakers of the world?

In any food practice, we entangle matter, meaning, and process, reinforcing existing structures and enacting new ones, both framing the boundary object and rearranging its borders. At each moment, choices are made about what to engage with: stomachs, power, tradition, economics, productivity, price point. If the aim of the practitioner is to hide the entanglements of food, she might choose framing systems that simplify, parse, and objectify. If the aim is to focus on specific questions, or address a single component of complexity, then she might establish parameters that bring to light some issues while reserving others for later.

If, however, our aim is to come into resonant understanding with food, to interpenetrate our food milieus, and to perceive and engage with the ecosophic implications of our actions and representations, then perhaps gastronomy is the approach. If so, it means inviting others to join in the performance, and finding ways that help them act *with* the complexities of food rather than *upon* them. It means activating pleasure and justice together, merging insight with profit, and seeing benefit to the self, the society, and the environment as a unified whole. In Guattari's words, it means "new social and aesthetic practices, new practices of the Self in relation to the other, to the foreign, the strange.... [we] must become both more united and increasingly different" (2008, 45).

I initially stated that gastronomy seeks to deal with the *what if?* possibilities of food, and so I return to that framing now. What if an agribusiness executive read a newspaper article about farmer suicides in India and started thinking about cultural identity, microfinance, family dinners, regional processing facilities, and patent law? What if someone suggested to him that they were all part of an interconnected milieu, and he then started reading about triple bottom line accounting and resilient social ecologies and online collaboration networks? What if he

drew further connections between these things, and then developed a project that made each stakeholder in his company's community aware of each other's presence, maybe over a year-long cycle of commensal events?

What if a doctor met a new patient one day and, as they talked about his eating disorder, she started wondering about concept mapping, food magazines, and salad bars? What if she asked some colleagues to help her better understand gender theory, entropy, and social media habits? What if she then went to her patient's acting workshop, helped him plant vegetables, and looked as his sketches of family caricatures? What if she imagined *disorder* as a different form of ordering, a pattern of arrangements she had never seen before, a way in which wellness and illness occupy the same embodied space?

I could trace out dozens of other such scenarios—featuring grocery store clerks, TV watchers, brand managers, food bloggers, packaging designers, or anyone else—but what if we *all* looked around us, and tried to sense every thing as a food thing, and every food thing as both knowable and ambiguous, celebrational and shameful, framed and unbounded, ethical and political? What if we grew and ate our food, wrote and danced about it, sold it and stored it, and gave it away to our enemies as if each of these acts in the here and now was constantly, perceptibly, and powerfully having effects in the then and there?

If we were to do that, then gastronomy would indeed be performing, and ecosophically.

O, what a piece of cake is gastronomy

As a final note, I turn to an image from a perhaps unlikely piece of gastronomic literature—Douglas Adams's *The Restaurant at the End of the Universe*. It is an image that has occupied me many times over the past thirty years, surging forward in particular since the production of the Dissertation Dinner. At one point in this second book of Adams's *Hitch-Hiker's Guide* trilogy, the outlaw ex-president of the galaxy, Zaphod Beeblebrox, is captured and sentenced to the most horrible punishment that the authorities have developed to date. He is placed in the "Total Perspective Vortex," a chamber that, through wholly remarkable technologies, brings all of the vast and perhaps infinite simultaneous realities of the universe into the same space with him for a single moment.

Adams explains the Vortex by stating that "since every piece of matter in the Universe is in some way affected by every other piece of matter in the Universe, it is in theory possible to

extrapolate the whole of creation—every sun, every planet, their orbits, their composition and their economic and social history from, say, one small piece of fairy cake" (1980, 63). The intended effect of the device is to crush the victim's consciousness by making him inescapably aware of his utter insignificance. In the novel, the authorities place their prisoner in the chamber and activate it, blasting him with the agony of the universe's endless presence. Zaphod, however, as a man with a fairly impressive ego, does not have his psyche annihilated, but walks out of the chamber feeling pretty good about himself.

Although whimsical, Adams's storytelling is not simply farce, but a musing on the interconnectivity of the universe and the absolute ordinariness that unites that which is most marvelous and that which is most bizarre: even in its exceptionality, all existence is mundane. Similarly, when a universe of ordinariness comes together, it is exceptional, an obliterating weight upon anything with a normal-sized sense of self.

In the performances of gastronomy, the simultaneity of the ordinary and extraordinary becomes present. Per Otnes and M.F.K. Fisher knew this: meals allow us to touch universes. By extension, any food, food practice, or food milieu does the same. As mundane individuals, we become extraordinary through food, interconnected with the worlds that it makes manifest. But so do 'simple' food acts become complex—they are as entangled and exceptional as we know ourselves, our histories, and our many possible futures to be. We do not walk away from a meal with our minds and bodies and egos and emotions reduced to mush—quite the opposite, in fact.

Whether or not we consciously recognize that sense of connection, our food milieus leave us feeling transformed because we have just been linked to all the simultaneous realities of the world, through the immanence *and* transcendence of food. We are reiterated as our individual selves and performed as articulated actants in the world. Food is a performance of the wholeness of the universe, and we come to that awareness in our performances with food.

The human capacity to bridge across disconnects and find points of articulation between meaning and action, matter and affect, memory and the present moment is both remarkable and challenging. We taste and feel and smell and see food, and we make cognitive connections to language and past experiences. We attribute abstract, symbolic significance to food—pride, love, magic—in order to link what we witness and what we imagine, yet cannot fully articulate. We theorize that food, *itself*, creates social bonds, cultural identity, and power structures, skipping quickly past the muddle of intersubjectivity because it troubles our ability to create order.

Yet all these things come to be because food performs, and because food milieus are performative. In the absence of the inclusivity that might acknowledge and engage with these conditions, it becomes easy to perceive food as simple, ordinary, dull stuff—fuel, commodity, ingredient. Gastronomy complexifies food by revealing its milieus—indeed, by demanding that the extensiveness of food milieus is what makes food *food* in the first place. As this ecology is conceived and actualized, and then done over and over again, then perhaps 'magic' can become meaningful again, offering a framing without frames, a performance, a direction, a whole understanding of the doing-thinking-feeling of food.

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Endnotes

notes to the Introduction

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[1] Goffman draws on a number of writings in his analysis, including William James, Alfred Schutz, and Gregory Bateson, the last of whom provides the source for the key term, *frame*. Goffman understands frames to be performatively constructed, both organizing and shaping our sense of reality, while also being constructed and reinforced by the actions we fit to the sense of the real that the frames provide: "What people understand to be the organization of their experience, they buttress, and perforce, self-fulfillingly. They develop a corpus of cautionary tales, games, riddles, experiments, newsy stories, and other scenarios which elegantly confirm a frame-relevant view of the workings of the world.... Indeed, in countless ways and ceaselessly, social life takes up and freezes into itself the understandings we have of it. (And since my analysis of frames admittedly merges with the one that subjects themselves employ, mine, in that degree, must function as another supportive fantasy.)" (1986, 162–63) The work in this project similarly analyzes and critiques food framing systems, while acknowledging that it constructs a framing system of its own.

[2] John Langshaw Austin first coined "performative" to mean a speech act that produces change in the context of its saying (1978). Since Austin's first discussion of performativity in linguistics, during his William James lectures at Harvard in 1955, performances around the word have been legion. Carlson notes that this has resulted in "so rich a web or field of meanings, some of them quite contradictory, that…attempting to find a fairly stable connotation or even group of connotations…is quite impossible" (2004, 80). Inherent to Austin's exploration of performative utterances was the set of conditions in which the speech act takes place—the very context that it alters. For the performative to perform—for the act to be felicitous—"the circumstances in which the words are uttered should be in some way, or ways, appropriate…" (1978, 8; original emphasis). This appropriateness may include, variously, a specific intention on the part of the speaker, additional acts or gestures, material elements of the built environment, and/or pre-existing perceptions of the speaker (on the part of the society around him). For example, in the classic example of a ship naming, the utterance *I christen you the S.S. Minnow* only succeeds if the speaker truly meant it, is swinging a bottle of Champagne at a boat, and is recognized by the people present to be the designated christener. In Austin's framing, this socio-technical arrangement is the context—the stage, the setting, the milieu—that enables spoken words to be transformational of other bodies. Yet when viewed through a more ecological perspective, performatives may include discursive, material, or gestural agents, and might also exist beyond the immediate temporal-spatial scale, having a broader or more diffused impact.

In much of the theoretical development that followed Austin's work and that of his student, John Searle, the debating theorists did take into account the less concretely present elements of Austin's "circumstances." Jacques Derrida's extensive work both attacking and complexifying Austin (Carlson 2004; Derrida 1977; Miller 2007) deals with the ways in which both spoken and written language require "iterability" (Derrida 1977, 17). That is, given that all utterances and texts refer to previous histories of utterances and texts, the agency of a performative must be seen as spread across not only the physical context, but throughout the temporal one as well. In Hillis Miller's interpretation of the Austinian-Derridean senses, the performative utterance is not initiated by the self, but as a response to the other, "a response that, far from depending on preexisting rules or laws, on a preexisting ego, I, or self, or on preexisting circumstances or 'context', creates the self, the context, and new rules or laws" (Miller 2007, 231). A performative may thus bring about change in such cyclical ways as to be untraceable to a point of origin, yet perpetually "involved with a sense of doubleness, of the repetition of some pattern of action or mode of being in the world already in existence" (Carlson 2004, 80).

Whereas Derrida brought the demands of *le tout autre* (the wholly other) to bear on the performative making of self, Judith Butler made evident the entanglements of power that the self-other complex implies (Miller 2007). By drawing on Foucault's (1995) sense of the diffusion of domination—present in the built environment, social

perceptions, and subjectivity, yet uniquely sited in no single entity—Butler arranges the individual and his or her extended ecology as a performative system (1990; 1993). She also builds action into the notion of performativity, and the effects of repeated gestures in creating the sense of material stability, or "boundary, fixity, and surface" (1993, 9) in her words. For Butler, this is a critical question for the mattering of the human body—specifically regarding gender and sex—yet it has equally important implications for the mattering of food bodies, and for the requirement of repetition and iteration in making them. Invoking Pierre Bourdieu's notion of social magic (the "efficacious force of authority" [Butler 1997, 153]) and his habitus-field complex, Butler names the body as "the instrument through which the belief in *contemporary obviousness* is reconstituted" (153; my emphasis). The (food) body's quotidian presence is thus so evident, so mundane, that it appears as unchanging and unchangeable truth.

Given that performativity imbricates material change with discursive and gestural acts, a broader interpretation of the term seems to be in order, and is perhaps a motivation for certain material theorists' exploration of the agential nature of matter. Variably posited as more and less articulated into extensive, multimodal networks, physical matter has equally been interpreted as performative, lively, and active (Barad 2009; Bennett 2009; Brown 2001; Callon 1986; Ingold 2011; Miller 2008, 2010). Together, this work allows for and demands an understanding of the performativities of food milieus that encompasses the multiple bodies of food, whether they be animal, plant, or human.

[3] While *crisis* is a term fraught with political and media baggage, the current context of food does seem characterized by broad and ever-increasing diversification across multiple registers, creating the conditions for conflict and friction aplenty. Certainly this diversity is evident in the mid-twentieth century explosion in branded food products (Belasco 2006; Guthman 2004; Kingston 1994), in the last two decades' proliferation of food-related media, both broadcast and social (Rousseau 2012; Johnston & Baumann 2009; Parasecoli 2008), and in the emergence of numerous food-centred academic programs (Johnston 2008; Spiegel 2012). In parallel, many food activism organizations have also sprung up, from Navdanya to Seeds of Diversity to Slow Food to l'Union Paysanne. While some of the latter take holistic approaches to food-and-human relationships, entities with profit-seeking motives more often tend toward specialization, a normative strategy in commerce. Specialization, in my reading, has generated increased insularity among food-related framings, in terms of their discursive representations and practical approaches. Frameworks produced by 'experts' with highly situated knowledges and systems of description can easily become siloed from one another. This is an issue recognized in many realms of knowledge (Deleuze 1995; Johnston 2008; Moran 2011). It can also disempower us as individuals, denying the thick connection that we each have with food, or attenuating it into insignificance through the mediations of expertise. Moreover, specialization has the potential to create a system that both promotes further specialization and creates systemic "brittleness"—that is, the lack of resilience to potential shock (Folke 2006; Homer-Dixon 2011). This dynamic may therefore breed increasing rigidification of structural frameworks, which discourages the fluidity of knowledge and the evolution of practices across and among those framings. Viewed this way, our so-called food crises might be understood differently, as the manifestation of compounding frictions between rigid food framings. Because of the ease and rapidity of contemporary communications, as well as the complex couplings within food networks, these frictions are becoming both more visible and more transnationally influential (Clapp 2012; Gunderson & Holling 2001; Patel 2009). Even well-meaning efforts to deal with such crises, including ones that take less causal and more holistic approaches, may tend to centralize power in the expertise of those with the privilege to explain the situations and offer solutions to them. That is, the very systems of meaning that we use to frame and understand such problems may produce additional problems within the ecology under consideration, or worse, reinforce the same 'crisis' we are attempting to solve.

[4] It should be noted that, among these fields, there is already a good deal of work that usefully treats food as a subject. Some of it has provided key insights—as well as inspiration through omission—towards my development of gastronomy. For example, the field of sensory studies, while critically unpacking the interconnections between the senses, society, and knowledge making (Banes & Lepecki 2007; Barcan 2014; Howes & Classen 2013), also remains tied to text and image as representational forms. The translation of multisensory modalities into a single-channel, ocular-centric form is a challenge to which gastronomy responds. Similarly, much work on food and performance uses text as a means of recreating what would have been highly dynamic, multimodal events in time and space (Brady 2011; Gough 1999; Szanto et al. 2015), a critique leveled at documenting performance in general (Schneider 2012). In contrast, when performance *is* used as the representational modality for food milieus, some

artists manage to successfully evoke their themes while ignoring the liveliness of their medium—that is, the dynamic nature of food matter (Sense Lab 2013; Simun 2011). Some intriguing work on food and marketing engages with questions about the integrated ecology of *consumer experience* (Arnould & Price 1993; Chandon & Wansink 2011; Van Boven & Gilovich 2003), acknowledging that food matter and meaning interact with cognition, emotion, and affect in variable ways. While marketing scholars Holbrook & Hirschman (1982) provocatively propose "an enlarged view that avoids any adherence to the '-isms' or '-ologies' that so often restrict scientific inquiry" (139), they also appear tied to dualistic perspectives that distinguish agencies as *either* individual *or* environmental. Although this is far broader in scope than previous discourses on consumer choice-making, it promotes a view of food milieus as additive collections of elements, rather than as performative systems; actants are isolated as discrete 'data points', rather than as diffused co-productive agencies.

The field of design, however, particularly when applied to food, is a significant influence on ecosophic gastronomy. With attention to environmental stakeholders, materiality and multisensoriality, the construction of interactivity through affordances and functionality, the interweaving of semiotic significance, and the practice of iterative development, design and design philosophy have been both inspiring and useful as starting points in this project. For more, see: Dunne & Raby 2013; Fry 2008, 2012; Highmore 2009; Latour 2008; and Sennett 2008.

[5] Distinguishing food through the discursive framing of matter, meaning, and movement is one such 'making of' food. As stated, even the semiotic act of identifying food's three disentanglable elements is somewhat self-contradictory. For the purposes of this writing, however, such discursive processes will have to be acknowledged and held in abeyance. A different framing, however, might be to consider food and humans as participants in a series of ongoing semiotic-material *transformations,* which evades the fixity of distinctly naming matter, meaning, and movement. Sunlight, water, and molecular micronutrients are rearranged by cellular processes into increasingly larger structures of plant tissue. Throughout the food web, other things eat that tissue, and in turn are eaten, and through similar processes and inputs, become other forms of tissue. At some point, a human might come along and do some processing, preserving, cooking, chewing, writing, photographing, or acting, and further transformations take place. In all of these bodies, digested food is reconfigured into various forms of energy that are themselves frequently transformed through mechanical activity into material structures outside of the eaters' bodies. Through signification and exchange systems, such structures go on to become manifestations of wealth, power, and culture. Indeed it might be said that all things made by humans (or other organisms) are in fact made of food, both the built environment around us as well as the enormous package of discourse that we produce.

[6] Boundary objects appear to each individual or society in diverse ways and at multiple scales; disciplinary perspectives tend to simplify this heterogeneity and treat their foci of study as immutable objects. Gastronomy aims at "interpretive flexibility" (Star 2010, 602) depending on the context in which it is enacted, allowing the multiple natures of food to coexist. In so doing, it also rearranges its forms and functions: boundary objects are constantly newly heterogeneous because of our interactions with them. To enable any meaningful interaction with this heterogeneity, we therefore try to frame it into manageability, even as this denies its breadth and variability. If food and food milieus are to be the subjects of research, the issue then becomes one of creating a scaffolding that is both interpenetrative with food and that mutates over time. For more, see Star's discussion of the "boundary infrastructure," in which she details many of its characteristics as distinctive from a boundary object. For the purposes of this dissertation, however, and following the freedom of usage that Star seems to accord to those wanting to mobilize her term, I use the more familiar term *boundary object*.

[7] Far too many words presented themselves in the early stage of this project as labels for the zones in which I did work, each with different baggage. *Situation* carried historical and art-philosophy situatedness; *setting* connoted having been pre-set by an agential hand; *space* was bounded by spatial definitions; *crease* was too othering and *context* too self-ish. *Milieu*, however, has a degree of placeness that might be populated with actants, as well as a nameable morphology, yet it incorporates a sense of betweenness and temporal instability. Gilbert Simondon (2005) has used milieu in his construct of the *milieu associé,* that which both engulfs and complements the individual, and which permits his/her/its process of "individuation" to occur and recur. In Simondon's sense, the *milieu* is both separate from and interdependent with any actor that it comprises. This is a close analog to my own use, although I presume less distinction among the elements that produce a food milieu.

Many other related terms exist, and these have been important influences in my figuring of milieu. Throughout this text, I also use these terms to focus attention on one or another attribute of a food milieu. *Ecology,* understood in general terms, implicates a space of interactions among organisms that themselves contribute to the production of the structures that compose that space (Emmel 1973). Ecologies are unbounded and continually in transformation, and can be participants in other, more extensive ecologies, as well as comprise multiple 'proto-ecologies' within themselves. Ecology raises the question of *scale,* and usefully brings together the material, processual, temporal, and spatial aspects of food, although it tends to elide the discursive. Those terms that pay more attention to discourse and social considerations are also present within the genesis of food milieu, yet they are frequently quite disciplinarily situated. Gilles Deleuze and Félix Guattari's *agencement* has been translated by Brian Massumi as "assemblage" (Phillips 2006) and modulated by numerous other scholars. It usefully engages semiotic elements such as theory and language. (Curiously, however, in food contexts, *assemblage* is highly connected to human agency—an intentional mixing of processed ingredients towards a targeted sensorial outcome.) Jane Bennett's (2009) *congealment* implicates the non-agential coming together of human- and non-human stuff, while her use of *confederation* suggests a collective momentum, an almost-will, or in Bennett's words, "an 'active impulsion' or trending tendency to persist" (2). *Constellation,* widely employed by many theorists, is most granularly interpreted by Doreen Massey (1999), implicating the positionality of the observer in bringing about how an assemblage of things is perceived. (Like a constellation of stars, which exists in four-dimensional space-time, the patterns produced by that grouping will always depend on the location of the person looking at those stars. Furthermore, it may require macro-level shifts in position for any difference to be observed, given the scale of the assemblage itself. For example, anywhere on Earth the constellations of Ursa Major, Orion, and Cassiopeia all look the same; travel to the Horsehead Nebula, however, and they would be unrecognizable.) Social relations and the negotiations inherent to bodies in movement are therefore implied in the word constellation. Finally, Bruno Latour's *network*, a word he himself finds problematic in the construct of actor-network theory (1996), expresses the non-pregiven patterns between things that interact, a tracery that is described only after actor-to-actor dynamics occur (2005). In this conception, the temporal becomingness of a given structure or context is suggested.

[8] A sugar shack, the forest-situated structure in which maple sap is boiled into syrup.

[9] Note that Sedgwick refers to performativity, rather than gastronomy per se. Given my reading of both, however, and the ways I eventually draw the two realms together, the parallel is appropriate. Practices in food must be taken as concomitant and collective, sitting *in phase with* or *beside* each other, rather than beyond or beneath one another (Sedgwick 2003). The frameworks by which we investigate and produce representations of food milieus are simply too multivariate. Gastronomy and performativity allow us to think in terms of constructs that come into being in time *as well as* dissolve out of perception, these changes being produced by the agencies that are activated in various scholarly practices (Bourdieu 1993; Hacking 1987). A useful (and relatively straightforward) illustration of this might be the milieu of 'cuisine': Does the writing of a recipe construct the culinary heritage of the group of people who make that dish, or does the many-times-repeated making of that dish enable it to be formalized into representational symbols? Can a 'first' occurrence of the dish be situated in space and time, and if so, by what tools of research? And how do publishing rights, authorship, and so-called authenticity play in culinary practice? What about the effects of using standardized tools for measuring weights and volumes and temperatures—how does 'science' intervene in making a food thing? Or taste memories and embodied action and kitchen design? Were one to employ a history-based system of description, inscription might be considered the keystone act, whereas a physiologist might make human metabolics the driver of evolution in cooking, and sociocultural theorists might point to kinship ties and the transmission of identity. From an ecosophic perspective, however, no one set of foodish tools, images, processes, or sensory stimuli can be considered to precede or predict another.

[10] A relatively brief but nonetheless intense history of scholarly debate on performativity suggests that it is a term with the potential to challenge many conventionally held systems of understanding (Callon 2006; Conquergood 1989; Miller 2007; Loxley 2007; Searle 1989; Schieffelin & Hughes-Freeland 1998). With this project, I wade into that swirl, adding gastronomy and food milieus to the things we might consider as performative. The concept has already been deployed in food scholarship to a certain extent (Atkins 2010; Daniel 2011; Goodman 2002; Guthman

2002; Paxson 2013; Szerszynski et al. 2004), and this trajectory helps situate it relative to my own work in portraying food milieus as multiply real. As Lien and Law have stated, "a performative approach sharpens our awareness of processes whereby [our] fundamental ways of knowing are being reproduced in a society which is...so familiar to us that there is a constant risk of not noticing the many ways in which realities constantly come into being" (2011, 69).

Literary critic Hillis Miller (2007) has argued that there two kinds of performativity—that of theatrical representation and that of the transformational nature of speech utterances (following Austin [1978]), and that these are mutually exclusive. While this position is part of an ongoing history of debate on the subject, I interpret performance and the performative as deeply interrelated, and productive of the potential that ecosophy represents for gastronomy. That is, performativity v1 and performativity v2 find commonality in the fluidity of states that both physical bodies and abstract ideas can occupy—i.e., the "multistability" or "metastability" of performativity that several other theorists have proposed (Fischer-Lichte 2008; Salter 2012a; Simondon 1992). Importantly, by viewing the interactive and transformative aspects of performativity as co-dependent, performance becomes a way to participate within, examine, and represent performative food milieus.

[11] Thanks to Mark Sebell and my former colleagues at Creative Realities Inc. for this expression, which connotes both stability and impermanence, and acknowledges that while living with uncertainty can lead to highly productive results, it is also entirely appropriate to feel uncomfortable in that state.

[12] I take *transdisciplinary* to mean work that: combines multiple areas of scholarship and non-academic practices; engages hybridized theories and methods in fields that are crossing points of lived experience; produces results in representational forms including, but not limited to, text; and in which the knowledge produced is ultimately situated in no single discipline (Barry et al. 2008; Salter 2012b; UVM 2014).

[13] The food orderings constructed by such sources of expertise are both problematic in terms of power relations and critically important as tools for social evolution. Without them, for example, domestication practices might never have emerged, nor the evolution of cities and technologies, the discovery of other worlds, and the expansion of human consciousness (Hayden 2009; Steel 2009; Wright 1992 [1971]). Yet food authorities and their definitions also tend to seal reality into packages of meaning that are often impossible to challenge or reorder, requiring that the individual perceive and interact with a given food thing in prescripted and limited ways. Over time, the normativity of these prescriptions becomes just that—normal—as they reify themselves into dominant, though often imperceivable, structures. Because the human-and-food relationship is necessarily so intimate and distinctive to each individual, we internalize and accept these structures, and the same framings that help us deal with our food become just as equally disempowering. As examples: the World Food Programme provides aid to strife-ridden countries, and fewer people go hungry; yet when oligarchs anticipate such interventions, political dominations are reinforced. Grandma performs her *knoedel* recipe for a dinner gathering, deliciously reproducing the family culture; then she scowls at your addition of fresh-ground white pepper, and your desire to cook with her is inhibited. I accept a nutritionist's diet advice and feel good about taking action towards wellness; but as I stop listening to my own body and its reactions to what I eat, I abdicate my health responsibility to another's expertise.

[14] A significant reason for adopting this version of ecosophy as a central motif in gastronomy comes from my own personal experience with food. Because of my histories and socio-educational positioning, I have participated in multiple ecologies of food, from the culinary to the scientific, the narrative to the commercial, the artistic to the philosophical. Within me, food is already an articulation of ecological registers—I am 'born native' to an understanding of gastronomy as multiple, despite that this is not the way food practices seems to exist more broadly in the world. In a similar vein, it is impossible to either cite or list all of the scholarly and other resources that have influenced me over the years and which are therefore implicitly present in this dissertation. In particular, a wide range of philosophical constructs go unreferenced, although they are cited in the literature from which I often draw ideas and specific quotations. These include notions from Adorno, Baudrillard, Benjamin, Marx, Merleau-Ponty, and Whitehead. Despite my lack of direct reading of their work, I understand that am part of an academic culture that is influenced by it.

[15] Numerous interpretations and discussions of research-creation have been produced by the individuals and institutions that participate in it. The current definition by the Social Sciences and Humanities Research Council is "a creative process that comprises an essential part of a research activity, and fosters the development and

renewal of knowledge through aesthetic, technical, instrumental or other innovations" (SSHRC 2010). As I discuss in the main text of this section, exposure to the work and words of Concordia community members Lynn Hughes (2012), Erin Manning (2008), Chris Salter (2013), and Louis Perreault (2012) has contributed granularity to this summary statement, including the practicalities of doing research, making physical work, and creating 'proofs' of knowledge that are both cross-disciplinary and accepted as legitimate by the academy. My interpretation and enactment of RCR also draws on numerous exchanges in the context of the Hexagram-Concordia Research-Creation Brown-Bag Discussion Series, in which I participated during 2011–2013 and which I co-coordinated in 2012. This includes the November 2012 panel discussion, "Contesting Research-Creation: Challenges in and to Institutionalizing Creativity," co-organized by Florencia Marchetti and me, and the 2013 Concordia University GradProSkills Conversation Series on Research-Creation, in which I also gave a talk on "The Future of Research-Creation" (Szanto 2013) alongside Chris Salter.

Outside of this discourse, but closely related to it, are a series of related discussions that have also informed my thinking. Ian Hacking has written that theorizing, observation, and practical manipulation of matter function together as a whole. Creating divisions between these 'steps' may generate less meaningful outcomes and/or produce biased interpretations of a situation (Hacking 1987). In a parallel perspective, Bourdieu's *field* and *habitus* suggest a similar dynamic: a realm of possibilities exists that enables both the enactment of meaning and the perception of meaning (Bourdieu 1977, 1991). At the same time, that realm comprises the very actions that emerge from it. These two authors support a co-temporal framing of research-creation—its enactments are non-causal, like the mutual constitution of actors and networks in ANT (Latour 2005), and the "intra-activity" of material and discursive agents (Barad 2007). Research-creation also encompasses an engagement with materiality (implicit in the SSHRC definition), which infects discursive constructs with non-discursive things, including the ways that matter is perceived and described. Expanding on Andrew Pickering (1993), the dialectic between the resistances and accommodations of matter, discourse, *and* action all present for each produces moments for reframing and reperceiving of milieus.

[16] Note that in this chapter as well as in other locations in this text, I use the words *research* and *researcher* on their own, rather than attempt to create an awkward expression such as research-creation-reporter or research-creationist (!) Nonetheless, any and all of these abbreviated expressions should be construed within the more hybrid understanding of RCR.

[17] The following, as well as other texts that treat performance theory less explicitly (i.e., through the themes of ecology and interaction), inform my conception of performance: Austin 1978; Butler 1988, 1993; Carlson 2004; Derrida 1982; Dolan 1993, 1996; Fischer-Lichte 2008; Goffman 1973; Gough 1999; Loxley 2007; Miller 2007; Schechner 1985, 2003; Schieffelin 1998; Schneider 2006, 2011; Searle 1989; Sedgwick 2003; Szerszynski et al. 2004; Turner 1982, 1988. More specifically, theatre director and theorist Richard Schechner has summarized it as a "restored behavior" or a "twice-behaved behavior" (1985, 35–36), which theatre scholar Marvin Carlson clarifies as "any behavior consciously separated from the person doing it" (2004, 3). While this suggests a potentially problematic original-and-copy duality, it also usefully reveals a central point of contention for engaging performance in gastronomic practice: Is performance 'reality' or 'representation'? Sociologist Erving Goffman, writing somewhat earlier, called performance "all the activity of a given participant on a given occasion which serves to influence in any way any of the other participants" (1959, 25). Here, performance loses its imitative sense and takes on an agential quality—it alters the reality of its participant actors. Judith Butler picks up on this transformational quality and extends it to the construction of human identity, much as Goffman did with his "presentation of self" (1973), but with greater political significance. Over time, Butler says, and "through a *stylized repetition of acts*" (1988, 519; original emphasis), the residues of performance sediment themselves into the material and symbolic body. More recently, reflecting on attempts to settle a singular definition, Schechner has written that "today, orthodox answers [about performance] are misleading, limiting, and unsatisfactory" (Banes & Lepecki 2007).

[18] Within the slip space of performance and RCR, both the positionality and tools of the research must nonetheless be accounted for. RCR is "disciplined, rather than disciplinary" (Salter 2012b). This requires the practitioner to be continually attentive to his apparatuses, including all the non-mechanical elements and agential effects they comprise. Following Rheinberger and Hacking, this comprises language, the processes of using the apparatus, and

the user/researcher and his actions. As photographer Louis Perreault has said, RCR involves "making visible the *length* of the project" (2012), that is, the extent and reach of the project (the conceptual length, as well as the pathway followed).

[19] Given that performance produces heterogeneous interpretations of the world, it can be understood as generative of social and spatial change. In tracing the histories and evolutions of theatre, Schechner has shown that the range of performances that exist over time have served important roles in constructing and expressing cultures, destabilizing individuals and restabilizing societies, transforming landscapes and maintaining ecologies (1985; 2003). Building on Schechner, anthropologist Victor Turner examined the mutually dependent dynamic between social drama and stage (aesthetic) drama, again implying a juxtaposition or taxonomy of performances (1988). Turner expresses that social dramas emerge spontaneously, eliciting a subsequent need to remediate them. Stage dramas are thus a kind of workshop for developing these tools of redress: "One learns through performing, then performs the understandings so gained" (94).

Such a theorizing of two kinds of performances—those 'naturally' occurring and those intentionally 'synthesized'—sets up another dichotomy that, whether false or true, implicates the importance of the positionality of the perceiver of the drama. That is, a perspective from 'outside' the framework of the performance becomes necessary to determine its typology, even as that perspective is implicated as an element of this 'new' performance. If this is the case, then the frameworks surrounding performance are infinite—a 'larger' frame of observation is always possible, one that endlessly encircles a greater number of actor-perceivers—and distinctions between types of performances start to blur. Witnesses to a given performance are also faced with another kind of sense-making. That is, through their perceptual and interpretive capacities, they are left to bridge the gaps between the 'real' and the 'fictional'—the bodies they see and hear, and the meaning portrayed through gestures and words. If, through his active engagement, a witness to performance can rationalize these perceived disconnects, then he becomes a site of knowledge and an element in the performance that has just taken place. Performance theorist Erika Fischer-Lichte describes this moment as one of "perceptual multistability" (2008, 88), in which the actor and character are both distinct and united, a blurring of performance with perception. Fischer-Lichte underscores the agential role of the witness with her "radical concept of presence," in which "the spectator experiences the performer and himself as embodied mind in a constant state of becoming" (99). Performance therefore fuses *all* of its actors, including those who would conventionally be considered an 'audience' to a 'spectacle'.

[20] It has been argued that perception and interpretation, interacting with latent-but-unformed cognitive structures, brings about the patterns that I identify as performance. Variations include *precognition* (Bourdieu & Wacquant 1992) and *prehension* (Whitehead 2010), and suggest potential forms of being and the capacity to imagine patterns, pointing to the importance of role of 'audiences' in making reality.

[21] At the scale of an apple ingested, a lobe of foie gras sliced and seared and flambéed, or a commodities future purchased, this means that an eater/cook/fund manager is already capable of performing her role in the becoming state of the performance; she is both within and outside of the framework of her actions and perceptions. Such a view renders food and humans equally agential within performance; food emerges as an "actant inside and alongside intention-forming, morality-(dis)obeying, language-using, reflexivity-wielding, and culture-making human beings, and as an inducer-producer of salient, public effects" (Bennett 2009, 39).

[22] The question of *when co-productivity matters* is important here, and one that is addressed throughout the rest of the text. While it may be unnecessary or impossible to measure the relative dominance of one actor or another, such inequalities are central within the theme of ecosophy. Latour has stated that we should concern ourselves with co-productivity "in situations where innovations proliferate, where group boundaries are uncertain, when the range of entities to be taken into account fluctuates" (2005, 11). This is frequently the nature of food milieus, and such qualities may serve as useful markers or flags in deciding when to attend to performative relations, including questioning which ecological elements may be more agential than others. That is, are some performative milieus ultimately driven by a lead actor, one that is a source of more powerful effects than others? Certainly, in lived experience, some agencies and/or actors often appear to dominate, their influence reinforced by the surrounding ecologies; dominant structures can be shown to produce the conditions of their own success (Callon 2006). Thus while some dominant structures might have the *potential* for instability, it may simply never be activated, given

the supporting conditions that other local actors perceive and reinforce. Grandad's fishing knowledge and SuperCorp's consumer messaging and Dr. Goodhealth's nutritional expertise may *seem* so absolutely true to those who perceive them that their 'truths' become Truth. If the hands that influence such environments seem to wield a power that is stronger than other participant-performers, then it becomes necessary to examine how social patterns are iterated over time, through inscription, education, and practice (Bourdieu 1984; de Certeau et al. 1998; Latour 1993). Grandparents, chefs, marketers, teachers, scientists—all of these people come to have strong agency in shaping the frameworks of their performances and maintain power because of the histories of social patterning behind and beside them. They become the 'stars' of their milieus, despite the potentially performative actions of a grandkid or saucier or shopper or student or dieter. Although these other actors' interventions may incrementally alter their environments, the effect might simply go unobserved in the available space-time framing, and therefore never be inscribed on the milieu. That is, the effect doesn't *persist*, and instead 'dissolves back' into the milieu because of the same conditions—those that have produced the star actant's dominance over time.

[23] Ongoing dissemination and reflection on RCR practices may help erode this challenge. In my experience during this project, I have perceived the same challenge among others who engage with research-creation, and it appears to be a tension related to our current ability to collectively accept institutional change. Certainly at the larger scale of academic communities, we can point to processes of epistemic transformation, generally evidenced by the theoretical evolutions and methodological turns that various disciplines have taken over time. Yet at the more local scale of the individual scholar, this co-productivity is slower to be acknowledged and enacted, particularly outside of those institutions that support RCR (or other variations of practice-based research). For gastronomy, accelerating epistemic change and enabling this RCR framing at the more day-to-day scale of individual scholarship is critical.

[24] The 'components' of RCR—discursively divided into research, creation, and reporting—might be thought of as forming a performative milieu themselves, collectively contributing to what comes to be understood from the work that comprises them. This view also dissolves the discursive separation of RCR into components, and problematizes writing about them distinctly. Hacking has stated that "we represent in order to intervene, and we intervene in the light of representation" (1987, 31), summarizing this interrelational process as *experimentation.* Although he calls it "a long hard task" (230), it may be less a question of difficulty and more a question of patience—both for the report-maker and the report-perceiver—given than space must be made for reports to be imperfect, unfinished, and always in process of being transformed and remade.

[25] Through its engagement with material practices, RCR reporting can rattle the normativity of discourse as the central form of scholarly representation, giving space for hybrid forms while also valorizing embodied and non-visual-centric knowledge. Lynn Hughes (2012) has stated that research-creation work usefully problematizes knowledge making in the academic milieu, pushing against the boundaries of what is conventionally considered 'proof' of knowledge, and moving to upend the normativity of publishing. In the case of food study, this is a key role for RCR, given the centrality of the material and processual and their potential in representing milieus. This is not to say that discourse is non-valid in gastronomy, but that in moving it from centre stage, it allows the other elements of a foodish report to perform and, importantly, contribute to inducing knowledge in research audiences through non-cognitive means. A non-academic but effective illustration of this potential comes from avant-garde or molecular cuisine, in which intentional misalignment among elements is created by the chef. This construction of interferences on the plate between, say, the visual, the olfactory, the gestural, and the textural is what comes to produce reactions ranging from joy to anger among eaters and critics of such food.

[26] Rather than allowing one 'expert' researcher to be perceived as the sole site of knowledge, performed reports necessarily render their witnesses integral to what happens. Critically, they also allow for multiple sites of reflection on what is produced and represented, and allow for interpretive interferences to be produced. In his proposition for a "post-modern ethnography," anthropologist Stephen A. Tyler (2010) traces out a diffuse, multivocal, poly-reflective form of representation. Such a thing is potentially a means of enabling complexity to be 'known', not through a singular perspective, but in the distributed knowledge of a community. While Tyler himself is unsure of whether such a creation could even exist, it is a notion on which I have modeled the performative meal, which is discussed in Chapters 2 and 5.

[27] This approach follows design theorist Tony Fry's conception of *redirective* practice—a "situated and circumstantially reactive" (2008, 10) approach that articulates together multiple frameworks. That is, although a good deal of literature on both gastronomy and performativity exists, it is neither a singular canon, nor does it deal with ecological complexity extensively (Carlson 2004; Csergo & Etcheverria 2014; Derrida 1977; Miller 2007; Resta & ASFS 2009; Searle 1977; UNISG 2008). Nonetheless, In contrast, a great deal of writing *does* exist on social and material and representational theories that are relevant to food and to the performativities of food milieus. Being redirective allows me to engage with these many fields when it is situationally useful, periodically mobilizing perspectives from anthropology and sensory studies, actor-network theory (ANT) and science and technology studies (STS), feminist technoscience and political-cultural theory, ecology, complexity theory, and design. Many of these deal with the non-pregiven, or *emergent* nature of social, material, identity, natural, and interrelational realities. Importantly, these fields also help critically reconsider scholarly practices, and support the RCR approach.

[28] Philosopher Gaston Bachelard's suggestion that scientific apparatuses may well "produce the phenomenon in the first place" (1984, 13), rather than being 'mere tools' of observation and measurement, opened up an important space of discourse about material and processual agency in research. Numerous other scholars picked up and expanded on this notion, demonstrating that any apparatus extends beyond its physical limits to incorporate the manipulations that humans perform with it as well as the discursive or theoretical framing within which it is conceived and then deployed. Rheinberger enfolds "instruments, inscription devices, model organisms, and the floating theorems or boundary concepts attached to them" (2010, 29) within his notion of *technical objects,* that is, the experimental conditions of research. Hacking, following Dewey, says that the "things we make (including all tools, including language as a tool) are instruments that intervene when we turn our experiences into thoughts and deeds that serve our purposes" (1983, 63). More crisply, Barad states simply that "apparatuses are boundary-making practices" (2007, 148), and when we select and employ a given apparatus, we are making an *embodied cut* (115). The choice of our methods, tools, and processes are thus a choice of what and how to observe and record, including what is left out of the picture. The theories and methods and research tools specific to various disciplines—i.e., their apparatuses—may therefore be considered as being generative of multiple, and different, realities. While each reality may be true to the practices that observe and interpret the situation, they may also misalign with or even contradict other disciplines' realities.

Through a number of interpretations of performativity, starting with Austin (1978), the hybrid notion of the milieu-apparatus becomes useful. That is, a performative thing requires conditions that are felicitous in order to perform, yet those conditions are generated in time and through the effects of performative things. Food milieus therefore have to be imagined as *being produced by the things that they comprise*—discourse, gesture, matter, time and space, and interaction—yet also as *being productive of these things* through the conditions that they collectively construct. The milieu is thus produced and productive of its own apparatus, and each actant that is comprises transforms and is transformed because it is unentanglable from the other actants in its environs. The milieu-apparatus might then be thought of as what Hinchliffe and Whatmore have described as a *field of becoming* (2006, 128)—a kind of performative gravitational zone that varies in its effects depending on countless other factors. The extent to which these "fields" produce effects on and in a food milieu is once again where gastronomy's relevance resides. Like quantum theory in physics, or queer theory in identity discourse, there are scales at which food-milieu performativity may not produce any perceivable effects: performativity may not *matter* to what is seen as 'obvious' about the milieu. A table or chair is a solid object, yet quantum theory says that it is mostly empty space and potentially rearrangeable into other forms; this doesn't happen generally at supper, but that it *might* raises questions for other scales of observation. Similarly, viewing food milieus as performative requires that we draw attention to the variables within them that are generally unperceivable, including the agencies that may be producing important cumulative effects.

[29] The notion that *things change* during research is central within my understanding of the RCR apparatus. Anthropologist James Clifford has said that cultures do not "hold still" while ethnographers capture their 'essence' (Clifford & Marcus 1986, 10). But it is not simply that cultures—or milieus—are dynamic. Like in any performance, the milieu and the apparatus are interpenetrative; the operation of the apparatus participates in performing the milieu's realities, just as do all of the other actors it comprises. Using an apparatus is an alteration of the milieu, an insertion and weaving together of additional agencies. For example, as Peter Atkins has shown, in producing and manipulating technologies to measure the properties of milk, UK scientists altered its material nature, which in

turn "transformed the method of knowing" what milk is (Bachelard 1949/1998, 56; in Atkins 2010, 57). Returning to Austin's earliest interpretation of performativity, the apparatus-milieu complex might be thought of as the 'felicity conditions' that enable a given utterance, gesture, or other act be performative. In attending to the apparatuses that are used in RCR practices, therefore, attention is also brought to the ways in which the subjects of examination are performing.

notes to Chapter 1

[1] 1801 was the year in which the French poet Joseph Berchoux coined the terms *gastronome* and *gastronomie*, in his work, *La gastronomie ou L'homme des champs à table*.

[2] This riff on the etymology of gastronomy expands *the rules of the stomach* (from the Greek, *gastér*, meaning "stomach," and *nómos*, meaning "the written word," or "rules") to the larger systems in which stomachs are generally implicated.

[3] Berchoux's 1801 poem, *La gastronomie ou l'homme des champs à table, poème didactique en quatre chants*, focuses on the role of the *gastronome*—that is, one who practices gastronomy.

[4] While writings on *cuisine*—the rules of the kitchen, as it were—had existed for centuries, they were aimed at cooks and those with a need for more technical knowledge. The new gastronomic texts were intended for eaters and hosts, and related to the knowledge of provenance, taste, and manners, rather than cooking. Nonetheless, the treatises and documentations of chefs such as Marie-Antoine Carême, Auguste Escoffier, and, later, Paul Bocuse are certainly actors in the milieu from which gastronomy arose and continues to evolve.

[5] "Be the chef of my kitchen, and give to it some laws/Become, as of today, my arbiter, my guide." (my translation)

[6] Grimod de la Reynière's Almanach des gourmands and Manuel des Amphitryons were both aimed at establishing 'proper' standards for restaurateurs and other foodish hosts. It has been suggested that his motivations were more self-serving than altruistic, and that he expected payback for positive commentary about a given establishment (Mennell 2005). Carême, writing earlier and focusing on culinary treatises, seems to have wanted to establish himself as a definitive voice, like Brillat-Savarin, for the purposes of ego and legacy (Pitte 2000; Tuan 2005). Brillat-Savarin might be pleased to know that his *Physiologie du goût* is today considered an abiding "totemic gastronomic text" (Parkhurst Ferguson 1998), but perhaps less so to hear that certain of his more dubious narratives have cast into doubt the entirety of his œuvre (Hervé This, personal communication).

[7] In her introduction to *The Taste Culture Reader* (2005), editor Carolyn Korsmeyer cites Brillat-Savarin a number of times, and although she acknowledges that his writings come from the early nineteenth century, she justifies her use of them because other writers in the volume—*scientific writers*, she specifies—have done the same. This kind of self-supporting argument recalls the inscription processes described by Peter Atkins, which come to confer expertise on certain authorities—either individual humans or the texts they produce. His argument is that standards become fixed by "communities of persons and institutions mutually exchanging the same representations" (Atkins 2010, 130), a critique I hold for the fixity assigned to definitions of gastronomy, despite the global foodish upheavals that continue to take place.

[8] Curnonsky writes about finding and eating "the perfect cassoulet," which is ordered at noon on one day but only served 24 hours later (Mennell 2005).

[9] Including the various international Slow Food associations and the University of Gastronomic Sciences.

[10] The expression was coined by chemist Hervé This and physicist Nicholas Kurti and first appeared in print in 1992 (McGee 2013). It is usually applied to food that is prepared using tools, techniques, and ingredients that push the effects of physical and chemical transformation in unconventional ways. Chefs such as Ferran Adrià, Heston Blumenthal, and Thomas Keller do not use the term, instead calling their cuisine experimental, deconstructed, reconstructed, and other qualifiers (Adrià et al. 2006). Indeed much of the debate and tension seems to relate to

the complex ways in which media, restaurants, art, identity, expectations, economics, and institutional power are related, rather than the term itself: all food, and all cooking, is molecular.

[11] "the set of rules that constitute the art of eating and hosting well" (my translation)

[12] "the ensemble of the arts of the table: cuisine, the composition of meals, food and wine pairings" (my translation)

[13] "Gastronomy is the ensemble of rules (which fluctuate according to country, social class, and trends) that define the art of good eating and hosting." (my translation)

[14] "the management and sociocultural practices of gastronomy" (my translation)

[15] Petrini's Cinderella quotation problematizes the valorization of one set of paradigms over another (as well as invoking overburdened and potentially sexist tropes in the process). In attempting to defend and legitimize gastronomy within the academic community, the Slow Food founder invokes science—the dominant belief system of our time—and credits 'objectivity' as a pathway to foodish truth. Juxtaposed with Felix Guattari's ecosophic resistance to scientific paradigms in favor of aesthetic ones (2008), Petrini's statement is a bit of a curve ball, given that both men certainly promote ecological diversity as a path to sustainability. At the same time, so is Guattari's position problematic. Refiguring gastronomy in non-hierarchical terms, however—using multiple interpretive frameworks, finding their points of articulation or interference, and keeping them in flux relative to each other— allows it to remain fluid as a concept, a liminal zone or "crease" (Schechner 1998). Such spaces enable multiple realities to coexist and serve as *loci for transformation* (Grosz 2001). The "instability, disturbance, and potentially radical changes in the social topography" (Schechner 1998, 184) that they represent can also be sites of engagement and empowerment for individuals. For now, then, I imagine gastronomy as a boundary object, a, epistemic meta-thing, a science *and* a Cinderella, not to mention a number of other things in between.

[16] "an aestheticization of cuisine and table manners, a hedonistic turning-away from the biological aims of eating" (my translation)

[17] "not the one at which he eats, but his desk, at which he writes" (my translation)

[18] Surimi is a fish-paste commodity used in the production of numerous international consumer products, including what is known in North American and Europe as *imitation crab*.

[19] For example, Christien Meindertsma's design projects, *PIG 05049* and *One Sheep Cardigan* (2007; 2013) use the trajectory of a single animal through its industrial transformations to depict the complex entanglements of animals, humans, food, industry, transportation, the military, and economics. In contrast, Alicia Rios's meal event, *A Temperate Menu* (1994), brought the biogeophysical environment to the dining table, figuring the meal as one performative representation of another performative ecology.

[20] Artists such as Marina Abramović, Alicia Rios, Felix Gonzales-Torres, Miriam Simun, and Jana Sterbak involve body-to-body contact and/or ingestion as a mode of demonstrating continuity. For more on these works and artists, see: http://www.immaterial.org, http://www.mocp.org/collections/permanent/abramovic_marina.php (Abramović); http://alicia-rios.com, http://www.alicia-rios.com/en/food/edible-representations/temperatemenu.html (Rios); http://felixgonzalez-torresfoundation.org, http://www.artic.edu/aic/collections/artwork/152961 (Gonzalez-Torres); http://www.miriamsimun.com/human-cheese (Simun); http://www.janasterbak.com, http://collections.walkerart.org/item/object/957 (Sterbak).

[21] Some of these artists may have drawn on the early twentieth century productions of Tommasso Marinetti and the Futurists, who used meal events (or banquets) as a mode of showing and critiquing intersections of politics and economics, manners, mores, and the senses (Berghaus 2009). The Futurists' efforts to destabilize the entire scope of human relations by intervening in the norms of gastronomy show how critical a nexus they believed foodways to be. As Bruno Latour might have put it, these artists have started to treat food more like a *thing* and less like an *object* (2008).

[22] Performance theorists drawing on theatrical examples usefully demonstrate the role of the built and social environment in performance. Although actors on stage utter lines and produce gestures, it is equally the architectural space around them, the things they manipulate, other sounds, light, movement—including those of

the 'audience'—that perform. All of these things are further embedded in a history of performances, of linguistic constructions, of social and cultural conventions, and of human perception—the extended scale of food milieus that I have noted. Richard Schechner's experiments with *environmental theatre* illustrate some of these presences and agencies (2003). The work of other performance artists over the last decades also demonstrates how performance encircles more than just the ostensible actor's body. Marina Abramović's *Lips of Thomas* leveraged the viscerality of her self-harming performances and the somewhat abstract agency of *empathy*, necessitating that her audience members become performers themselves (1975). John Cage's musical composition, *4'33",* through the 'absence' of instrument-based performance, draws attention to all the other sounds, gestures, and physical presence of the so-called spectators and the space they occupy (1952). Douglas Dunn's performance piece, *101,* situated his inert body in a space where it might never be seen by a witness; the work destabilizes 'what happens' during a performance, resituating it in the bodies and histories and perceptions of the people who come into his performance space (1971).

[23] Other projects more explicitly demonstrate how non-human matter performs. In Jana Sterbak's *Vanitas: Flesh Dress for an Albino Anorectic* (1987), salted flank steaks dry and contract over time, transforming themselves from moist, drapey meat into tautly sere jerky, all the while producing various affective and emotional responses. My own collaboration with Simon Laroche, *Orchestrer la perte/Perpetual Demotion* (2014) sets up a cycle of multi-scalar performances between robotic and bacterial technologies, playing out in several space-times. These and other works upend the framing in which performance is understood to be discreetly situated, or even as taking place as an exchange between discrete bodies. Instead, they reinforce that performance is more diffusely distributed across an assemblage of actors, locations, and timescapes.

[24] For more, see: Achatz 2010; Adrià et al. 2014; Hamilton & Todoli 2009; http://nordicfoodlab.org; Reichl 2014; Ross 2014.

[25] A number of Barber's contemporaries do similar work, with varying degrees of success, including such writers as Michael Pollan (2006), Jonathan Safran Foer (2010), and Ben Hewitt (2009).

[26] In addition to clarifying foodish entanglements, narrative accounts can be equally effective in generating a 'gap' or absence in understanding. By leaving in the ellipses, oblique and sometimes deliberately incomplete texts demand that readers draw on their own histories and subjectivities (Clifford & Marcus 1986; Crapanzano 1977), building a link towards the writers' first-hand experience. Umberto Eco's "open work" (1989) supports such a notion as well: creating demands for interpretation and engagement—what David Robey calls "deliberate and systematic ambiguity" (Eco 1989, xi)—can produce a richer experience and "contraven[e] established conventions of expression" (xi). Such explicitly artistic and subjective forms as poetry and manifesto can also be an effective means of transmitting abstract meaning, affect, and emotion (Berry 2008; Fisher 1993; McAdam 2012; Portinari 1989), which some food scholars have shown to serve powerful roles in constructing knowledge and experience in various audiences (Hayes-Conroy 2010; Roversi 2013).

[27] As anthropological writing absorbed the discipline's larger performative turn (Clifford 1983; Conquergood 1989; Denzin 2001; Ellis et al. 2011), autoethnography emerged as a means of acknowledging and activating the researchers' participation in the cultural moment she had been witness to and then translated into words (Minh-Ha 1989; Passerini 2004; Wacquant 2004). Like the "thick description" that characterizes ethnographic writing (Geertz 1994), autoethnographic accounts engage with the close observation and analysis of the writer's experience, requiring a perspective that moves between frameworks—both within the milieu of experience and outside of it. In doing so, the process reveals its own risks, as shown in the words of the writers who follow it: Trinh Minh-ha cautions against "bursting into a series of euphoric narcissistic accounts of yourself" (1989, 28); Mike Pearson advises "dealing with the ergonomic problems of the taskspace" (2006, 220) in order to tell of the milieu and not of the self; Luisa Passerini recognizes and forewarns "how forceful the process [can be] of selecting the most appropriate segments [of memory and notes]" (1996, 163), including the transformations that that process effects upon the writer. Most representative of all, perhaps, is Loïc Wacquant's concern about what happens when a deeply embodied experience is rendered as discourse: "Would I know how to translate this comprehension of the senses into sociological language and find expressive forms suitable to communicating it without in the process annihilating its most distinctive properties?" (2004, xi–xii) Reflections like these, on the self, on one's milieu and its

actants, and on writing itself are central to why autoethnographic accounting is appropriate within gastronomic reporting cycles and helps attend variably to performative food agencies.

[28] Following both Niels Bohr and Donna Haraway, Karen Barad has proposed *diffraction* as a means of analysis for juxtaposing and interpreting phenomena and the histories that give rise to one or another phenomenon (2007). As a physicist, Bohr dealt with diffraction in terms of interference patterns—the visual representations of what happens when waves (or particles) interact and either amplify or attenuate each other (Hudson & Nelson 1982, ch. 30). For Bohr, this was a means of understanding the nature of various physical bodies (electrons, photons, etc.), but also the nature of how we come to understand these bodies (1934/2011). For Haraway, whose academic concerns addressed identity, technology, and power, diffraction is a means of interpreting the histories that give rise to differences in the world—differences in privilege, agency, human and material interactions (1997; 2004). Barad, in her turn, brings these two senses together in her project to understand how humans make meaning in the world, by "building diffraction apparatuses in order to understand the entangled effects differences make" (2007, 73). She notes that a key value of a diffractive approach is that it helps think about "socialnatural practices in a performative rather than representational mode" (88).

Thinking about the interferences produced by different modes of RCR helps understand that knowledge-making takes place through numerous and different practices of the mind, emotions, and body. Using diffraction in work on food milieus might take place in two stages. The first involves the RCR-observer (i.e. 'researcher') becoming a site of interferences himself—a cross-modal, multisensory inscription apparatus. This would mean moving in and out of the frameworks of the milieu, physically and temporally, and recording experience with the milieu through discourse as well as more embodied processes. These simultaneous modes of inscription then produce—or *induce*—multiple knowledges about the milieu, not because they align, but because of the interferences they produce. That is, in trying to make sense of these differences, an understanding of the milieu is generated that could not be known through a single-mode approach. Indeed, 'sense' cannot fully be made of the performative milieu, in that it is a transformational space of both itself and the observer. To 'make sense' of the milieu would simultaneously make the milieu over in a new way, requiring new sense-making of it. But in the *effort* to make sense, an understanding emerges.

The second stage then involves the re-presentation of the milieu, once again through multiple modalities, to a perceiving audience. Here, the RCR-reporter (i.e., the researcher again, but now in representation mode) bears witness to what has been experienced in the milieu, acting as a translation device in the process. Once again he is part of the apparatus—an actor in the milieu of his report—which is, like the original milieu of investigation, also performative. Through his words, gestures, material creations, affective transmissions, and sense of presence, the RCR-reporter produces another performance in the RCR cycle. Witnesses to this 'secondary' food milieu—the representation of the first one observed—become sites of interferences in their own turn (i.e. an RCR-observer at this second scale). If the reporting milieu presents the new witnesses with the resources needed for bridging across those disconnects, then they may also have some knowledge of the original milieu induced in them. As before, such resources (cognitive-bodily stimuli, a sense of privilege and empowerment, prior experience, sensory capacities) form the package of 'felicity conditions' that allow a performative act—the RCR report—to perform.

[29] Interdisciplinary practice has been cited as a means of creating and occupying alternative options for research and knowing (Barry et al. 2008; Johnston 2008; Korr & Broussard 2004), and as "critical to a future for food studies that resists ossification and maintains public relevance" (Johnston 2008, 271). It may also "open up the space of future possibilities" (Barry et al. 2008, 26), a clear benefit for gastronomy and its RCR methodologies.

[30] The Meal is one of many possible methods that might be explored and 'formalized' within gastronomy. It is the one on which I have chosen to focus in this dissertation, and to which I dedicate Chapter 5 as well as several months of planning, design, and execution during 2014. The principles of gastronomy theory and practice that I have outlined should, however, suggest and invite the development of other possible methods, and so it should not be construed that the Meal is singular in gastronomy nor a permanent feature of it. Like the characterization of food that I established in the Introduction, gastronomy may follow certain processes, but it too should be considered loose and temporally instable. The Meal, and/or gastronomy as a whole, may eventually become irrelevant to the study of food: theoretical and methodological obsolescence should be considered a part of this approach as well.

notes to Chapter 2

[1] Each of these concepts describes one or another systemic state that is simultaneously characterized by dynamism and stability. Panarchy is an ecological model that describes a cycle of growth, renewal, collapse, and system reset. Ecologists C. S. Holling and Lance Gunderson describe panarchies as "hierarchically arranged, mutually reinforcing sets of processes that operate at different spatial and temporal scales, with all levels subject to an adaptive cycle of collapse and renewal, and with levels separated by discontinuities in key variables." (Holling et al. 2008, 3). Panarchy helps understand how species in an ecology emerge, occupy various niches, use resources, construct space, and contribute to systemic stability and/or brittleness overall. In a similar sense, but at the microbial scale, fermentation describes a biochemical dynamic that produces the appearance of (shelf) stability at the macro scale. Fermentation was, historically, a means to preserve food calories by encouraging 'good' bacterial growth and the production of such stabilizing compounds as acid and alcohol, and thus discouraging 'bad' bacterial growth that would otherwise cause rot (Katz 2012). As a benefit, fermentation also produces pleasing organoleptic qualities—tastes and aromas and textures that are generally appreciated by humans. Broadening scales, both consumption and complex adaptive systems are inseparably linked to other systems, implying the fluid movement of resources and a discursively constructed sense of boundaries. As Marx (2011) has expressed, consumption does not exist without production; they are two faces of one dynamic. Similarly, to name one complex system is to invoke all the others to which it is tied and with which it shares actors (Homer-Dixon 2011).

[2] Wilensky's is the lunch counter on which Mordecai Richler modeled Panofsky's shop, The People's Tobacco and Soda, in *Son of a Smaller Hero* (2002). It also appeared as Moe's Cigar Shop, in *The Apprenticeship of Duddy Kravitz* (2005).

[3] See my description of the Meal of St-Laurent, later in this chapter.

[4] A hotdog topped with spaghetti sauce (Wikipedia 2014b).

[5] The designed event is an opportunity for drawing attention to unresolved issues or incongruities—in the material-discursive-gestural aspects of the event, or in the assemblage of the milieu itself—and then engaging in ongoing redesign that attends to those elements. Latour (2008) builds on this by calling design a process by which the designer takes an ethical stance in the world. Similarly, in advocating for speculation and the ongoing pursuit of new questions and new lines of thinking, Dunne and Raby (2013) suggest a social and political role for design, "combining the poetic, critical, and progressive by applying excessively imaginative thinking to seriously large-scale issues" (159).

[6] I borrow this term from Pamela Tudge, who uses it in her own work in food scholarship.

[7] I understand *iteration* as a development process in which subsequent versions of a made thing retain elements that are productive, or viewed positively in some way, while those that present issues are remediated or removed.

[8] For reasons of space and clarity, a number of other St-Laurent interventions have been left out of this writing. Whereas they were necessarily part of the work, what they contributed to my process development is largely covered by the narratives that are included.

[9] A year later, upon being presented with smoked meat as a lunch option, one student from a similarly trained UNISG group would complain that they didn't want to eat "Jewish food": he wanted something more 'typically québécois'.

[10] A Vietnamese sandwich, composed of various Franco-Asiatic meats, pickles, and sauces, all layered onto a *baguettine*.

[11] According to one member of our group, the elegantly carved gates of Chinatown—perceived by me as markers of welcome—were thought of as barriers to expansion by the local community, imposed on them by the city of Montreal. Later, journal entries sent to me by two FFAR446 students suggested both disbelief and credibility in my narratives. The first implied that I, as 'expert' presenter of the St-Laurent milieu, should be doubted. I described a parking lot as 'dead space', intending my irony to be heard. Instead, it was taken at a first-level of discourse—my colleague read *me* as shortsighted, rather than recognizing my shock quotes around the conventional framing that I too was critiquing. In any case, the effect was the same: my colleague challenged the use of *dead* in describing a place where a great deal of activity was very much in evidence. The second student picked up on my invocation of St-Laurent's liveliness, eventually attributing to it an intentional will to seek out diversity and counter-generic food culture, and to explore new frontiers within itself. His characterization went much farther than I would have gone in ascribing vibrancy to St-Laurent, yet nonetheless increased my own awareness of the ways that I, my research milieu, and our mutual interactions could produce unpredictable perceptions in our audiences. In his journal entry, he also refers to the grocery store, Segal, calling it "Haricots," which he apparently understood to be its name, given the lack of clear signage and the remnants of hand-painted promotional signage in the front window offering fresh beans. Again, despite any discursive framing I might have provided, other cues from his own lived experience of the street produced variability in what came to be his knowledge of Segal.

[12] It should be noted that, in addition to being my doctoral supervisor, Rhona is also the professor who taught DART446, the design course in which I gave one of the walk-talks. Having participated during that visit, she later asked me to produce the CAIS event.

[13] Previously, I had intended to focus on a different research site in Québec—the winery Vignoble les Pervenches in Farnham. The vegetarian restaurant Café Paradiso in Cork, Ireland was to be a second location, while the University of Gastronomic Sciences in Pollenzo, Italy was to be the third.

[14] My plan with this paper was to bridge from the foodscape of St-Laurent to the broader context of food in the province of Québec. The paper thus started out as a comparison of food diversity in Montreal to that of other cities in Québec. I intended to do this through a content or discourse analysis of public references (phone books, guide books, websites, tourism advertising, etc.) The infrastructure of the academic conference made me feel compelled to produce a relatively normative discursive analysis, but the resistances of my own research skills arose: I wasn't very practiced in content or discourse analysis, nor was I particularly interested in them as methodologies. A number of kindly geographers then suggested that a *less* conventional effort might be welcomed at the AAG, and so my presentation evolved. I would juxtapose a short written historiography of St-Laurent with food matter and action, specifically to portray what I viewed as the problematic use of text-only representations in foodscape research. I would use the AAG conference room as an experimental laboratory, enacting a first version of diffractive gastronomic reporting. Adapting Haraway's and Barad's notions of interferences, I intended to see what happened when food matter and discursive theorization interfere with each other in the context of a conference room full of geographers.

[15] A central outcome of this event was recognizing how and when own agency was at play in the distributed network of a milieu. This tension, between the theoretical foundations I had started to build for gastronomy and the practices that I chose to engage, appears throughout the St-Laurent work.

[16] See Appendix A.

[17] The St-Laurent Meal, "a rather panarchic and partly fermented menu," included: Bauernschmì, aka ma Petite Panarcroute with Post-Colonials and Sam Panotzknoedel (on a nouvelle souche of Not-So-Sauer-Slaw); Displaced Tomatoes, etc. (out-of-season Salad Water and somewhat Brusque-etta); a Chametz-Safe-No-Treif Canarcuterie Plate of Lac Brome duck salami and pre-fermented wine berries (with unleavened wheat wafers and acidulated and bacterially stabilized spring vegetables); Dad's Beard à l'érable, aka maple-sugar friandise au coton; Mixed-Berry Upside-Down Tiramisù à la Grecque with all-American cultured 'Philly' and all-Canadian 'Greek' yogurt (on a Graham-free melomakarounos crust); Agua de Jamaïca; Kombucha

[18] See Appendix B.

[19] Metapopulation theory describes multiple, though divided, populations of a given species occupying and moving between various patches of habitable space in a given ecological zone. These patches provide the physical and nutritive resources required for survival. To move between patches, populations require corridors that provide secure passage and nominal sustenance; these spaces are generally not sufficient for long-term occupation. Swarm theory, in contrast, describes the high-frequency, high-randomness interactions between very large populations of individuals that produce emergent patterns that can be perceived as intelligence, communication, or order. Ant and bee colonies, for example, demonstrate swarm behaviours, but so can large-scale projects involving human collaboration. For more, see: Bonabeau et al. 1999; Freeman 2005; Gloor 2006; Walker 1992.

[20] Mintz has proposed that in largely agrarian, 'traditional' societies, a core-fringe model of food can be identified: meals consist of a large volume of bland-but-sustaining carbohydrates (grains or starchy roots), supplemented by a much smaller volume of highly flavourful food matter: a sauce, a spice, or a vegetable. As societies develop in social stability and economic wealth, legumes might be added, introducing additional protein and initiating an upward spiral of growth. In industrialized countries, it has been noted, this model is reversed: proteins and fats dominate the plate, with carbs all but eliminated from some diets.

[21] Arriving at Curry 36, I stood in line for about five minutes before stepping up to the window. I ordered twenty sausages from the server behind the glass, asked for them not to be cut up, and refused the dousing of ketchup and curry powder that makes them what they are. The woman seemed both confused and annoyed.

[22] Previous writings on space have framed it as a *social product*, largely associated with control and capitalism (Lefebvre 2014), as well as engendering the reproduction of other normativities (Moon & Sedgwick 2009). Further theorizations propose that a reimagining of space, through design and architectural practices, can support more sustainable, more creative, and more empowering human experiences (Horton 2003; Kiesler et al. 1996). Taking a less anthropocentric angle, the topologies of natural ecologies are also forms of space, produced through the interactions of plants and animals, wind and water, chemical and mineral agents. As these relational bodies interact with each other, they also generate the structures around them, constructing what then come to be named as *plateau, riverbed, clearing, prairie.* Following Charles Darwin, Szerszynski et al. put forward the view that such natural spaces are an *effect* of the things that compose them: "the nature we see (nature as *materiality*) is the ongoing product of a performance (by nature the *process*)" (2003, 3; original emphasis). And, as others have pointed out, once these materials and processes are named, interpreted, and engaged with by humans and through discourse, the nature-culture divide is breached (Lien & Law 2011; Mansfield 2003a, 2009), bringing space back to a societal (co)production. Taken together, then, these views suggest that space is both structured by and structures the actants that perform it and perform within it.

[23] Earlier, during the planning for the CAIS meal, my collaborators consistently aimed at making the meal more manageable for the eaters: amuse-bouche spoons and tabletop instructions were proposed, in order to produce a more conventional catered-event effect. I refused, wanting to induce a sense of destabilization on the part of the eaters; as demonstrated, I was partially successful. Yet the strong drive for securitization and familiarity, in the absence of table-based cues, also produced the social interaction of heteronomous rule making. In the planning stages, the volunteers seemed simply frustrated by me, and instead of collectively working around me, the resistances eventually produced a sense of malaise and discontent with their roles in the meal.

[24] This annual, free, urban-art festival, launched in 2013, features the making and viewing of large-scale murals on the walls of various St-Laurent–area buildings, as well as associated programming and performances. For more, see http://www.muralfestival.com.

[25] Although I am not formally trained in drawing, making visuals of ideas has been an important method of documenting research. Each of several iterations of the project involved multiple sketches, always helping to raise issues and challenges—both logistical and conceptual—in the designs. Importantly, however, they also raised multiple questions and lines of inquiry, which although not always followed, formed part of the expanding ecology the St-Laurent meal, and also of gastronomy more broadly. Large-scale sketching continued to play a role in other research and in the PhD project as whole.

[26] The St-Laurent tablecloth was a composite image of multiple pieces of maps drawn from various guidebooks and brochures that I had uncovered in my research. Some of these showed street names and whole streets that no

longer exist, having been replaced by new pieces of a more modern Montreal. In an effort to highlight the domination of Google Maps as geographical truth-maker, I used Google's arrangement of St-Laurent and neighbouring streets as a skeleton for the map, overlaying Photoshop-transformed fragments of the previously published maps. Printed out on a large-scale printer, the roughly fourteen-foot tablecloth was awkward and crisp, requiring masking tape and weights to hold it in place on the table. Arranged with small colour photographs of the street, it then provided a graphic substrate for the food and serving implements that constructed the rest of the material elements of the meal. In contrast, the Berlin tablecloth was made of five large remnants of white cotton—thin, sheetlike material that had been printed on one side with words from another project. I chose them as part of the DI ecology—they were available, improvised, functional, and had already served as documents from other projects. Using markers, I drew on the cloth highly interpretive lines and icons from our migrations through Berlin. It was another kind of map, but far less explicit than the black-and-white lines of the St-Laurent tablecloth. This was intended as evocation rather than conventional representation, as well as an invitation to eaters to sketch out their own impressions of Berlin as they ate—which many of them did. The additional marks left behind—spilled wine and melted wax, a burn mark and various poked holes—form a further telling of what happened, albeit a non-explicit one.

[27] See Cramer et al. 2011; Frye & Bruner 2012; Law & Singleton 2000; Miller 2011a.

[28] See Banes & Lepecki 2012; Howes 2003; Shouse 2005.

[29] The Italo Calvino quote that opens this chapter summarizes this point, using the character of Marco Polo to muse over the effects of converting the experience of memory into words. Polo's *Invisible Cities* narratives construct Venice as a constellation of places and people and things that presents multiple articulated profiles, depending on the physical, emotional, and interpretive position of the observer. His iterations produce a rich layering of description, portraying a place that is simultaneously multiple, while engaging the imagination of the listener to produce meaning from the interferences of that multiplicity. At the same time, however, Polo/Calvino expresses his concern that by writing or telling of an experience, it ceases to be itself: it instead becomes an *account* of experience, an imitation of reality, a story—and perhaps even a type of lie. What is more, in telling too many stories, the profiles produced might tend to cancel each other out like opposing waveforms, or else create a white noise of description, a senseless blur.

In a more critical take on discourse, Michel Callon's statement concerns the agencies of translation—both in the sense of physical movement and that of converting between modalities. In the writing or telling of an experience, it is displaced to a new location and into a new time—that of the telling. This physical translation nullifies its significance: told, rather than lived, it is no longer sited in the environment of its unfolding and therefore loses its nature *as experience*. In a further step, by extracting experience from the assemblage of actors that brought it about (its environment of unfolding), we speak on those lively things' behalf, stripping them of their voices and creating authority in our own voice, while mobilizing the assemblage's agencies to our own agenda.

notes to Chapter 3

[1] This notion of a sensory gymnasium comes from David Howes, out of an interest in creating a kind of training ground for anthropologists that might help them become more attentive to the breadth of the sensorium (i.e. beyond the visual and auditory).

[2] These reference points served as inspiration for the thematic direction of *Displace*, yet the objective was not to explicitly reproduce or represent them in the installation. Some key symbolic elements were cited (such as the hexagon, important to the Desana), but *Displace* was not intended as ethnographic verisimilitude. That is, making physical representations of previous ethnographies or histories was not the objective. Instead, they served as cues and directions for the team's own development process.

[3] While I also did some work with scents in a third part of the installation, and produced the beverages nicknamed "soothers" that participants drank during the on-camera debrief, this work is not discussed here. Similarly, I was

also one of the host-guides for the performance, but I do not analyze that aspect of the project. Broadly, it involved leading participants through the individual parts of the installation, resetting the liquids and solids, and operating certain pre-programmed devices that activated various sensory performances. A complete description of the experience is available in Chris Salter's book, *Alien Agency: Experimental Encounters with Art in the Making* (MIT Press, 2015).

[4] See Appendix C for more details about the *Displace v2.0* trajectory.

[5] My reference points followed the conventional 'basic tastes' of sweet, salty, bitter, and acidic, and the trigeminal sensations of piquancy and cooling. Sugar (sucrose, glucose, and glucose-fructose) and salt (sodium chloride) were thus heavily implicated, as well as capsaicin (chile peppers) and menthol (mint extract).

[6] While Bennett's framing of the vitality of things may be read as attributing autonomy to matter, she in fact places it within "confederations" (2009, 23) of other, larger groupings—the *assemblages* that I have referred to before and which she borrows from Deleuze and Guattari (xvii). Specifically discussing food, Bennett portrays it as "an actant inside and alongside" (39) humans, stating that both food and human bodies are "but temporary congealments of a materiality that is a process of becoming" (49). These two terms, *congealment* and *becoming*, both implicate changes that take place over time—and point to the need to deal with temporality and sequential interaction when food matter is involved.

[7] As noted in the Introduction to this writing, one of the first characterizing statements that Jeff Miller and Jonathan Deutsch make in their book, *Food Studies*, is that "food studies…is not the study of food itself" (2009, 3). Instead, the authors propose abdicating interaction with actual substance to chemists and agronomists and artists. Various examples of more materially based food work—such as Peter Atkins's on milk (2011), Heather Paxson's on cheese (2013), and Becky Mansfield's on surimi (2003a, 2003b, 2009)—get a bit chewier, but even these interdisciplinary writers tend to 'discursivize' food matter; they theorize about *materiality,* but they don't deal with their own first-hand manipulation of materials. Much more physical-tangible manifestations of food themes, such as Miriam Simun's performance piece, *The Lady Cheese Shop* (2011)*,* and the Sense Lab's relational artwork, *3 Mile Meal* (2013), bring food matter onto the stage, but these creators often reduce their ostensible subject to a simple prop.

[8] Ingold goes on to say that "the properties of materials, regarded as constituents of an environment, cannot be identified as fixed, essential attributes of things, but are rather processual and relational.... They are neither objectively determined nor subjectively imagined but practically experienced.... To describe the properties of materials is to tell the stories of what happens to them as they flow, mix and mutate" (2011, 30). In this sense, then, attention to matter and its properties becomes a way to show a milieu *as it unfolds,* rather than as a pre-given structure.

[9] Hacking's quote refers to electrons, which he says became *real* once scientists developed the capacity to spray a beam of them. His stance is based in *scientific realism*, which may at first blush seem quite distant from discussions of gastronomy. Yet as is demonstrated by numerous examples from the realm of food, the same "work of purification" (Latour 1993) that we perform on such things as electrons also takes place within food. Meat packing, shelf-stabilization, product packaging, commoditization are all processes that aim to extract food matter from it socio-technical matrices and make it more manipulable within economic and political apparatuses. This, in my reading, is a direct parallel to the way that scientific bodies become real.

That matter often carries a sense of permanence or fixity is evident, but as Doreen Massey points out, there may be a human pulsion to create stable structures for our own sense of normalcy, which then triggers the actions through which we manipulate things into realness (1999). Beyond the examples of food realization noted above, many others abound: During the everyday acts of cooking and eating, we manipulate ingredients, appliances, utensils, even the semiotic-technical assemblage that is a recipe. But a similar type of realness equally can be noted in rather more abstracted situations, pointing to the foodish entanglement of matter and meaning. When discursive models of *teen food literacy* are mobilized within qualitative-quantitative public health studies, they become real to funders, researchers, and 'at-risk youth' (Desjardins & Azevedo 2013). When the notion of *terroir* is taught in educational curricula and appears on liquor-store signage, it evolves from protectionist marketing strategy (Heath & Meneley 2002) to a real assemblage of geographical, climactic, and human substance. When

food-and-agriculture–based financial derivatives are bundled with non-food commodities, listed in online databases, sold on the open market, and then contribute to consumer-price-index chaos and hunger, the *financialization of food* goes from being a discursive construct to a materially real one (Callon 2006; Clapp 2012).

[10] Another reference to scientific realism is useful here, and one that specifically deals with the always-present agency of the human in making matter real. Karen Barad has portrayed this entanglement within her elaboration of *agential realism,* in which what happens between humans and matter is an "intra-active becoming" (2007, 183), that is, a mutual co-production of realness. While this phrasing might be critiqued as yet another discursivization of matter, her extended discussion of the concept illuminates the importance of attending to the mutuality of the *real,* the *resistant,* and the *performative* within the moment of human-and-material interaction.

[11] Certainly the rise of food branding and supermarket retailing in the post–Industrial Revolution period produced an explosion of taste descriptions in commercial settings (Kingston 1994). More broadly, taste and other senses have been linked to multiple historical, economic, and political realities (Banes & Lepecki 2007). Perhaps in response to some of this growth, academic research and writing on taste has increased in recent years, bringing it into the discourses of historians, anthropologists, physiologists, marketing theorists, and psychologists (Belasco 2008; Howes & Classen 2013; Korsmeyer 2005; Wansink & Ray 1996). In parallel, broadcast and social media representations of taste have become omnipresent, from commentaries by reality-show cooking judges, to the organoleptic notes of wine journalists, to exultant tweets about *the* authentic version of chorizo (Cramer et al. 2011; Johnston & Baumann 2009). My own experience as a student at UNISG included guided workshops in which I was 'taught to taste' such products as wine, oil, cured meat, chocolate, honey, pasta, and beer by 'experts' from the field. Given the verbiage devoted to taste, its discursive 'realness'—conventions about what tastes good and bad, how tasting takes place, what tastes are correct in a given product, and critically, who does or does not have expertise in taste—is becoming stabilized. Moreover, this discourse-based sense of taste may be becoming a replacement for the lived and embodied processes of sensing actual food. In Signe Rousseau's reading, there is an *absence* produced by our extensive discourses on taste and food: "The ubiquity of…representation betrays a void of experience that is continually filled with fabrications and mythologies" (Rousseau 2012, 29).

[12] Note that while sweet, salt, sour, and bitter have been historically considered as the 'base tastes' in Western culture, *fat* and *umami* are coming to be incorporated into this grouping as well.

[13] In a relatively basic sense, cooking is a way to transform raw ingredients into food that is more flavourful, more digestible, or more nourishing. More figuratively, cooking is the melding of complex sociocultural significance with a localized daily activity: by eating food, we also incorporate collective values and reinforce a collective identity (Belasco 2008; Hayden 2009). Lévi-Strauss (1983) figures cooking as the transformation of raw 'nature' into cooked 'culture'—the imposition of humanity's presence onto the world. Cooking standards, reiterated over time through gesture, or documented as printed texts, codify and stabilize food cultures, allowing the notion of a society's 'cuisine' to emerge (Appadurai 1988; Higman 1998).

[14] This ordering of home life was necessarily integrated with more formal education: as written documents, cookbooks required literacy skills. The cookbook thus implicates a number of layers of codification and interpretation (by the writer, the reader, and the enactor). In this series of discursive-gestural translations, the recipes of twenty regions along a Mediterranean peninsula might be transformed into *Italian cuisine* (Artusi 2010), while a food importer/exporter becomes named its "father" (Casa Artusi n.d.) Alternately, a Greek island popular among tourists and diet trend chasers might fend off outsiders' codification of its culinary heritage by producing its own cookbooks, "in order to negotiate Cretan food in ways that resist modern sensibilities" (Ball 2003, 1).

[15] Some writing about cooking moves it toward a more corporeally/affectively inclusive process, although a tension remains between cooking as reification and cooking as transgression. Michel de Certeau and Luce Giard have classified it as a ritualized process, "the medium for a basic, humble, and persistent practice that is repeated in time and space, rooted in the fabric of relationships to others and to one's self" (1998, 157). Although they acknowledge the bodily pleasure that "doing-cooking" (157) produces, they ignore that cooking moments, as performances, are not repetitions but reiterations, and that social and self-subjective relationships are perpetually reenacted through them. Further stabilization of cooking is produced by the frequency with which we are now exposed to mediatized cooking performances: the spectator's gaze produces, within the moment of spectation,

the dominant structure of *expertise* (Rousseau 2012). This dominance is then reinforced in subsequent moments of spectation, either through first-hand contact with a cook, or again through media. Perversely, the fixing of power within the cook may equally be brought about through *resistance* to documentation or other stabilized representations. As Carole Counihan has written (1999b), mothers and grandmothers sometimes choose *not* to describe or write down their recipes, in order to retain power and maintain status; once their progeny know their 'secrets', they becomes less agential within the family, their bodies no longer unique sites of valued knowledge.

[16] Jennifer Brady proposes *cooking-as-inquiry* as a means to counter "the Cartesian mind/body, theory/practice, reason/emotion dualisms [that perpetuate] the very paradigms that originally proscribed food from academic study" (2011, 323). Similary, the practices of *punk cuisine* reject purchased ingredients, hygiene standards, and scripted culinary techniques, acting as "a shared system of praxis [that] helps to articulate subcultural identity, purpose, and politics" (Clark 2004, 411). Such cuisine may leave food raw, or produce opportunities for it to rot, and situates 'cooking' in a much less culturally transformative region of Lévi-Strauss's famous triangle. Similarly, though in rather more mainstream terms, Jack Goody interprets recipes not as scientific guidelines, but as proposals to experiment and act against the pre-scripted norms of culinary codification. In so doing, external authority is rejected in favor of constructing the individual self as an agential *bricoleur:* "Knowledge of cooking acquired through participation...and tied to the ingredients readily available, [places] less emphasis on the fulfillment of a set of written 'orders' and more upon...improvisation" (2008, 87). Music theorist George Lewis has written that "improvisation is the ubiquitous practice of everyday life, a primary method of meaning exchange in any interaction" (Lewis 2007, 108) as well as "fundamental to the existence and survival of every human formation" (2013, 2). Despite scripts and guidelines, learned patterns and social expectations, we are constantly negotiating with and adapting to the ecologies around us. Importantly, as a performance that rolls out over time, these negotiations also serve to alter both us and all the actors involved.

[17] Elsewhere, the inside/outside construct has also been discussed as discursively and spatially indeterminate. In Elizabeth Grosz's words, this position "is the locus for social, cultural, and natural transformations…the space in which things are undone, the space to the side and around, which is the space of subversion and fraying" (2001, 92–93). For more, see: Kiesler 1996; Latour 2008.

[18] For more granular accounts, see: Bloom 2011; Hewitt 2009; Holt-Giménez & Patel 2009; Leahy 2008; Mudry 2009; Nestle 2007; Paxon 2013; Petrini 2004.

[19] Upon further discussion and reflection, I came to understand that Chris and TeZ's sensors, computers, hazer machines, and LED strips presented to them just as many kinds of material resistance as my agar, sugar crystals, plant extracts, and cooking implements. This, of course, was part of the objective of *Displace*: to encounter the commonalities of material agency, whether the matter was silicon- or carbon-based.

[20] Notably, the companies' respective taglines are "Creating Unique Experiences" and "Engaging the Senses" (Givaudan SA 2014; IFF 2014).

[21] As both Mansfield (2003) and Latour (2005) have expressed, networks such as these are not pre-given structures, but instead emerge through interaction. My intersections with ingredients and processes from other places construct what we understand as 'global food systems'.

[22] Much has been written on the question of media, spectacle, food, and power. For more, see: Barthes 1970; Counihan 1999; de Certeau et al. 1998; Debord 2013; Foucault 1995; Johnston & Baumann 2010; Rousseau 2012.

notes to Chapter 4

[1] Given the baggage that the word *institution* carries, some clarification may be in order. I name UNISG as an institution to suggest that it, like others, is both stable and not stable, bounded by discursive framings of institutionality yet fluidly interacting with other institutions at various scales. Institutions may be abstract or concrete, but in both cases are organized or patterned sets of processes that come to acquire shape and structure through repetition. For example *food culture, education, love, society, taste,* and *capitalism*, despite a lack of

material presence in the world, are structures that we perceive and that comprise various processes in which we engage. Concrete institutions—the physically sited organizations where abstract institutions are enacted—might then include *schools, restaurants, markets,* and *clubs*. Over time, abstract and concrete institutions entwine one another, both producing and enabling the others' existence, and further reinforcing their apparent power. Yet neither kind of institution is pre-given, nor are they permanent in time, and despite perceived boundaries, they are always interdependent with other institutions.

[2] Robert Bellah has noted that "knowing in the human studies is always emotional and moral as well as intellectual" (Rabinow 1977, xi), underscoring this important unspoken assumption about food scholarship.

[3] I have previously discussed power, authority, and expertise in terms of grandmothers, nutritionists, agri-businesses, academic researchers, etc. (For discussions of food and power in more conventional terms, see: Brady 2011; Frye & Bruner 2012; Heldke & Curtin 1992; Nestle & McIntosh 2010.) These and other types of power are often described as non-fluid and difficult to destabilize: "One of the marks of social power is how it enables those who hold it to determine the very framework of what can be said and even thought in a given social space" (Born 2004, 15). A rather Orwellian portrait sometimes emerges, in which "ruling institutions create forms of thought that structure how…members view themselves and the worlds they live in" (Smith 2005, xi). Yet in performing within such institutions, including through the process of my UNISG research, such structures can lose their a priori status as dominant. In this case, UNISG came to be understood as mutually and interactively produced *over time*, "a unifying space in which plurality can be performed, one in which the display and interplay of diverse perspectives [animates] and reshape[s] the imagined community…." (Born 2004, 517).

[4] Following Luckmann (1978), Marianne Lien has called the communities that inhabit concrete, physically sited institutions *part-time societies*, characterized by the "temporariness of [their] members' presence" (1997, 28). These communities come and go as they move through their own trajectories, periodically reassembling themselves in other configurations. In the migrations of multiple part-time societies, continuity is created across institutions. The latent processes of one can come to be enacted using the discursive constructs and material things in another. More importantly, what is perceived as a gap in process may simply be a process in a latent state, awaiting activation through the resources that an individual eventually perceives and mobilizes.

[5] In my time as a student, and in the immediate years after, students' objectives were expressed in broader strokes: to make change in 'the' food system; to contribute to the objectives of Slow Food; to improve food quality and food experiences overall. More recently, greater focus has emerged, including themes such as promoting and protecting specific small-scale producers or products, developing alternative food distribution networks and communications tools, and doing localized food-related education with young consumers and/or adult decision-makers. Recently, as Slow Food International expands its efforts to support micro-scale farming in African countries (as a form of resistance to transnational land-grabbing and water-resource controls), a number of students have come to UNISG intent on future roles in journalism and activism within this area. In most cases, making change towards a less-corporate foodscape characterized the students' drivers.

[6] As I allude to elsewhere in this dissertation, the strength with which people make connections between food and passion, cooking and love, gastronomy and art, and eating and identity (among other relatively abstract notions) is a thread I intend to pursue in future. My initial sense is that "passion" and "love" have become shorthand explanations for a sense that individuals have of the connections between their unexpressed food-related urgencies and one or many material-discursive-gestural practices. Because of the difficulty in describing the performative *between* or *becoming state*, the indeterminacy of *passion* and *love* becomes a useful labeling tool. While this theme serves as an undercurrent in this section, it is not developed further in the text.

[7] In 2008, former students Barbara Kunze and Jan Bahr opened their burger joint, Die Burgermacher, uniting high-quality ingredients, a reasonable work schedule, and their undying adoration for the flavours of fast food *and* the sociopolitical motivations of Slow Food. In 2010, Taylor Cocalis founded Good Food Jobs, an internet-based food employment community that today includes over 50,000 members, with more than 16,000 food jobs posted (Good Food Jobs 2014). During the course of two years in western Wales, Tom Bean built eighteen hand-made pizza ovens in schoolyards, parking lots, and church annexes, developing a network of people, local food products, and culturally appropriate nutrition education. Based on research that he and I conducted in 2006, Pierluigi (Gigi)

Frassanito went on to drive momentum into Slow Food's Mercati della Terra project, establishing markets from Lebanon to Mozambique to South Carolina.

Taylor understands herself as "changing the conversation about work in food" (Cocalis, personal communication), imagining an ecological flow of varying types of value (labor, products and services, discourse, political clout, attention, money), rather than linear exchanges of salary dollars for work hours. Tom and his wife Lara have increased their time spent producing food—up to five or six hours a day—and decreased their time making money that would have been used to pay for food. Gigi worked very slowly and with an extremely collaborative approach to power-sharing, building up relationships from North America to the Middle East, and the community connections and socioeconomic buy-in that is necessary to sustain public markets as ongoing enterprises. He died in February 2013 of stomach cancer, but his gentle and patient working processes now live in everyone who dealt with him. And Barbara and Jan, by taking off large amounts of time from their restaurant to travel around the world and eat everything they can, demonstrate to themselves and others that fast food can also lead to a lifestyle of discovery, exploration, and above all, balance.

[8] Until now, I have left the notion of process more abstract than its two food-nature companions. That is, unlike matter, process is not manipulated with one's hands, and unlike discourse, process is not a thing to be signified with such forms as words and images. It is not a description of what happens, nor is it the result of what happens. It is not the gestures or movements, nor the spaces or times of a performance, yet in an unscripted sense, it does guide all of these. Process for me thus recalls something of Bourdieu's (1993) habitus-field complex, in which an array of "regulated improvisations" (Bourdieu 1972, 78) enables the performance of action, while requiring the "precognition" of that potential enactment to be sensed by the actor (Schechner 1985; Hansen 2015; Whitehead 2010).

In a parallel vein, Michel de Certeau has written that "space is a practiced place" (1984, 117), suggesting a similar latency that is eventually activated through doing. It is this sense that I have followed in order to conceive of practice as the *enactment of process*—that is, the union of unscripted patterns of doing with material and/or discursive actants. Process is potentiality; practice is what happens. In the case of UNISG, therefore, what is perceived at one time as a processual gap might be reimagined in another as a practice that was not enacted. Similarly, if something transforms in a time *after* the perception of a gap, it may be related to process from one milieu that comes to be enacted when material-discursive resources are newly available within another milieu.

[9] The economic and job crisis in Italy (Buonadonna 2014; Faris 2010), is an ongoing influence within UNISG. With the exception of the professors, the university's workforce is generally young, including many UNISG alumni from both the undergraduate and master programs. Given that, among Italian young people, unemployment is currently at about 43% (European Commission 2014), there is a strong incentive to remain within one's job—particularly at a place that is creative, convivial, and appealingly located.

[10] Not long prior to the first Terra Madre food congress in 2004, for example, Petrini announced that Slow Food would organize a gathering of 5,000 farmers, chefs, and academics from around the world (Petrini 2010). A similar though undocumented statement would have been made around 1999 or 2000, when planning started for the founding of UNISG. Slow Food International is characterized by ups and downs, as documented in numerous depictions (Andrews 2008; Hayes-Conroy & Hayes-Conroy 2010; Levy 2009; Petrini 2004, 2006; Sardo 2013; Steager 2009), as well as in much anecdotal evidence. Whether Petrini's proclamations have always produced value for Slow Food is beyond the scope of this analysis. Nonetheless, the organization does continue to exist in an environment that is populated by extensive counter-forces, in the form of transnational companies and global media, which is a claim that not all non-profit organizations can claim.

[11] I count myself within these relationships—many of Petrini's statements about gastronomy, "eco-gastronomy," and "the new gastronome" (Petrini 2007) have served as challenges in my realization of this project; conversely, over ten years at UNISG, it is likely that I have influenced him in certain ways as well.

[12] The two buildings occupied by the university, the Agenzia di Pollenzo and the Cascina Albertina, together composed an agricultural research site for the royal house of Savoia, including space for animals, equipment, and harvests. In 2001, a consortium of a number of different private, non-profit, and governmental bodies began renovations on the spaces—largely empty and fallen into disrepair—ultimately producing UNISG, l'Albergo

dell'Agenzia (an upscale hotel), la Banca del Vino (a wine archive, retailer, and event space), and the Michelin-starred restaurant, Guido (now replaced by the university's dining hall).

[13] Private cars, bicycles, and an infrequent municipal bus transport students between school and home. Except for one or two trips daily, the bus route includes a side trip through the village of Macellai, where few if any additional commuters genereally get on board. Once in a while, the bus never appears, and if this is communicated in advance, students generally do not know about it. The bus in the morning and afternoon was an important extension of the greater UNISG milieu and was a frequent site of observation and reflection in my research.

[14] Weaving throughout this domestic differentiation was one relatively consistent actor: the IKEA kitchen. Nearly all of the rental apartments were furnished similarly with pre-fab melamine-and-blue-plastic units. Over the years, as Allen-wrench screws failed to be retightened, the orthogonal angles of cupboards and tables and shelving have become skewed; over the seasons, cutlery and pasta pots and dishware migrated from apartment to apartment, while ovens acquired increasing layers of hardened olive oil and encrustations of taleggio and mozzarella drippings.

[15] See Appendix D for course syllabi ("Meaning and Representation" and "Methodologies"), interview-conversation templates, and the informed consent form given to students and colleagues.

[16] Appendix E details a more extended set of narratives about my history and positionality within UNISG, and accounts for several perspectives on the milieu. For reasons of focus and flow, however, they have been left out of the chapter body.

[17] The FC10 was made up of students from Australia, Austria, Canada, Ecuador, Finland, Germany, India, Italy, Japan, the Netherlands, Poland, Singapore, South Korea, Switzerland, the U.K., and the U.S.

[18] "Certainly the Ritz and the Hilton are rather *different* [from our study trip accommodations]."

[19] Anecdotal evidence from around the world indicates that graduates of the UNISG master program continue to spend time acquiring skills and knowledge in various fields, increasing expertise or depth on a given subject. Examples include alumni who conduct individual explorations of wine, olive oil, or cheese, as well as internships, projects, or a series of employments focusing on such projects. Others have moved between office jobs and field or retail work, mixing administration of food companies with such hands-on activities as farming or butchering. Several graduates have continued academic work, investigating food security, indigenous foodways, and food history. In my case, the effort to continue a generalist, broad-based exploration of gastronomy has persisted.

[20] Having by now been offered the directorship of the program for another year, as well as a tenured teaching appointment, I was in a fairly febrile state. My journal notes from this time demonstrate these emotions and frustrations: with UNISG's processual realities, with those of my life as graduate student, and with the uncertainties of the future. I was tired, burnt out, and had so melded the roles of researcher and teacher and student and consultant that I had little perspective on where UNISG ended and I began.

[21] For more on power and the production of knowledge and the subject, see: Foucault 1980, 1982.

[22] Similarly, the 'who' of the UNISG milieu blurs somewhat. I wrote this chapter, but I have aimed to mobilize other voices in ways that are not solely about serving my own arguments. It has been a partial experiment in producing something akin to Tyler's performative *post-modern ethnography* (2010). As a 'real fantasy' about what UNISG has been—"the evocation of a possible world of reality" (139)—it is imperfect and conflicted. At the same time, it is perhaps the "start of a different kind of journey" (140) for UNISG, one that all of us are in the midst of taking.

notes to Chapter 5

[1] Numerous analyses of individual meals, as well as 'the meal' in a more abstracted and generalized sense, can be found in academic and popular writing as well as a number of performances. For more about the social, symbolic, structural, and performative nature of meals, see: Badger 2013; Belasco 2006; Counihan 2004; Desjardins & Desjardins 2009; Douglas 1972; Moyer 2012; Mudry 2009; Reichl 2014; Rios 1994; Roversi 2013; Samuel 2010;

Sense Lab 2013; Smith 1969; Visser 2008; Walker 2002. For more on the role of meals in collaboration and exploration of food more broadly, see: Barber 2014; Chicago 1979; Pollan 2006; Szanto et al. 2015.

[2] While the documentation of this planning is assembled in Appendix F, what cannot be expressed are the embodied practices that these phases comprised. Similarly, the description of 'what happened' that night is a highly synthetic rendering of the entangled performance that unfurled.

[3] See Appendix F for the complete list of liquids and powders in the vials and jars. The discursively abstract menu played with notions from my theorization of gastronomy as well as wordplay that I personally found amusing and perhaps invitational for interpretation. In constructing this text, my aim was also to show that food naming is often based in semiotically straightforward meaning *as well as* allusions and references to histories that are both highly individual and societally common.

> *felicity conditions (drinks)*
> *mycelial distribution (wurst, not over)*
> *between states (soup and salad daze)*
> *which comes first (hen becoming)*
> *articulated foundations (come unhinged)*
> *fluid agencies (seasonings of change)*
> *confederate agencies (take a powder)*
> *sweet, sweet process (così flan tutti)*

The complete menu, in less playful language, included: pink and white méthode traditionelle sparkling wine; the non-alcoholic beverages **R** (hibiscus tea and cucumber juice), **C** (kefir water, lime, and celery juice), and **J** (chocolate-chile syrup to be mixed with carbonated water); mushroom-walnut pâté and truffled chicken liver pâté with walnut oil, served with raw, gluten-free crackers, rice crackers, and baguette crisps; gazpacho in bowls and in sets of three shot glasses containing yellow-tomato water, cucumber-green-pepper juice, and a sweetened saffron-and-smoked-paprika infusion; chicken galantines (deboned whole chickens stuffed with spinach) and cornbread; boiled eggs (served in their shells) with creamed spinach and polenta with Parmigiano-Reggiano; braised endives with lime, soy, and butter; raw endive salad with lemon, salt, and olive oil; crème caramel with citrus sauce and pavlova with kiwi and physalis. A selection of white and red wines, as well as flat and fizzy water, was left on the table for self-service.

[4] The long dining table, with seating for twenty-six people, extended roughly fifteen meters through the loft. Several surfaces, at four different elevations, were anchored together and topped with a continuous length of tablecloth. Chairs, stools, benches, and cushions offered a variety of sitting postures. Drawing on Sikh *langar* traditions, contemporary restaurant dining, and domestic open-kitchen-and-bar arrangements—but also limited by the furniture to which I had access—the table created both difference and continuity, negotiations to be carried out and choices to be made. Clusters of eaters self-selected, and at the points of connection between one height of table and another, these sub-groupings shared wine and vials and water and conversation, and didn't. The tension I intended to produce drew on the relationships of Sunday suppers and holiday dinners, potlucks and gala soirées. It might also have recalled the experience of eating with strangers or while traveling: traces of the familiar as well as wholly unknown foods; fear of the unknown and delight in the new; curiosity and experimentation, and the need to establish trust. As no one place setting would present exactly the same set of vials, jars, and bowls, or people, postures, and viewpoints, the eaters had to share their sensory and narrative impressions with each other. These I imagined as producing mini–Marco Polo moments, in which each was a traveller and each a Khan.

[5] My oddball naming of dishes during the CUFS St-Laurent meal, for example, had invited a degree of play and imagination among the eaters. Words such as *panarchy* and *fermentation,* not commonly associated with representations of streets and cities, provided a jarring counterpoint to other, more conventional food-culture frameworks.

[6] While I have not included these distillations here, they appear in part in Appendix F. My purpose is not to try to relate an 'essence' of gastronomy to the reader; any list of words here would be too de-articulated from the agencies that give them meaning for me, and therefore counter my purpose in having used them in the DD. In any case, this chapter, and the dissertation as a whole, demonstrates my 'essential' sense about gastronomy.

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[7] For more on this theme, see Umberto Eco's *The Open Work* (1989) for a discussion of antecedents and narrative structures in novels, television plots, and jazz improvisation, and of the unfolding interplay between expectation and perception.

[8] See Roversi 2013, Samuel 2010, and Douglas 1972, respectively.

[9] A number of intriguing paths emerge from this issue: one would be to encourage more people to convene dinners and propose theories and make gnocchi, and to frame these actions as food performances. As more food performers name themselves as such, the boundaries of what is and is not performance might more democratically blur. Another possibility—perhaps counterintuitive—is to promote dubiousness about performance. That is, by self-challenging their own authority, the cook, theorist, and writer can open up spaces for witnesses to actively disagree with their pre-framings. For the event convener or family cook, such an effort might me more successful than for the theorist: intentionally creating doubt about one's own work is a hard sell to most academics.

[10] A parallel exists in the tensions between classical and quantum physics. Like in the observation of the physical behaviours of materials, scale matters: at the macro level, a ball rolls off an inclined plane, affected by friction and gravity; at the micro level of observation, other forces that were always at play at the macro—nuclear, magnetic, etc.—can be also measured, giving a different interpretation of the 'same' behaviour. Both systems of description and measurement are useful, and neither is necessarily final or absolute. Identity theory offers similar parallels, notable examples being Judith Butler's (1993) work on the mattering of gender and sex, as well as others from political, cultural, and social theorists already noted in this text.

Appendix A: Boulevard St-Laurent

When I returned to Montreal after living away for 18 years, I was determined not to live in the same neighborhood. The Plateau had become too expensive and too establishment. I wanted my Montreal experience to be new again, to be exotic, a rediscovery of the city, and perhaps of myself. I moved to a sublet in Hochelaga-Maisonneuve, a neighborhood I had known vaguely of in past—from visits to the Olympic Stadium and Théâtre Denise Pelletier, site of the "French plays" we were sent off to in high school. It is a wonderful, somewhat insulated place, and I lived there cheaply, ate well, and had nothing much to do except be back again. When I started looking around for a permanent place, I found an inexpensive, light, and airy apartment right on St-Laurent. I took it somewhat grudgingly, but comforted myself with its distance from the section of the Main that I had previously known. St-Laurent could be new, again, while also vaguely familiar.

I moved in during *le temps des grands travaux*—18 months of infrastructure renewal that crushed the street's economy. I had to make arrangements with the city to have a cement barrier moved so that I could park my rented moving truck in a construction zone opposite my apartment front door. On a Sunday afternoon, I drove over gravel and rebar, parked adjacent to 4407, and manhandled metal fencing aside. With the help of some rented muscle, I moved a contracted lifetime of boxes and furniture into my apartment.

That first day back on the street, I was already grappling with it physically—metal and stone in my hands, dust in my hair, sweat mingling with the foundation over which tarmac would soon be laid. I now inhabited the street, and it me. Some years later, when I first decided to start researching the street in a formal way, I realized I had already been doing so more casually. Walking to and from Jean's house, weaving in and out of the 19 food outlets on my beautiful block, observing changes of infinitessimal sorts, I was already embedded, noting, recollecting, interpreting the culture of St-Laurent.

In the two years after my work on St-Laurent, the street continued to change. The façade north of le Monument National is gone, along with a piece of crumbling wall and its lovely orange-glazed tiles, tagged with an ambiguously derogatory *CONS*. The ex-dépanneur doorway, with *epices, olives, fromages, cous cous* hand-lettered in blue was barricaded away and is now gone. The SAT's Food Lab, evolved from curiosity to institution, for a time sported a yurt on its terrasse; new structures now come and go. The signage over Bon Blé Riz was renovated—aluminum replaced with pale brown stucco—while the club strip between Sherbrooke and des Pins saw various bridge-and-tunnel bars and restaurants appear and collapse. Poor, sad little ChocoMacaMousse went away, while costly and equally depressing gluten-free-and-proteinized Baked 2 Go arrived. Patati Patata gave itself a facelift, and Le Canard Libéré wedded Délices de l'érable, then packed up and moved house to Jean-Talon market. The Polish bakery Wawel opened an outlet, and Hof Kelsten appeared, returning well-made Jewish baked goods to the Main, long absent since the St. Lawrence Bakery closed up. More recently, Majéstique opened in the forgotten space under the Dellicité sign, serving oysters, fancy cocktails, and hipster attitude—pointing a curious finger at the porosity between St-Laurent and Mile-End. Throughout all this, food continued to move in and out and along the street, and in and out of people's bodies. If any documents of this movement were made, they are not here.
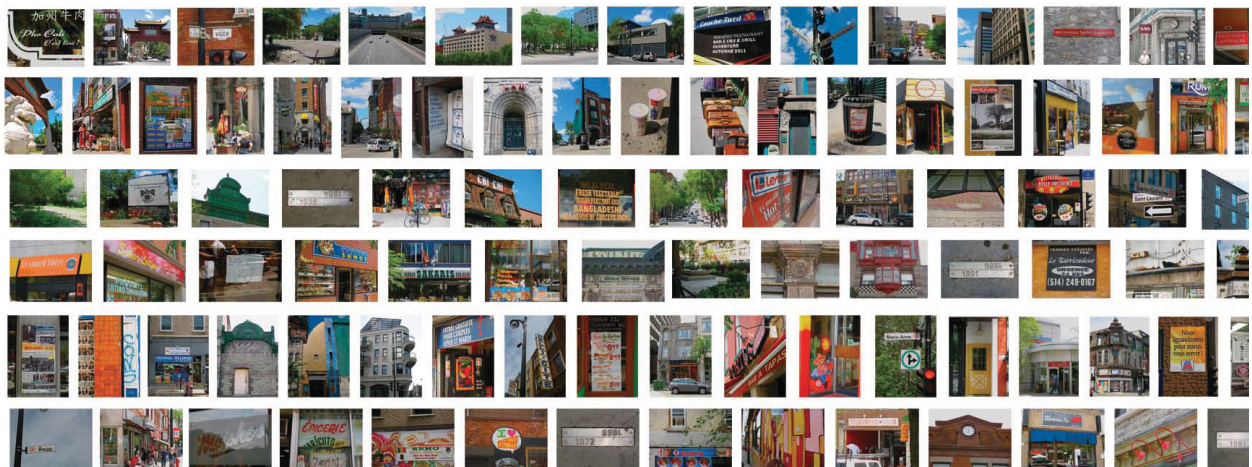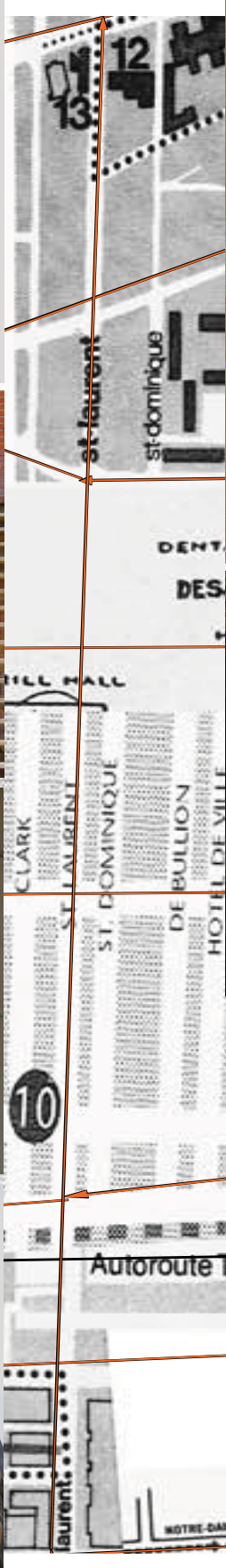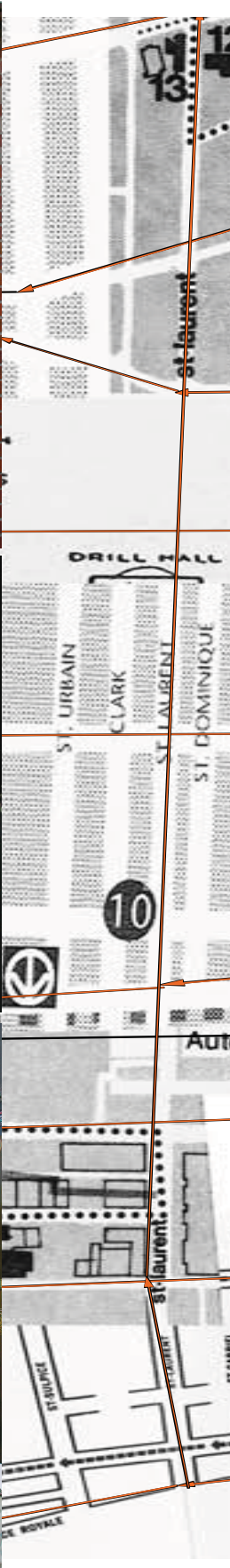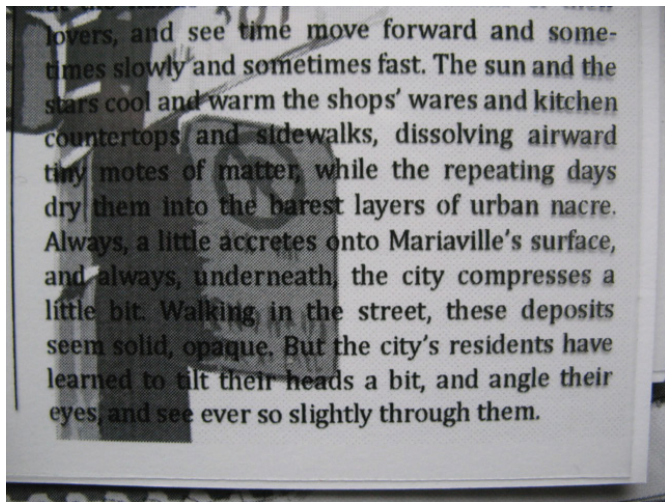
The Meal of St-Laurent: Sketches
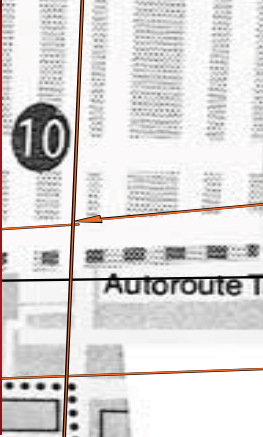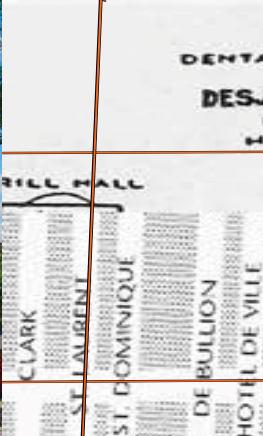
M.E.A.L.

"A meal is, above all, a phase in a much- but not all-embracing process, a node in a network, not exhausting but still touching or embracing the totality of all existence."

(Ofnes, 1991)

St-Laurent Meal framed by panoury and fermentation and mobility
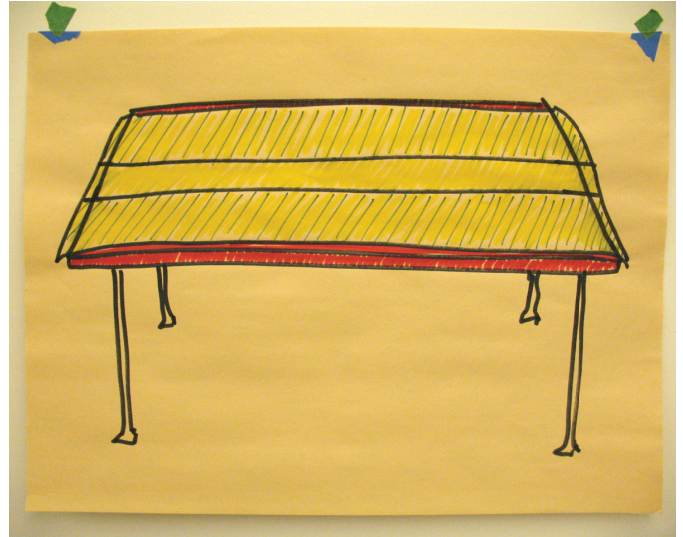
~ Menu ~

Panarchic pork and cabbage (mit knoedel)

tomato / water bruschetta (on portuguese corn bread)

Maple barbe à papa

pickles

Brome Lake duck salami

kombucha / beer

grapes + matzah + cheese

Cream cheese + yogurt upside-down tiramisu

Mon petit kim croûte?

Cheessemblage?

Baünhschmii?

Pan-of-chez croûte?

Panofschouschmii?

"LUNCH"

The Meal of St-Laurent: Sketches
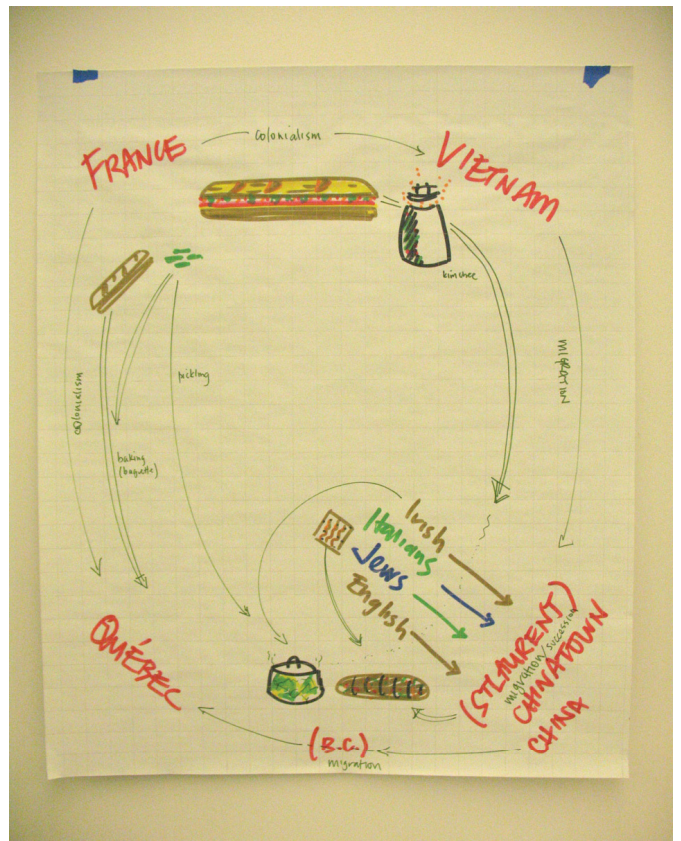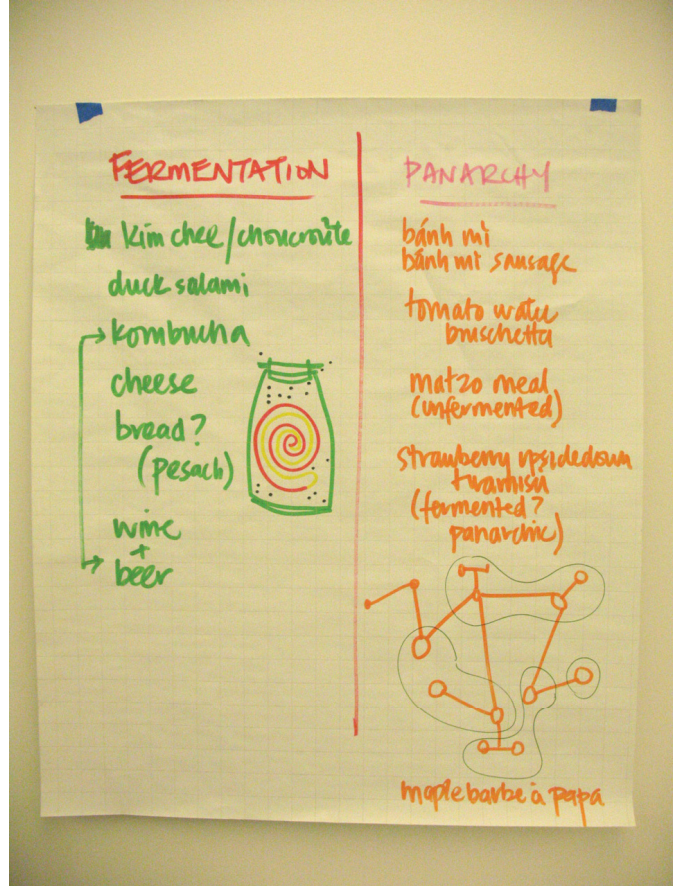
The Meal of St-Laurent: Cooking

St-Laurent as 'Meal'?

a rather panarchic and partly fermented menu

Bauernschmì, aka ma Petite Panarcroute
· with Post-Colonials
· and Sam Panotzknoedel
(on a nouvelle souche of Not-So-Sauer-Slaw)

Displaced Tomatoes, etc.
· out-of-season Salad Water
· somewhat Brusque-etta

Chametz-Safe-No-Treif Canarcuterie Plate
· with Lac Brome duck salami
· and pre-fermented wine berries
(with unleavened wheat wafers and acidulated and bacterially stabilized spring vegetables)

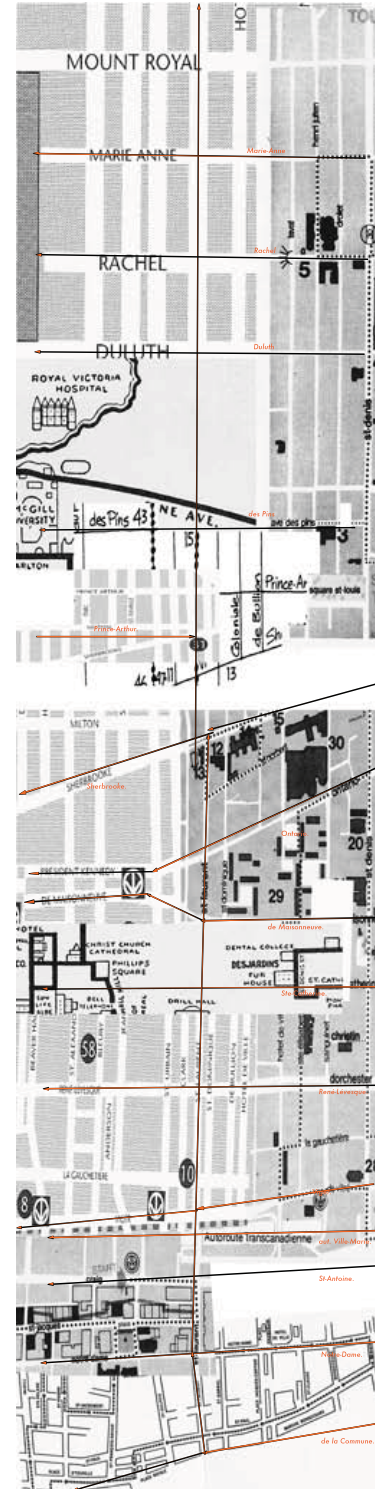**Dad's Beard à l'érable, aka maple-sugar friandise au coton**

Mixed-Berry Upside-Down Tiramisù à la Grecque
· with all-American cultured 'Philly'
· and all-Canadian 'Greek' yogurt
(on a Graham-free melomakarounos crust)

Kombucha
Agua de Jamaïca

"this is not a catered affair"
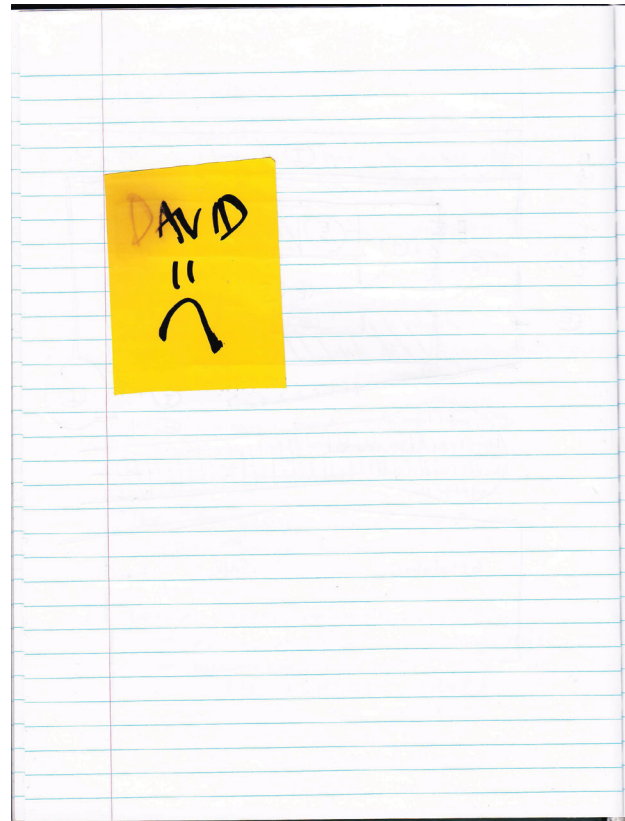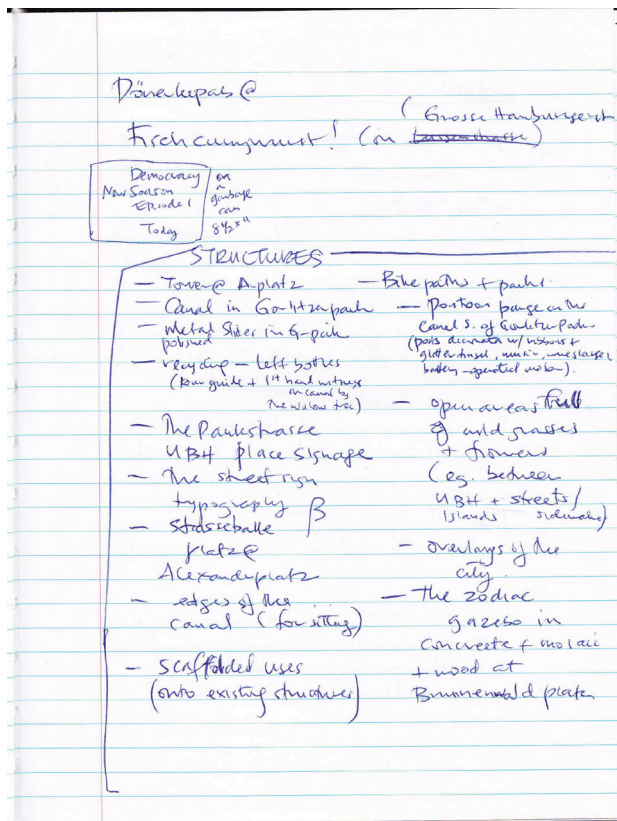
The Meal of St-Laurent: Eating

Appendix B: DesignInquiry: Berlin

What is a meal? Is it a convergence of eaters and eaten, of space and material and time, of gestures and residues? Is it a representation of those illusory notions of 'society' and 'culture,' or the mode through which they appear to acquire stability? Or is a meal simply of a series of transformations, of things translating themselves through states of being, assembling and reassembling into new congealments of matter and meaning? In Norwegian sociologist Per Otnes' framing, a meal may be all of these, "a phase in a much but not all-embracing process, a node in a network, not exhausting but still touching or embracing the totality of all existence."
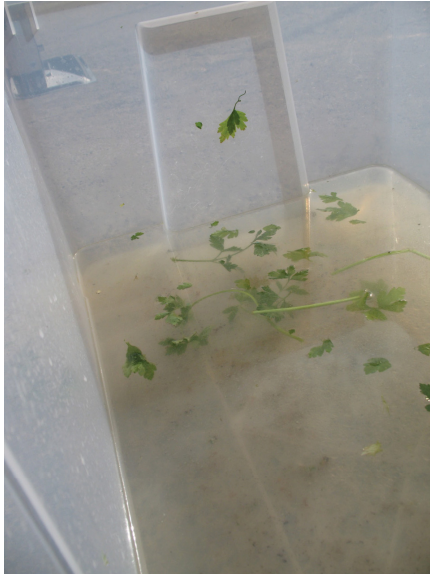
The dinner that took place in the Uferstudios on August 9, 2012 was perhaps a version of such a networked node—not so exhaustive (nor presumptuous) as to be called The Meal of Berlin, but one of the possible many that might have taken place. As it was, it did touch a segment of all existence—our circuits on the U-Bahn, our walks through zones touristic and much less-so, our kitschy kitchen, our engagements with one another. It made space for the Berlinish implications of history and frugality, of immigration and innovation, and of a certain fuck-you attitude. And it embraced a prickly collective of actors within the intention of co-performance; there were designers and cooks and servers and eaters, but no one person made that dinner.

Berlin is a beautiful place to study transformation and emergence. As its metapopulations swarm through the city's potential-laden corridors of greenery and asphalt and water, they find and enact opportunities for intense creativity. A visitor cannot but be impressed by what might be in this city; that there are thirty-three thousand self-declared artists who call it home is not surprising.

Designed to present a week's worth of interpretive impressions, to be co-authored and collaborative, to taste of the East and West (as well as other less cardinal points), and to feed 40 people in a space with no running water, "A Tranche of Berlin" emerged not as a script, but as an invitation to improvise. The performance that took place altered some small pieces of reality, as all interactions between people and things do. What remains are but metonymic traces: over- and under-exposed photographs, the eaters' own bodies, and a food-stained and (slightly) burnt tablecloth.

Berlin: Notes

Smellscapes

CS's question — is
Smell the only sense
that connects us to
distance — or is
Diff. smells of B?

panorama / macadam
in metro
Smell also? (diff.
scales)

eg. made in UB.

doner + shawarma in Wedding — fried onions

men's cologne occasionally (on plane)
onion-smelling woman (BO) on plane.

grass / trees + humidity

Wild grasses — decomposing vegetation

Astringent citrus foam soap.

Something drifting, savory, dry, leathery, musky

Psychoscapes

pride
CS: Frugality
Worker-class
Culture
Poverty

The wall? How/when
decide where
to build a wall?

Lots of plazas + parks.

Alexanderplatz — one giant tower and
churches and buildings
and Neptune fountain and
modern' choreographed fountain
— and shopping
— and tourists

Heat coming off the wall @ the Ostbahnhof parties
(graffiti artists working at concert / event)

↳ round Capstones on wall segments

(Ostbahnhof Berl Café closed off at east end of wall)

Yaam — sanctioned graffiti, beer + music

third places — (esp) them — for coming together after/being apart.
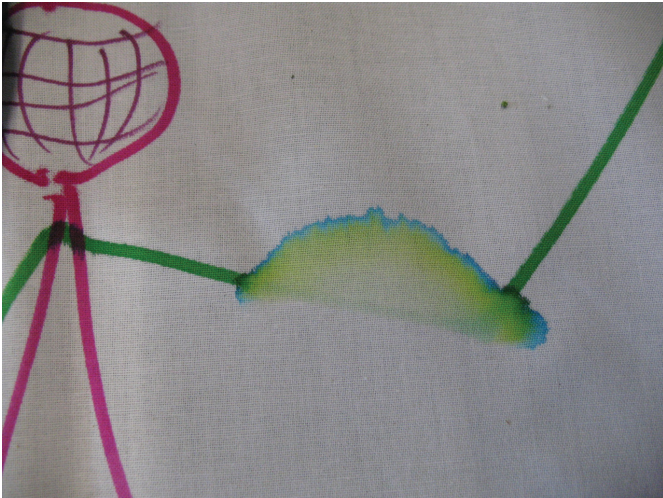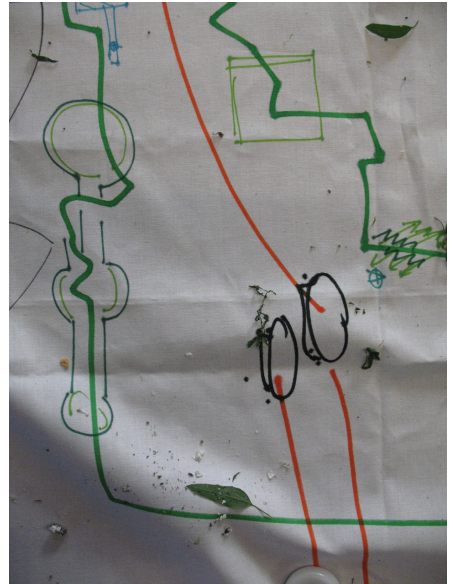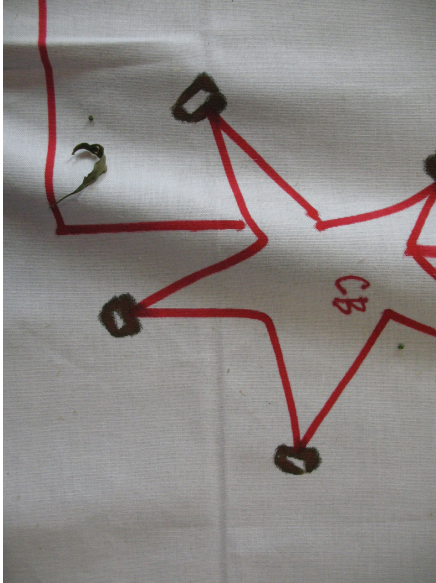
Did the event feel as
isolated as the East?
"I'm not my city"   [LAUSCHIG]

Economics

- housing bubble coming in B?
- gentrification of the east, but, after unif.
  → graffiti + vandalism of
  corporate capitalism symbols
  (restaurants, art, events)

33,000 artists in B   (CS)
3% make their living at it.

" The city is
broke."

Berlin doesn't
take care of the
sandbox, but
the space is
rich + biodiverse

— lots of interactions

↳ €100mm in
art income
Pro
artists
↓
studios
↓
galleries
↓
agents

Interior Spaces

courtyards, back alleys — trees but unkempt
— aerial views of B
shows lots of trees/
green
— The 'Berlin room'
dumping zones
but silent zones

A red clay surface, glimpsed through
vines on a gate — how much more private
are B's secret courtyards
in winter)

The no-man's land between the walls —
Wall monument on Bernauer Str.

The Tempelhof park as interior space
(even though its visible + outside)

Lots of interiors in and around Ufer
— ufernacht courtyards — music halls
— interior cabinet in room in apartment
(locked in locked in locked)

Gehäusen   Café   Bonsai

Uferhasse

Saturday
8/4.

FOOD EATEN (and not).

8/3

Place: veg meal — coast salad
— rice + lentil curry (good')   red.
— apple sauce — two cakes   wine
veg + fast — applesauce, mushroom, rice
— cf coffee/creme)
no sweet snacks — water + fruit nut paste
smug

Am.: w/ CS — Austrian wurst — Pils (boring)
— pfannkuchen suppe
— chanterelles in cream
w/ semmel knödeln

Then: Sea buckthorn air
Then: kaffee
and later: grüne vettliner w/ brot + wiener schnitzel +
blaufränkisch   kartoffelsalat
mit gurken

8/4   2x instant espresso — not bad!
1x oven-cashew paste
'Norma'! (Brunnen- Wedding/reiche)) — Sparkling   44 euro
water   out.
"154"
no fischcurrywurst on George Hamburgerstr.
currywurst mit histeran + Berliner Kindle (500ml)   curry
on
7
Yaam — no beer   Kopenhickerstr.
Utopia — no beer

Biergarten dinner — 3x Riesling   rolled filled
Maultaschen w/ salad   of crepe   Co.
brie of Käsespätzle   (Patachon lasagna 1980)
+ 1x mirabelle

8/5   instant
2x espresso
36er Tier — gouda chorizo   2x bio brötchen   salad
brie   schinkenwurst   strawberry jam   1x bag
fischekäse schwarzwald räucher — fruit of
2 coffees w/ kaffeecreme
soda water
½ graved lachs sandwich (3 tier!)

some beer

@ work.
someone —Rosato— Riesling
grilled a lot of veg — ate some grilled + raw food
pasta w/ aubergine, fish, dinner
bread rolls: grilled poppers (hot!)
wine   (no salad)
Leberkäm   + apricot paste

8/6   espresso

Emily's potatoes
not boiled eggs — then sweasladed parsley
hard corn w/ butter/fresh cheese / plum jam
coffee
                                    Kottbusser Tor
pretzel (a little chewy + dry)
                        minestrone — tomato sauce Hallway
wasabi peas   Salad   stewed dried fruit
pepper potato chips   and yog w/ lime
pistachios   bread (!) cheese + salami

8/7   coffee and dishes
yogurt stewed fruit yog walnuts streusels
roll w/ frische käse + plum jam
coffee

lunch @ designresearch labs   wait + 3
leftover spanakopita ham + cheese   chairs that
bread + butter   salad! iceberg   weren't a
espresso + dark chocolate   seating area

mozzarella w/ fallen shrimp
feta + hot slices bread + arugula
stroopwaffels + cookies, apricots
much bad wine

8/8   having a late breakfast...
Anti's leftover bread + eggs w/ onions + parsley
Coffee + americano
2 dried apricots and a fig
1 round of cranberry cashew paste
                                    MSG
leftover risotto topped w/ media
glass   chopped tomatoes
white   a piece of watermelon   tabasco
wine
wine   wasabi peanuts galore!
beer
dumplings   pork cured wine
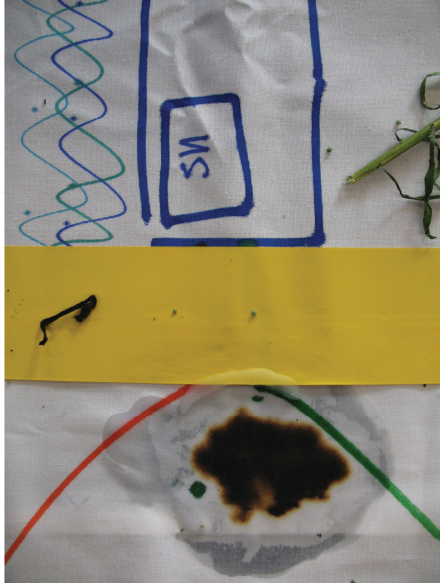peanut butter noodles   bonsan

Berlin: Themes and Sketches

Berlin: The Morning After

Berlin: The Morning After

Appendix D: *Displace* v1.0 and v2.0

I always wanted to be an actor. The backstage, the drama, the movement, the us-and-them of performing—it infected me from an early age. But then when I tried to actually do it, I was told I was too much in my head, and not enough in my body. Being part of the Displace team brought back all that thrill of 'putting on a show', but I also realized how much I was already an actor, performing right alongside my performative gels and liquids, the LEDs and hazers, the people who came into the space, and everything else. And that thinking-vs-feeling critique? I'm okay with that now, too.

Displace v1.0: Production
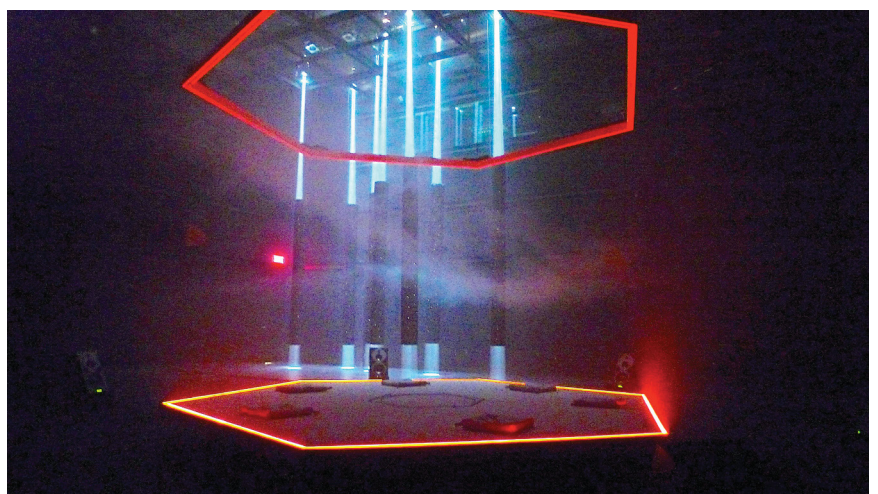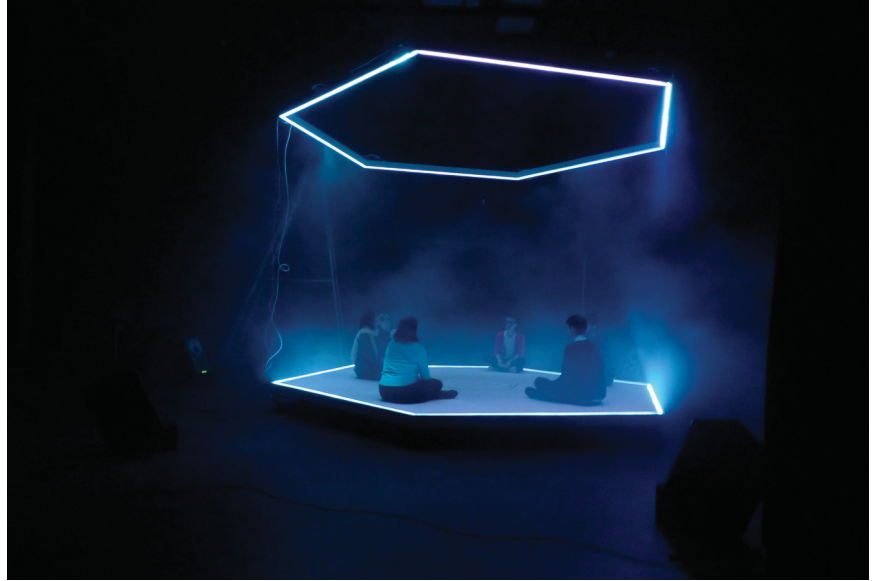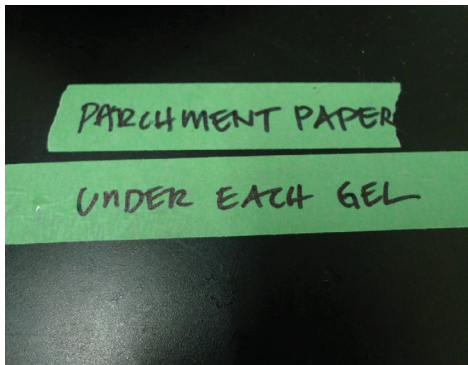
photos: Anke Burger

Displace v2.0: Notes

Displace v2.0 took place in the three-level, former TAG Gallery in The Hague, Netherlands. It was a featured installation of the TodaysArt Festival, and ran Sept. 20–23, 2012. Upon entering the gallery, visistors were given a 4 x 6 cm edible wafer ticket, blind embossed with a hexgon, and were required to eat it before proceeding. They then removed their shoes, placed blue plastic booties over their feet, and descended a short flight of steps where they received a white, salt-encrusted sugar crystal. They were instructed to place the crystal in their mouths and immediately pass through a heavy black curtain into the first chamber. This 11 x 5 m space was entirely dark but for an irregular, high-intensity, 250 ms strobe burst, which produced persistant retinal images and disorientation. The floor of the chamber was covered in road (rock) salt, and two parabolic speakers projected corridors of binaural sound through the space, a digital transformation of the participants' footsteps moving through the salt. Once they had self-navigated through the chamber, visitors passed through another curtain and up a few steps to a second chamber, approximately 5 x 5 m. Here, a daub of mentholated ointment was placed on their forehead. Memory foam mattresses lay on the floor, while a low scrim hung overhead, washed with a colour-cycle of projected LED light. Wood-smoke and lime scents were propagated into the room as a four-channel, binaural composition played. No gustibles were provided in this space. A staircase led up to a third and final chamber, directly over the first chamber and of the same dimensions. The hexagonal platform sat at the centre of the space while an ambisonic and light composition played. Visitors either sat on the platform or could move about in the space. Two liquid gustibles (green sweet-bitter and orange salty-sour) were preset in small cups on two low box tables, each lit from the inside. Two solid gustibles (blue-green piquant sponge toffee and red-orange salty-minty agar gels) were placed in cylindrical glass jars on two other lightbox tables. Visitors served themselves fromt these jars using tongs. At their leisure, but sometimes prompted by the gustible experience, visitors left the space by descending another staircase that returned them to the gallery entrance foyer. Depending on the time of day, participants often milled around on the sidewalk in front of the gallery. This space also served as a debriefing site for another *Displace* colleague.

Displace v2.0: Production

236
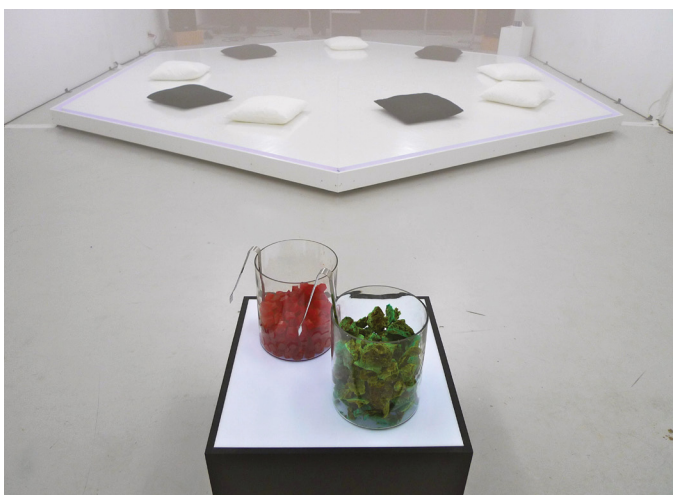
Appendix D: Course Syllabi, Consent Form and Interview-Conversation Templates from the University of Gastronomic Sciences

Meaning and Representation: Knowing Food and Showing Food

UNISG, Pollenzo
December 2012 – February 2013

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(a) http://www.fresh99.com/zoomed-in-food.htm (site referenced 6/23/2010); (b) http://www.furniturestoreblog.com/architecture/?page=24, (site referenced 6/23/2010); (c) http://commons.wikimedia.org/wiki/File:Seder_Plate.jpg (site referenced 6/23/2010)

One of the ongoing questions facing all scholars is the search for an understanding of the notion of 'truth.' Is there an absolute form of truth that can somehow be discovered, perceived, known, and communicated? Is truth exclusively relative and entirely dependent on the subjective interpretation of the individual? Is there some in-between, hybrid, or emergent way to discern and describe truth? Or is the best we can achieve in our lifetime the pursuit of an assembled set of meta-truths, what Jon Stewart might call a "paradigm of truthiness"?

This course will examine, through a series of student-led, seminar-format discussion, how various food truths come to be established. The question of meaning will be explored—that intangible substance that food both carries and constructs, yet which varies from context to context and person to person. Meaning is present in food, clearly, yet where does it reside? The companion concept to meaning—representation—will also be unpacked, in order to examine how the ways in which we *show* ideas about food relate to the things that we *know* about food. In this way, representation (textual, graphic, gestural, affective) is both dependent on the thing it is intended to represent, as well as constructive of the ideas—or *meaning*—it is meant to communicate. Representation thus mediates meaning: it sits between 'truth' and our understanding of truth—framing, altering, revealing, and hiding the structure and shape of meaning.

For the food scholar, an understanding of the actors and elements at play within food meaning and food representation is a necessary tool for systemic perception and, ultimately, for effecting change. As both analysts and creators of the numerous forms and messages of representation around us, gastronomes can contribute to normative processes, or help elaborate alternative interactions. Will we make more representations that hide the complexities of food production and consumption, or will we reveal these intricacies—and can we reveal without turning off or confusing our intended audiences? Moreover, how can we construct representations that address the full register of human perception—the cognitive, the emotional, the corporeal? And if we do, are we able to bring meaning and understanding closer to one another, or are we just creating another set of mediations between truth and sensing?

UNISG: Course Syllabi (Meaning & Representation)

Course Objectives:

- Students will be able to articulate the notions of meaning, truth, media, mediation, and representation as both distinct ontological constructs as well as interactive and co-dependent elements of epistemological processes.
- Students will develop skills in analyzing various forms of representation, including how those forms frame, compose, add to, and subtract from the ideas being represented.
- Students will be able to place themselves within the systems of representation, and express how their actions come to construct the truths around them.
- Students will increase their capacity for critical reading of scholarly articles, including leading group discussion and exercises, and presenting complex subject matter in a manner that is accessible to their peers.

Course Structure and Seminar Assignments:

An introductory class, held in December, will address the structure of the course and establish reading group assignments. At that time, PDFs of course readings will be distributed and the schedule of seminar presentations will be set. As well, a discussion will be held about the guidelines and processes for preparing readings and developing the seminar outline.

Each class, the designated reading group will be responsible for presenting the text(s) and leading a discussion with the rest of the master students. Presenters will prepare a series of notes based on the text(s), to be distributed 2-3 days prior to the class and to serve as a guideline for the discussion. Notes may include specific quotes or passages to be discussed, key questions raised by the text, definitions or explorations of expressions or words used in the text, and/or other prompts.

During the class, the reading group members will lead the discussion, using any additional material (video, audio, images, material props) and teaching tools desired. The discussion will last for a minimum of 1.5 hours (the first half of the class), but may extend to as much as 3 hours. This means planning a series of questions, prompts, stimuli, and other tools to catalyze a collective conversation; it is NOT the groups' role to talk for the entire time in lecture-format, but to create the structure for the conversation. Groups may delegate responsibilities amongst themselves as they choose, but at least one member of the group will be responsible for capturing additional thoughts, resources, or references raised during the classroom time, for eventual distribution to the rest of the master group.

A key component of the discussion will be to connect the theoretical and/or applied issues from the reading to the practices of gastronomy, communications, and other forms of representation. This critical step will be necessary to link theory and practice, and drive eventual implications in other areas of food study within the master.

Following each presentation, the non-presenting students will be required to summarize the key points they have learned during the presentation, as well as indicate those themes or ideas from the text that were not clear to them. This feedback will be addressed at the start of the following class, and will serve as a component of the evaluation of the presenting group, as well as the student giving the feedback.

Classes may also include additional exercises (using videos, illustrations, material examples) that link the reading discussions to other issues in gastronomy and that relate to other coursework and study trip experiences.

UNISG: Course Syllabi (Meaning & Representation)

Course Schedule, Readings, and Assignments (subject to change):

Date	Lesson	Reading/Assignment
	INTRODUCTION	
Dec. 7	introduction – course format in the context of the FC10 program and its content – reading group assignments and seminar planning – base notions of meaning and truth, representation and reporting, and mediation and translation	Rheinberger – Epistemic Things Latour – Why Has Critique Run Out of Steam?
	SEMINARS	
Jan. 21	reading group 1 – things as assemblages of other things – actors and agency	Bennett – Vibrant Matter Phillips – *Agencement*/Assemblage
Jan. 24	reading group 2 – systems as assemblages of systems (ecologies, complexities)	Homer-Dixon – Complexity Science Byrne – Complexity
Jan. 25	reading group 3 – words as actors	Austin – How To Do Things With Words (intro, lectures 1–3) von Hoffmann – The Rise of Taste
Jan. 28	reading group 4 – co-construction of material, language, and process	Latour – Give Me a Laboratory and I Will Raise the World
Jan. 30	reading group 5 – assembling the symbolic and the physical (the thinking and the doing)	Atkins – Food Materiality Pickering – The Mangle of Practice
Feb. 1	reading group 6 – intra-action of words and matter	Classen, Howes, Synott – Artificial Flavours Heldke – But Is it Authentic?
Feb. 4	reading group 7 – intra-action of humans and things	Howes – Sensory Anthropology Shouse – Feeling, Emotion, Affect
Feb. 6	reading group 8 – emergence from the intra-active performance of things	Schechner – Script Performance Schechner – Co-Authored Performance Lien & Law – Emergent Aliens
Feb. 8	reading group 9 – systems of emergence	Mansfield – Factory Trawlers Mansfield – Geographies of Quality Hillis Miller – Performativity

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Heldke, Lisa Maree. 2005. "But is it Authentic?" In *The Taste Culture Reader*, ed. Carolyn Korsmeyer, 385–394. Oxford; New York: Berg.

Von Hoffmann, Viktoria. 2012. "The Rise of Taste and the Rhetoric of Celebration." In *Celebration: Proceedings of the Oxford Symposium on Food and Cookery 2011*. Prospect Books.

Homer-Dixon, Thomas. 2011. "Complexity Science." *Oxford Leadership Journal* 2 (1) (January). http://www.oxfordleadership.com/journal/vol2_issue1/oljindex.html.

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Lien, Marianne Elisabeth, and John Law. 2011. "'Emergent Aliens': On Salmon, Nature, and Their Enactment." *Ethnos* 76 (1) (March): 65–87.

Mansfield, Becky. 2003. "Fish, Factory Trawlers, and Imitation Crab: The Nature of Quality in the Seafood Industry." *Journal of Rural Studies* 19 (1) (January): 9–21.

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Phillips, John. 2006. "Agencement/Assemblage." *Theory, Culture & Society* 23 (2-3): 108–109.

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Schechner, Richard. 2003. *Performance Theory*. New York: Routledge.

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Evaluation

- *Participation* (30%): Because knowledge is constructed by *doing,* it is critically important that students participate actively in group discussion. The participation mark will be based on contributions made during class—including their quality and relevance to the discussion—as well as the written feedback made at the end of each class.
- *Seminar preparation notes* (15%): The notes prepared by the reading group will form the foundation of the in-class discussion and establish a beginning level of understanding for the rest of the master group. These notes will also demonstrate the group's ability to process and synthesize the texts amongst themselves, as well as their capacity to identify the key issues in the texts and represent them clearly to their peers.

- *Seminar presentation* (30%): The in-class presentation and discussion is an important element of each group's evaluation, yet accounts for only half of the seminar-based mark because of the variable dynamics inherent to all in-class situations. The ability of the reading group to move the class through a discussion while presenting and exploring key ideas from the text will be the basis for this part of the evaluation.
- *Seminar follow-up notes* (15%): Because learning takes place both before and after an in-class experience, the follow-up notes prepared by the group will also be considered as part of the overall seminar delivery. Relevancy of the notes, as well as the accuracy of their representation of the in-class discussion will be considered.
- *Seminar feedback* (10%): Written feedback given by the rest of the master group will be taken into account in the reading group's evaluation. While it is not the exclusive responsibility of the presenters to engender learning in the classroom, this feedback will serve as a partial indicator of the presenters' effectiveness.

Student Responsibilities:

In-Class Expectations: Students are expected to behave responsibly and with respect to their classmates and the instructors at all times. This includes arriving on time and staying until the end of class, not carrying on private conversations, either with classmates or via electronic devices, listening to and responding honestly but politely to other opinions, and remaining engaged with the learning activities in class. If electronic devices, including laptop computers, are left on during class it must be for the purposes of note taking or adding value to the classroom experience (i.e. looking up complementary material). Students who are being distracted by others engaged in non-learning activities are encouraged to request that their colleagues either cease the activities or leave the classroom.

Attendance and Participation are mandatory. Students must be totally engaged during group discussions and participation, including the reading of required material and providing written feedback as outlined in this syllabus. Students are allowed one absence during the term, provided a valid excuse is given. Additional absences that are not life and death and that are not previously announced in writing (email) will result in a 10% drop in the final mark. Lateness to class by more than 20 minutes, without valid reason, will constitute an absence.

Presentation and Facilitation: As both presenters and participants, good faith and good humor are necessary. Differing opinions are expected and encouraged, and debate is expected based on personal backgrounds, academic experience, and cultural diversity. Personal attacks (overt or passive), intimidation, and mockery are not acceptable under any circumstance. Presenters should encourage basic questions as well as advanced ones, and recall that they are in a position of both teacher and learner.

Methodologies: Analyzing and Making Representations

UNISG, Pollenzo
April – June 2013

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(a) http://db.wingluke.org/tourblog (site referenced 1/14/2011); (b) http://collections.walkerart.org/item/object/957, (site referenced 1/14/2011); (c) http://www.delallo.com/articles/how-make-homemade-bread (site referenced 9/20/2012)

Course Description:

The study of food is a relatively recent academic pursuit, and is a subject that was often relegated (even from Ancient Greek times) to a matter of the body and not of the mind. As recognition has grown for food's relevance across all aspects of human experience, scholars are increasingly turning their attention and resources to the subject, often applying existing methodologies from other fields when conducting their research. Tools and processes are primarily drawn from such disciplines as sociology, anthropology, geography, and history, as well as food-centric specializations such as nutrition and agronomy. But because of the breadth of study areas and practices that food touches, as well as the debates over what "food studies" is—and is not—a set of methodologies has yet to emerge that is customized to the needs of gastronomic scholarship. Simultaneously, the question remains as to whether there is *one* ideal methodological approach to studying food, or whether—as in many other fields—the intended goal of the research should determine the manner in which that research is carried out.

This course will examine some of the modes in which food research is conducted today, as well as some of the skills and perspectives that may be developed in order to do effective research in the future. Discussion will include "borrowed" methodologies, new and invented utilities, and current practices from across a breadth of food-related work. Key issues to be addressed include the relationship between methodology and credibility, practice-led research (or "research-creation"), and the value of *transdisciplinary* or experimental approaches, which may incorporate non-academic practices. Students will be encouraged to challenge the efficacy of the methods and perspectives presented, and to propose alternatives from other disciplines or practice areas that may be adapted or refined for the study of food.

Like the course in Meaning and Representation, this course will start to unpack how methods used in research contribute to constructing the results of that research, as well as how they influence what is determined to be 'true.' A critical and iterative approach to the subject will therefore be taken, starting with an introduction to the notion of 'methodology' itself, and followed by a series of seminar-format discussions about various existing and synthesized methodologies. A second phase of classes, focusing on *making* representations, will include a set of hands-on workshops followed by a forum-format critique on student-made representations of moments, spaces, stories, or field experiences from the length of the UNISG program.

UNISG: Course Syllabi (Methodologies)

<u>Course Objectives:</u>

- Students will develop an awareness of the breadth of methodologies used by food scholars across disciplines and some of the ways in which they are combined and applied.

- Students will acquire analytic skills in identifying and evaluating the strengths and weaknesses of various methodologies in doing research on a particular aspect of food studies, as well as the biases built into such ways of doing research and the artefacts they may produce.

- Students will be able to propose existing or new methodological approaches that may suit their own areas of research interest, and express how to apply them eventually in future work.

- Students will acquire practice in experimental methodologies and constructing alternative modes of representing and reporting on food-related research.

- Students will practice giving and receiving constructive and critical feedback on representations created by peers and other food scholars.

<u>Course Structure and Seminar Assignments:</u>

In advance of the first class, PDFs of course readings will be distributed along with the reading group assignments and seminar schedule (see attached list). Students should meet in their reading groups to discuss the assigned texts and prepare for their roles in class (see below). It is highly recommended that *everyone* in class be familiar with all the texts, so that they can participate effectively. (As a reminder, a quick read-through of every text will give a sense of those sections that are worth focusing on. Don't get bogged down in all the details—this is part of learning how to read scholarly material and extract the ideas and themes that are most relevant to you and your research needs.)

An introductory class will outline the conventional processes of research and reporting ("methodologies"), and address the issues that such a model presents in doing food scholarship, while proposing more experimental approaches as an alternative. This class will also prepare students for the eventual work to be done in creating a multimodal representation of an assigned study trip experience (the "experimental study trip report"). These reports will be presented and critiqued during the final three classes.

During each of the five seminar-format classes, two different methodological approaches or issues will be discussed, based on the readings assigned. All students should be prepared to participate in the discussion and contribute relevant observations and comments about the material. In addition, the reading groups assigned to a particular reading will be responsible for the following:

(a) A critical response to the methodology or issue under consideration, including its potential benefits and drawbacks to gastronomic research. (This response should follow the 'plus', 'issue', 'resolution' model that we have discussed in the Writing class and that was applied on the feedback forms during Meaning & Representation.) In this situation, *no formal presentation is required*—i.e. no PowerPoint or slides, videos, etc. Rather, each reading group should come prepared to talk, probe the class for questions/challenges, and provide insights into the value of each methodology considered. For those readings that do not strictly present a methodology, but instead discuss issues related to methodological processes and the creation of representations, reading groups may respond to the issue or problem presented and consider workarounds or potential resolutions to those challenges.

(b) A short proposal as to how the methodology presented might be used in actual research—either in a field or lab setting. (Or, if the reading addresses a methodological issue/problem, a discussion of what else might happen in the field/lab setting in order to do effective and meaningful research.) Again, *no formal presentation should be prepared*, but groups should think about and attempt to demonstrate what might happen when a theoretical approach is applied to gastronomic research. Groups should describe an imagined (or real) research setting, as well as the processes and procedures that would be used in such a setting. These might include research questions, physical or discursive tools, analytical methods, and forms of knowledge representations. Groups should be prepared to take questions or challenges from the rest of the class, both to justify their choices as well as refine a potential future research process.

During the second phase of this course, students will work in six teams of four to five people each, based on the team assignments made for the Experimental Study Trip Report (see attached list). Each team will develop an alternative-format report on either the Turkey study trip or the Calabria study trip. Possible formats will be discussed during phase one of the course and in three "Making Representations" workshops, which will allow students to prototype and develop potential formats, with feedback from peers and the instructor. While the workshop phase will help teams formulate their report structures, teams should also plan to briefly meet and consult with the instructor at least once outside of class, prior to finalizing their choices.

Three final "critique" sessions will be held approximately six weeks after the workshops, during which each team will present their Experimental Report and receive feedback from the instructor and the rest of the master group. Two critiques will take place per class, with approximately 45 minutes for presentation of the representation and 30 minutes for questions and feedback. Teams should plan accordingly to ensure ample time for set up and display/demonstration/performance/explanation of their report, including any special needs (to be discussed in advance). Active participation in giving feedback is a key component of this phase of the course, and both verbal and written contributions are expected from each member of the class. Teams will also be responsible for delivering a documented form of their report-development process (the "portfolio"), showing the steps along the way as well as the evolution of their work.

UNISG: Course Syllabi (Methodologies)

Course Schedule, Readings, and Assignments (subject to change):

Date	Lesson	Reading/Assignment
METHODOLOGIES – INTRODUCTION		
Apr. 18	introduction – methodologies and their purpose – research, knowledge creation, and representations – methods, processes, tools, reporting, iteration – what's not covered here (historical documents, content, interviewing, quantitative surveys)	Johnston Miller & Deutsch (ch. 1, 2, 7a) Belasco (ch. 1, 3) frame exercise ecology of the self readouts
ANALYZING REPRESENTATIONS - SEMINARS		
Apr. 19	'objectivity' – group 1: qualitative research – group 2: social network analysis	Creswell; Delamont et al. Levkoe & Wakefield; Marin & Wellman
Apr. 22	contextuality – group 3: discourse analysis – group 4: self-reporting	Szanto Richman Kenneally & LeBel; Miller
Apr. 24	embedded research – group 5: observant participation; autoethno – group 6: mind-body, subject-object, frames	Wacquant; Passerini Heldke; Martin; Goffman
Apr. 29	interactivity – group 7: performance art – group 8: theatre/anthropology	Kirshenblatt-Gimblett; Gilbert; Belkin; Marc Kitchen Stories (Hamer); Turner
May 2	entanglement and methodological artefacts – group 9: researcher agency; writer agency – DAS: post-modern ethnography; research-creation; multimodal environments	Callon; Law & Singleton; Clifford Shouse; Tyler; Barad Displace; Meal as Manifestation
MAKING REPRESENTATIONS - WORKSHOPS		
May 3	workshop 1 – material-discursive milieus – sketching and prototyping – iteration and portfolios	Grimshaw et al.
May 7	workshop 2 – sketching and prototyping – prototype development	
May 9	workshop 3 – prototype development – next steps	
MAKING REPRESENTATIONS - CRITIQUE		
June 24	critique session 1 – reporting groups A and B	– all portfolios/documentation due – presentations and peer feedback
June 27	critique session 2 – reporting groups C and D	– presentations and peer feedback
June 28	critique session 3 – reporting groups E and F	– presentations and peer feedback

UNISG: Course Syllabi (Methodologies)

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Evaluation – Analyzing Representations

- *Participation* (10%): Because knowledge is constructed by *doing,* it is critically important that students participate actively in group discussion. The participation mark will be based on contributions made during class—including their quality and relevance to the discussion.
- *Seminar discussion* (20%): The presentations made by each reading group form a key component of the in-class discussion and establish a model for critiquing and building on existing academic models and processes. The ability to think and talk without visual aids is an important skill to develop, both for processing and synthesizing texts as well as responding to ideas and counterpoints in real-time. Identifying potential applications for methodologies will not only ground theoretical constructs, but also serve to identify how theory and practice influence and enhance each other.

Evaluation – Making Representations

- *Workshops* (15%): Active participation in the workshops is vital both for learning about the course content as well as in preparation for making the eventual study trip report. This includes taking an experimental (risk-positive) approach, as well as demonstrating the ability to think creatively *and* analytically while diverging from conventional modes of research and representation. Collaboration with other students, including those outside of the reporting team, is also a part of experimental practice, and should be demonstrated during the workshop phase. The workshop mark will also include the written feedback made about peers' presentations during the final critiques.
- *Final Report* (25%): Each team will prepare and present an alternative-format report to the rest of the master group. Marks will be assigned based on the effectiveness of the presentation in representing and communicating the food-world reality experienced by the team. Experimentality will be valued as well as clarity—students should aim to demonstrate how non-conventional forms of representation can express meaning and 'truth' with equal (or better) quality to that of text.
- *Documentation* (20%): In addition to the in-class presentation, teams will be required to deposit their project documentation in a form that demonstrates the process and evolution of their research and reporting process. This may be a portfolio, journal, scrapbook, album, slideshow, or other archivable format, and comprises a key component of the work and final mark.
- *Peer Feedback* (10%): Written feedback from the rest of the master group will form a part of the evaluation of the presenting team. Because reports generated in research processes must effectively communicate to a wide variety of audiences, this portion of the final mark will be based on perceptions and understandings from the rest of the master group, and will serve as an indication of the presenting group's capacity to identify and relate to diverse audiences.

UNISG: Course Syllabi (Methodologies)

<u>Student Responsibilities</u>:

In-Class Expectations: Students are expected to behave responsibly and with respect to their classmates and the instructor at all times. This includes arriving on time and staying until the end of class, not carrying on private conversations, either with classmates or via electronic devices, listening to and responding honestly but politely to other opinions, and remaining engaged with the learning activities in class. If electronic devices, including laptop computers, are left on during class it must be for the purposes of note taking or adding value to the classroom experience (i.e. looking up complementary material). Students who are being distracted by others engaged in non-learning activities are encouraged to request that their colleagues either cease the activities or leave the classroom.

Attendance and Participation are mandatory. Students must be totally engaged during group discussions and participation, including the reading of required material and providing written feedback as outlined in this syllabus. Students are allowed one absence during the course, provided a valid excuse is given. Additional absences that are not life-and-death and that are not previously announced in writing (email) will result in a 10% drop in the final mark. Lateness to class by more than 20 minutes, without valid reason, will constitute an absence.

Presentation and Facilitation: As both presenters and participants, good faith and good humor are necessary. Differing opinions are expected and encouraged, and debate is expected based on personal backgrounds, academic experience, and cultural diversity. Personal attacks (overt or passive), intimidation, and mockery are not acceptable under any circumstance. Presenters should encourage basic questions as well as advanced ones, and recall that they are in the position of both teacher and learner.

CONSENT TO PARTICIPATE IN RESEARCH PROJECT ENTITLED
PERFORMATIVE GASTRONOMY: EMERGENT PHENOMENA IN
NETWORKED FOOD MILIEUS

I understand that I have been asked to participate in a research project being conducted by David Szanto of the Independent Programs at Concordia University (contact information: 4407 boul. St-Laurent #2, Montreal, QC, H2W 1Z8, Canada; dszanto@iceboxstudio.com; +1-514-312-8278)*,* under the supervision of Dr. Rhona Richman Kenneally of the Department of Design and Computation Arts at Concordia University (contact information: 1455 de Maisonneuve Blvd. W., EV 6-753, Montreal, QC, H3G 1M8, Canada; rrk@concordia.ca; +1-514-848-2424 ext. 4276)*.*

A. PURPOSE

I have been informed that the purpose of the research is as follows: to examine the social, academic, and cultural networks of which I am a part, as well as those of the University of Gastronomic Sciences (UNISG); to investigate the relationships and interactions that take place among my colleagues and I within the context of the university; to understand the scale of relationships that make up the university's larger community.

B. PROCEDURES

I understand that I may be invited to participate in a series of workshops in which I will be asked to create a visual "map" of my relationships and interactions within the university context. I understand that this will take place during and/or outside of class and/or work time, in an UNISG classroom or office or other mutually agreed-upon location, and that I may be asked to update these maps over the course of my time at UNISG. I understand that the creation and/or updates to the map may take up to 30 minutes, and that I may be asked open-ended questions during the process of making the map. I also understand that I may be invited to answer a number of open-ended interview questions, either individually or in small groups with some of my colleagues at UNISG, and that these interviews will take place either at UNISG in a classroom or office or at another mutually agreed-upon location. I understand that such interviews may take between 30 and 90 minutes. I further understand that all records associated with this research (the map(s) I produce and update, photographs of my map(s), interview notes, interview audio recordings) will be kept in a secure location, either physically or electronically, and protected with either lock and key or password encryption, with sole access available to David Szanto. I also understand that at any time I may choose NOT to answer any question or NOT to participate in any aspect of the research, without question, coercion, or risk to myself, either socially, academically, or professionally.

C. RISKS AND BENEFITS

I understand that I may benefit from my participation in this research because of exposure to certain research techniques in gastronomic scholarship, and that I am free to learn and adapt these techniques in my own research and/or professional practice. I understand that I may further benefit from this research by having access to the research results about UNISG, as well as by my ongoing contact with David Szanto throughout the processes of his research. I understand that no social, academic, or professional risk will come to me as a result of this research. I also understand that my real name will be used in the research ONLY if I give full written consent to do so (as below in Section D of this consent form). I understand that if I do not provide such consent I will remain completely anonymous in any written or oral

presentation of the research, and that no identifying quotations from or references to my interview answers or mapping work will be made in the presentation of the research. I understand that there is minimal personal risk associated with this research, limited to potential discomfort with certain interview questions, and that I am free to not answer any question I choose and/or discontinue my participation in the research at any time.

D. CONDITIONS OF PARTICIPATION

• I understand that I am free to withdraw my consent and discontinue my participation at anytime without negative consequences.

• I understand that my participation in this study is (*check one box and initial*):

    ☐ _____ CONFIDENTIAL
              (i.e., the researcher will know, but will not disclose my identity)

    ☐ _____ NON-CONFIDENTIAL (i.e., my identity will be revealed in study results)

• I understand that the data from this study may be published.

I HAVE CAREFULLY STUDIED THE ABOVE AND UNDERSTAND THIS AGREEMENT. I FREELY CONSENT AND VOLUNTARILY AGREE TO PARTICIPATE IN THIS STUDY.

NAME (please print) _____

SIGNATURE _____

DATE _____

If at any time you have questions about the proposed research, please contact the study's Principal Investigator (D. Szanto) or his research supervisor (R. Richman Kenneally):

David Szanto
Independent Programs
Concordia University
4407 boul. St-Laurent #2
Montreal, QC, H2W 1Z8 Canada
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Montreal, QC, H3G 1M8, Canada
rrk@concordia.ca
+1-514-848-2424 ext. 4276

If at any time you have questions about your rights as a research participant, please contact the Research Ethics and Compliance Advisor, Concordia University, +1-514-848-2424 ext. 7481, ethics@alcor.concordia.ca

UNISG: Interview-Conversation Template

PERFORMATIVE GASTRONOMY RESEARCH - Student Interview Form D - contact David Szanto (d.szanto@unisg.it or +1-514-312-8278)

Name _____ M / F Age ____ Date ____

Have you had anything to eat today? What?
Do you eat it often?

Where did you eat it? Describe the space you were in.
What other things were in that space with you?

What do you consider special foods?

What brought you to study at UNISG?
(PROBE: int/ext motiv's, family/peer infl.)

When you first learned about UNISG, how do you rememer it being described to you?
(PROBE: Who or what was doing the describing? How did you describe it to your friends and family, once you decided to come here?)

How is it going so far? How would you describe UNISG now?

Where do you spend time at UNISG?

(PROBE: Describe the physical environment of those spaces. What other things are in those spaces? In what spaces is food involved? When is language involved?)

When I say the word "network", what does that mean to you?

(PROBE: personal, universal, family, friends, classmates academic, professional)

Are you part of a network? Of more than one network?

What people or things are part of your networks?

(PROBE: organizations, ideas, discourse, histories, other assemblages, etc.)

Who or what influences you in your network?

(PROBE: in what ways?)

Who or what do you influence in your network?

(PROBE: in what ways?)

Is UNISG a part of a network, and if so, how?

(PROBE: What influences do you think it has?)

Potential questions for mapping exercises:

(during creation)
What is at the center of your map? Why?
How have you arranged your connections? Why?
What kinds of relationships are you showing?
Who or what are you NOT including on the map?
Why? How might that change?

(during updates)
How has your map changed? Why?
Has anything been added or removed? Why?
What if anything do you see changing in the future?

Appendix E: Notes on Life as a Student, Staff Member, and Researcher at the University of Gastronomic Sciences

UNISG is partly the gastronomic mother who birthed me, and partly the food siblings with whom I fight. It is an extended family for festivities, and a parent against which I often rail and rebel. UNISG has been my employer, my client, and my object of research; it has been my home and laboratory, my studio and stage, and even my own nest from which I have nurtured and brooded over many clutches of gastronomic 'chicks.' (They, too, have gone on to resist and rebel against my mother-henning, as well as eat and drink with me in moments of celebration.)

Now, after ten years with and within the school, I am almost hesitant to write about it. It is a place where so much has changed for me, where I have been at my best—and also my worst—in these past years. Can I probe all that soft flesh, those exposed surfaces? It feels fragile to me, a thing that I need to protect and keep the secrets of. And yet it is also a fortress to be breached, unpacked, understood, a system to built upon. Will I undo it by this unpacking? Will it remain as magical and transformational as I have created it in my mind? Will seeing its workings on the page institutionalize it somehow, making all that lovely, messy, and unknown capacity to produce innovation go away? I cannot tell everything about it; at any rate, there isn't one complete story. O, what a boundary object you are, my UNISG.... Such
an intermingling of milieus, where so much has come together and then gone apart again. That is what I can try to do—show its contiguities, its faces and profiles, its gaps and breaches and disconnects, all unintentional, and all by design.

studenting

I am sitting in my car with the radio on, experiencing what NPR calls one of its "driveway moments." I have arrived at my home in Los Angeles after an easy twenty-minute commute from my film-finance job in Beverly Hills. My soon-to-be ex-partner is somewhere inside the house, probably playing with my soon-to-be ex-dog. It is November 2004. My seatbelt is still on, and I am transfixed by the voices coming from the car's speakers. I hear a first-year undergraduate student talk about how she has just come to this new food school in Italy—the gastronomy university of something-something. She talks about the classes, the meals, the study trips they take. She is clearly excited to be there, to slurp up those moments, but also to imagine the next three years of her life, as well as whatever is to come after that. The NPR host eventually wraps up the story, and I turn off the radio and step into the warm L.A. air. In two months, none of what I see and smell and feel around me will be mine anymore, but suddenly I sense the unknown as wholly positive.

The 2005–06 master program in Food Culture and Communications, located in Colorno, Italy (about twenty kilometers north of Parma), was a place of extensive discovery. I learned about food and Italy, identity and experimentation, place and practice, bias and communication. From my perspective, my peers did much the same, in varied combinations. But the university itself—the staff, faculty, visiting professors, funders, supporters—also began to discover things, including that incorporating highly diverse communities of critical and critically thinking graduate students into its midst would eventually require that it change. What had previously been imagined as a place of transfering knowledge from institution to students became by necessity a system of multidirectional demands, pushback, and facilitation of need-states and pedagogies. I was both witness to and participant in this change, and from relatively early in my time as a student, I started to imagine myself in a more polyvalent role at UNISG. Like many of my colleagues then, my life took a distinct turn in Colorno, and although that campus closed down in 2010, many residues of the place have been transported to Pollenzo.

UNISG: Notes

One of the first classes we had in November 2005 was an odd combination of storytelling about the creation of Terra Madre and how to understand compression rates for digital media on websites; somehow, in the moment, Ugo Vallauri seemed to make the two make sense together. Then Henry Notaker, a cookbook historian from Oslo, taught us about the evolution of domestic education and print publishing. He was followed by a Japanese sushi chef demonstrating how to make tamago, slice white fish, and grind wasabi rhizomes on a sharkskin grater. Cheese biochemistry and meat technology followed, interspersed with a digital photography lesson by a man who shoots Tuscan hillsides and luxury speedboats, and a British food expert who got me very excited about the etymological and culinary significance of *pudding*. The program continued with such scholars as Martin Breugel, Carole Counihan, and Sidney Mintz sailing through the classroom; we fell in love with all of them and occasionally tempted them to dinner at our apartments. We also had agonizing lectures by Italian professors who sat at the front desk reading from their notes and never making eye contact; one recurring subject—sensory analysis—terrorized us all with the professor's often-contradictory statements about the use of statistics and his disturbing tendency to stare at female colleagues' chests.

The schedule of courses seemed not to be set very far in advance, and was only delivered to us piece-by-piece; a revised February-March calendar arrived on 2/11/2006. But as spring approached, we headed south for our first of seven *stages*—later to be renamed *study trips*. Five days in Tuscany taught us about olive grove maintenance and the fallacy of 'cold-pressed' oil, the history of the iconic Black Cock of Chianti and how to plant Sangiovese rootstock, and the inedibility of Tuscan bread, unless served with oversalted cured meats or cooked with twice-boiled vegetables into wonderful ribollito. We also discovered that, on *stage*, one must be particularly careful to exercise, drink water, eat fresh vegetables and fruit, and not accept every plate of crostini that is offered; digestive management became part of being a gastronome. At the agriturismo Corzano & Paterno, I decided that passito must be what the Greek gods drank; others found bistecca fiorentina to be a cure for everything in their emotional past; and one or two people started imagining a future relationship with this vintner or that bus driver.

Classes on wine tasting, wine criticism, and wine technology flowed onward. Then semiotics, social psychology, branding, and food writing. Sarah Freeman astounded us with her journalistic clarity, wit, and Gloria Swanson impersonation; Claude Fischler made us understand the politics of large-scale sociology studies; both they and their spouses made lovely dinner guests. Certain colleagues resented these dinners (living in Colorno versus Parma, there was greater after-class access to the visiting professors), and tensions between roommates started to overwhelm home lives. A stage in Dijon was a balm to those missing administrative order; another in Barcelona, featuring a case of chilled cava and an overnight Festa di San Juan on the beach, made French rationality a thing forgotten.

Several of us wanted to make change to the program, as irks appeared and tempers occasionally flared over some perceived inadequacy. Gary proposed a three-part marketing ethics course; Michèle suggested an entrepreneurial, student-driven project that would integrate and synthesize classroom content; I summarized logistical and administrative conflicts and fed them back to our program director and stage coordinator. In a more socially lubricating way, Gigi founded the Anti-Bullshit League (decrying the use of objectivist language in food descriptions) and Taylor brought basket after basket of home-baked goodies to class. We were more mellow when filling up on biscotti and brownies.

working

In a small room adjacent to the Aula Cantarelli at UNISG in Colorno, Carlo Petrini's hot hand grips my forearm. On the other side of the door, a giant spread of Culatello di Zibello, Parmigiano Reggiano, insalata russa, focaccia, salami, cakes, fruit, and prosecco has been laid out. It is November 10, 2006, and we have just graduated from the master program. Julie and I gave the student address, highlighting the year's wonders and calling for UNISG to adapt to a wide range of student feedback. Petrini and the other dignitaries on the daïs looked bored by our stridency, yet now, in this quiet space, I have just been offered a job with the school. I ask Carlo what things I would

be doing, and in a rumble to rival Vito Corleone's, he tells me, "*Molte cose*." Although my Italian is good enough to understand his words, I can only imagine what they might eventually mean if I accept a position at the school.

My work life at UNISG started shortly after I graduated from the master program in November 2006. Petrini had told me I would do *many things* for the university, but despite a powerful desire to fix all those issues I had identified as a student, I was concerned with the vagueness of my role, as well as worried about my capacity to make any substantive change. The existing communications staff seemed more interested in reproducing the same time-intensive processes they were suffering within, and re-making their functions—or inventing my own—seemed impossible. Feeling blocked by the instituted institutions of UNISG, I asked the then-director, Vittorio Manganelli, what, precisely, they had wanted of me. "To make the university famous," he said. More specifically, they needed to produce greater aware-ness of the school—and of the Slow Food motivation to valorize gastronomy as an academic practice—within the global English-speaking community. I decided I would move back to North America and try to do so from there.

In the years since, I have received other directives from senior staff at the university, including "Do whatever you think is right for the university" and "Tell us what to do—we trust you completely." While complimentary, these messages are clearly not strategic goals that drive projects forward, and thus much of my early work for UNISG was in response to emergent needs, with a continued aim of making the place 'famous' by carrying out *molte cose*. I translated web texts, brochure content, and administrative documents, often working with another translator based in Italy. I produced English-only print advertis-ing and press releases, and organized a sixteen-city promotional tour of North America, during which I delivered a series of information sessions for prospective students. For these, I drew on relationships with Slow Food leaders and the growing community of master graduates scattered around North Amer-ica. I developed and taught a short-form writing course, focusing on the practical skills and professional life of a freelancer. And I spent nearly two years moving the university through the bureaucratic maze of becoming accredited with the U.S. Department of Education, so that American students could receive financial aid to attend UNISG.

In addition to teaching the "Basic Writing" course (a complement to *Atlantic Monthly* editor Corby Kummer's "Enogastronomical Communication" workshop), I developed two other offerings, an "Introduction to Gastronomy" and an experiment called "Applied Gastronomy," the latter taught in collaboration with fellow alumnus, Cristiano Meneghin. Both courses were an effort to help students integrate the multiple themes and practices that the master program comprises, and to deal with the head-work/hand-work blurring that is often unpracticed in other educational cultures and therefore unfamiliar to most incoming UNISG enrollees. The "Introduction" course was given in the short-lived Italian Gastronomy and Tourism program, and aimed at harmonizing a common sense of gastronomy among the very dichotomized cohort. (The IGT ran for three editions, from 2009 to 2011, before being phased out for a variety of reasons, including minimal international demand, partly due to a lack of differentiation from the more established Food Culture and Communications program.) The "Applied" course, in contrast, was intended to create throughlines between in-class learning, the study trip experience, and the final internship. Two company case studies were followed by site visits and an eventual ideation session targeting the companies' cross-modal marketing communications needs. From that session, it was intended that the companies would identify thought leaders among the stu-dents, in order to form a short list of candidates for an eventual internship. In the end, the facilitation session failed to be carried out effectively, the students were confused, and the companies did not select any interns in this way.

My most recent position with UNISG has been as academic director for one of the four master pro-gram streams. I inherited it in 2012 from Giovanni Basso, then a professor of semiotics and communica-tions, who initiated the program structure in discussion (and often disagreement) with me, among other colleagues. Upon his departure, I was asked to take on the directorship in an acting role: there was a mild

panic when Basso left, creating a vacuum in communications teaching at UNISG. My colleague Paolo Ferrarini reported to me that he had raised my name to Petrini, which prompted a quick positive response and subsequent offer. I accepted it and reworked the program structure somewhat, using the occasion to incorporate my own research on UNISG. The first cohort of master students in Media, Representation, and High-Quality Food would become participants in research interviews, just as classroom time with them would be focused on examining the literature that had influenced me in my own PhD coursework. Having verified the ethical acceptability with both Concordia and UNISG, I entered myself, the students, and the two institutions into a new kind of collaborative discussion, and another slow process that appears to be contributing to transformations in gastronomic thinking.

During the writing of this dissertation, the FC14, the second cohort of 'my' master (now retitled "Representation, Meaning, and Media"). have come and gone from UNISG. The third group, the FC18, are midway through their program, and by November 2015, my time as a program director will end as two master streams are merged into one. The next position I occupy and the next work I do within the milieu are unclear at this time.

researching

12/7/12: Had my first class with the FC10 on Meaning & Representation – intro, talking about the themes of the course, and introducing the research component – ! – met with some concern/trepidation: "Were we told about this?" One student asks me at the break if I am "doing research" on them as they are negotiating their reading groups and I was trying to find the correct syllabus PDF on my USB key. . . . Then, 'teaching' Rheinberger and Latour, and having to really think on my feet/improvise, respond/react, be clear, talk slowly, etc. Dealing very much with my own discomfort with this content – i.e. still being a student of it myself, and yet being looked to for answers – Tanya asks whether this is saying that a "critical realist" approach is the best/correct one, and me not being fully able to respond, or maybe not responding in a way that helps her enough. And yet I do feel comfortable with the material and with the idea of experimentation enough to risk and go with it. Am I the model of risk-taking I want them to adopt? Is risk-taking learnable?

Between January and July of 2013, I engaged in an intensive period of work at UNISG, focused on the FC10. Twenty-eight students began their program in Media, Representation, and High-Quality Food in November 2012, and graduated one calendar year later.

As the work progressed, it became evident that the temporal, spatial, and methodological frameworks I had pre-imposed were porous—other times and places continued to manifest themselves, demanding other modes of thinking and doing. In retrospect, it seems appropriate that the milieu appeared to expand of its own accord, given my themes of networks, ecologies, and performance. Student interviews became fluid conversations about self, identity, food, family, expectations, and personal history. They took place in bars and cafés, classrooms and kitchens and terraces, frequently raising and satisfying a student's need to talk, more than fulfilling my own need to gather data. My questions about the structures of the university led to responses about the continuity between its spaces and those of the hotel, the other businesses in Pollenzo, and the town's public spaces, but also the students' apartments in Bra, the places they went on the weekends, and their homes in Norway, Canada, Korea, Puerto Rico, Austria. Similarly, my reflections on a given day's classroom teaching would lead me through a wormhole to my own time as a student, seven years earlier and hundreds of kilometers east in Colorno, or to my lectures in the York Amphitheatre at Concordia in Montreal, or to an imagined future of talking to students and colleagues in any number of places. I would sit alone at lunch at one of the long wooden tables in the UNISG dining hall, quietly taking notes on the day, and feel simultaneously like a globetrotting scholar of gastronomy and an outcast, high-school nerd who nobody wanted to eat with.

The immersive nature of this research was overwhelming at times, and an emotional duality grew within me about the nature of the university, of gastronomy, and of myself. I sometimes wanted to tell everyone about my work, and I sometimes wanted both it and my own consciousness to disappear.

UNISG: Notes

1/31/13:   To be
                between the desire
                of being
                famous—
                and being dust.

As the delimiters and tensions of my research morphed, I incorporated the threads and questions that presented themselves. In doing so, it became clear that my milieu extended temporally beyond the 2013 window. While the research practices that I enacted in that time were still relevant to my examination of performativity within UNISG, they were necessarily already embedded in a cycle of theorizing, doing, and reflecting that I had been engaged in for some years. My intended reporting framework—structured on triangulating among students, space, and self—dissolved, recongealing into a series of contrasts between my longitudinal perspective on process and the intensities of the FC10 students' experiences.

4/21/13: Every night home this week I really didn't want to write in this book. Too much, I guess, taking care of visiting professors and being in the company/social drama of the office and the uni. Wanting to be present in the classroom but not too present. This imagined dream of "embedded research" is hard and I am, I am afraid, too lazy. Would I want to do it again? Who knows. They are supposed to have another meeting with Carlìn to decide the directorship for next year.

The FC10 was one of more than twenty student groups that I have taught during my time at UNISG, but they were the first students for whom I was responsible as a program director and the only cohort with which I conducted one-on-one interviews. These semi-directed conversations focused largely on the students' sense of their own positionality within UNISG, and of the other ecologies or part-time societies within which they identified themselves. As the conversations progressed, a number of common themes emerged—a need to be witnessed, a need to make a difference, a need to be supported, a need to belong to something. Often, these themes were expressed subtly, through narratives about life at UNISG.

    Students seemed hesitant to let loose and criticize the school or the master program outright; despite the consent form's assurances that no risk of any sort would befall them, they were generally tentative, polite, and careful with what they said. Nonetheless, despite a general lack of sharpness their words, many frustrations and urgencies were manifested through gestures and affect. What is more, conducting the interviews helped crystallize multiple years of other conversations, and the many gaps and breaches that students have felt and expressed about UNISG over time.

    The conversations also produced a new understanding of what I previously named "embedded research," a term that too-tidily describes what is a messy and transformational series of processes. As the students and I participated in the researcher-interviewer relationship, the lines of definition between student and teacher started to blur. As the interviews generally took place in the kitchen of either my short-term *braidese* apartment or those of the students, a commonality of multiple identities grew between us—students, gastronomes, travelers, confused, questioning, confident. Despite the power differences between us, we evolved into two relatively similar constituents of the UNISG milieu, discussing its compelling hold on our minds and bodies and psyches, its weirdnesses of regulations and architecture, its pleasures and annoyances and banalities.

    During my first twelve months as a student at UNISG, what I failed to learn, or felt I had learned wrongly or too strongly, or wanted to learn more of, eventually created a powerful pull to think and do more with gastronomy. Immediately after that time, I became what some colleagues called "our man in North America"; later I taught in and directed a master program that would also serve as a research focus. These 'distinct' positionings within UNISG are also united within my physical and performing corpus—and have occasioned the perspectives I ended up writing about, which are simultaneously embedded and distanced, obscured and lucid.

Appendix F: Dissertation Dinner

Last summer, while visiting my old friend Federica at her and her husband's spectacular spread in the Langhe, south-southeast of Bra, gastronomy might have gotten another new definition.

Federica is a television producer, and I worked with her and her company for a time, developing and trying to secure funding for a TV show on the 'real' history of Italian food. It was a fascinating, demoralizing process. Fede, it turns out, knows Carlo, a friend here in Montreal. In addition to video-documenting the DD, Carlo also works in television, and is an animator, a filmmaker, an ex–futball player and current soccer teacher. He and I did a lot of work together for a documentary on Slow Food. Federica told me—as we sat under the canopy near her pool and her budding vineyard, eating lunch and sipping the neighbour's wine—that she had talked about my project with Carlo and found it fascinating. Would I tell her more about it? About how I considered gastronomy to be "the science of the future"?

The science of the future?

Somehow, through the very short game of broken telephone that I, Carlo, and Fede had apparently played, what I said about my PhD project had been turned into gastronomy being (a) a science, and (b) the science of the future. There's some translation to make Latour's head spin.

Slowly, though, I started to think Hey, why not? Why shouldn't some field of practice related to food—if not my version of gastronomy—become heralded as the most significant, central, and critical-to-the-future-of-us-all. What, after all, is not food? What exists that is not supported by some kind of organism consuming food, transforming it into energy, and then using that energy to produce interactions, structures, residues around itself? Just because I've framed gastronomy as a performative-ecosophic-human-material-gestural-semiotic-relational-temporal jumble, it doesn't mean that that it couldn't equally be named the science of the future.

So thank you Carlo and Fede. Thank you for this rather poetic, if somewhat odd, prediction. Now we just have to wait and see what happens.

Dissertation Dinner: Planning Documents

DISSERTATION DINNER - MENU
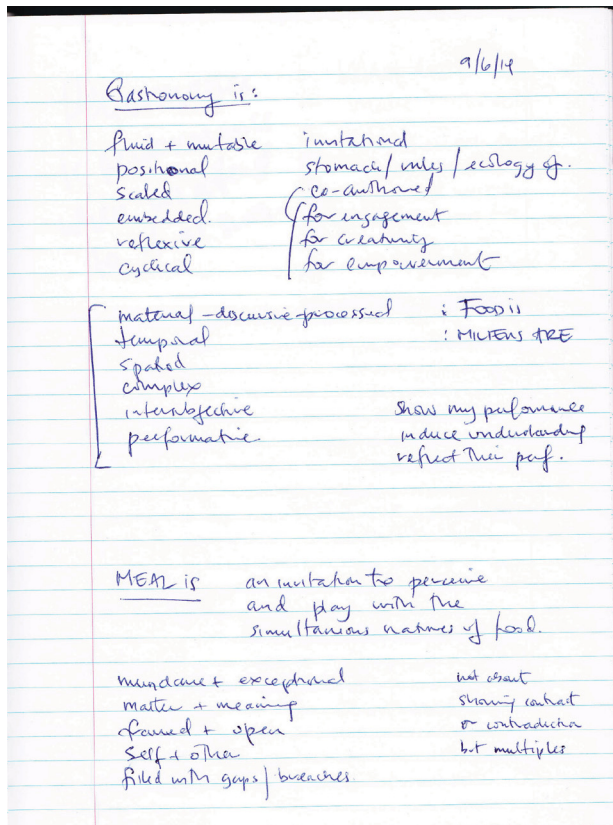
	no./amt.	buy	make	food factor	service	containers	utensils	accessories
plate/bowl, fork/knife/spoon	self-brought							
cloth napkins	30	x						
extra services	5	x						

drinks (felicity conditions/drinks)

	no./amt.	buy	make	food factor	service	containers	utensils	accessories
bulles	6 and 6	bought		alcohol	on bar	wine glasses (35)	corkscrews	sink full of ice
red wine	10 btls	bought		alcohol	on tables			paper towel
white wine	10 btls	bought		alcohol	on tables			ice
the Rhona (A de J, cuke)	2 btls		24-Oct		on bar			bottles, funnel
the Chris (kefir water, lime, celery)	2 btls		made		on bar			bottles, funnel
the Jordan (soda, chocolate/chile)	2 btls		made		on bar			bottles, funnel
water/soda water	12 btls		26-Oct		on tables			SodaStream, bottle, funnel
coffee/tea	20 cups		26-Oct		on bar	coffee cups	stirrers	coffee maker, kettle, tea bags, milk, sugar

canapés (mycelial distribution/wurst not over)

	no./amt.	buy	make	food factor	service	containers	utensils	accessories
chicken liver pâté w/walnut oil	3		made	meat, nuts	on side tables	ramekins (5)	spreaders (5)	
baguette crisps	60		made	flour	on side tables	baskets (4)		
rice crackers	2 boxes	bought						
walnut-mushroom spread	3		made	mushroom, nuts	on side tables	ramekins (5)	spreaders (5)	
Crudessence crackers	60	bought			on side tables	baskets (4)		

hors d'oeuvres (between states/soup and salad dazed)

	no./amt.	buy	make	food factor	service	containers	utensils	accessories
tomato water	1.5 L		made		pre-tabled	shot glasses (45)		
cuke/green pepper juice	1.5 L		made		pre-tabled			
saffron/paprika	1.5 L		made		pre-tabled			
gazpacho	14 cups		made		pre-tabled	bowls (15)		

plat (which comes first/hen becoming)

	no./amt.	buy	make	food factor	service	containers	utensils	accessories
poached eggs	10 servings		26-Oct PM	dairy	service at bar	service sets		large pot - JL
polenta w/ P-R			26-Oct PM	dairy		service sets		very large pot - JL
creamed spinach			made	dairy		service sets		
roast coq	18 servings		26-Oct PM	meat		service sets		roasting pans - DS/JL
spinach stuffing			made			service sets		
cornbread (farinata?)			made	flour		service sets		loaf pans - DS/JL; wicker baskets
braised endives w/butter, lime, soy	14 servings		made	dairy	served to table	service sets		roasting pan - DS; serving dishes
endive salad w/oil, lemon, salt	14 servings		26-Oct PM		served to table	service sets		salad bowls

tiffins (articulated foundations/banchan unhinged)

	no./amt.	buy	make	food factor	service	containers	utensils	accessories
boiled potatoes	for 5 tiffins		made		pre-tabled	tiffins		labels
kim chee, pickles	for 5 tiffins	bought			pre-tabled	tiffins		labels
shredded seaweed/edible paper	for 5 tiffins		made		pre-tabled	tiffins		labels

droppers (fluid agencies/seasonings of change)

	no./amt.	buy	make	food factor	service	containers	utensils	accessories
infusions	6 x 8 types		made	see sheet	pre-tabled	bottles		labels
liquids	6 x 4 types		made	see sheet	pre-tabled	bottles		labels

vials/jars (confederate agencies/take a powder)

	no./amt.	buy	make	food factor	service	containers	utensils	accessories
flours	5 x 3 types		made	see sheet	pre-tabled	jars	small spoons	labels
mixes	5 x 3 types		made	see sheet	pre-tabled	jars	small spoons	labels

dessert (sweet, sweet process/così flan tutti)

	no./amt.	buy	make	food factor	service	containers	utensils	accessories
crème caramel	15 cups		made	dairy	service at bar	sm. plates		pyrex dishes, roasting pans - DS/JL
pavlova	2 large		26-Oct AM	dairy	service at bar	sm. plates		roasting pan; parchment paper; pastry bag; beaters
citrus sauce	squeeze btls		mdae	citrus	service at bar			squeeze bottles

Preparation timeline (items struck through once complete)

Oct. 20-22	Oct. 23	Oct. 24	Oct. 25	Oct. 26
H-syrup	pâtés	RRK-juice	gazpacho?	soda water
bag-crisps	cr-spinach	CS-juice	debone-coqs	coffee/tea
Crud-crkrs	spinach-stf	gazp-juice	cornbread	eggs
seff/paprk	potatoes	liquids	braise-end:	polenta
seaweed	citrus-sauce	bottle-infsns	crème c:	roast coqs
groceries				salad
				pavlova
				bottle liquids

Setup tasks

task	date/status
move and set tables	25-Oct
set video	25-Oct
set projector	25-Oct
set audio	26-Oct
slideshow	done
music	done
script/directions	done
menu cards?	done
labels	done

Dissertation Dinner: Planning Documents

DISSERTATION DINNER - SHOPPING LIST

Item	Qty		Item	Qty		Item	Qty		Item	Qty	
cloth napkins	32	X	ice	5 bags		tomatoes		X	daikon		X
wine glasses	28	X	coffee	1 lb	X	cucumbers	4	X	carrots		X
paper towel		X	tea	assorted bags	X	green peppers	3	X	seaweeds		X
bar mops		X	sugar	jarful	X	saffron		X	grapefruit	2	X
extra shot glasses?	TBD	-	milk	1 L	X	smoked paprika		X	mushrooms		-
SodaStream cartridge	1	X	bulles	6 and 6	X	garlic		X	cress		-
soup bowls	18	X	red wine	10 btls	X	veg stock		X	parsley		-
tiffins	5	X	white wine	10 btls	X	tomatoes	20	X	graham crackers		X
pyrex dishes	12	X	hibiscus flowers	bagful	X	cucumbers	3	X	lays potato chips		X
plasti/glass jars (powders)	24	X	cucumbers	8	X	green & orange peppers	2	X	greis/coco		X
small plates (10 @ JL)	18	X	lemons, limes, oranges	6 each	X	red onions	1	X	sesame seeds		X
			cocoa powder	high-quality pkg	X	eggs	30	X	poppy seeds		X
juice jars - 1.5 L	6	X				corn meal	1	X	sumac		X
			green tea	small bag	X	parmigiano-reggiano		X	chiles - various		X
			kefir water			frozen spinach	8	X	whole milk	1.5L	X
gallon ziplocks		X				chickens	4	X	eggs		-
salad bowls		X	chicken livers	3 lbs	X	cream	pt.	X	whipping cream	1L	X
			truffles	sm. tin	X	onions	bag	X	pomegranate juice		X
funnels		X	walnut oil	bottle	X				kiwi	8	X
			parsley - curly	1 bunch	X	endives	32	X	strawberries	2 pt	X
			baguettes	3	X	watercress	6	X			
muslin	25m	X	walnuts	2 cups	X	flat parsley	4	X	sherry vinegar	1	X
			mushrooms	2.5 lbs	X						
			shallots	1 cup	X	potatoes	25	X	vanilla	1	X
			thyme	bunch	X				nutmeg		X
			butter	2.5 lbs	X				fruit jellies	box	X

liquids				
infusions - 8 oz of each	1	seedy	fennel, cumin, caraway, pepper, celery
	2	zesty	lemon, lime, orange
	3	solstic	rhubarb, orange, fenugreek, jamaica, burdock
	4	barking mad	cinnamon, wormwood, anice, angelica
	5	low	kaffir leaf, lime zest
	6	high	caraway, citrus, cardamon, dandelion root
	7	paired	pear, rose, juniper, sasparilla
	8	indelicate	lavender, rose, chile, orange flower water
juices - 16 oz of each	1	greenblack	cress, fennel, acidulant
	2	sweet dirt	mushroom, grapefruit, sugar
	3	garish	vinegar, chile, salt, anchovy
	4	hadean	pomegranate syrup

powders			
flours - 2 cups of each	1	cake	graham, sumac, poppyseed, sugar
	2	off-weiss	greis, coconut, sugar, salt
	3	ground	potato chips, beet powder, chickpea flour
mixes - 2 cups of each	1	gomashiup	sesame, wakame, salt, pepper, pine nuts, fibre cereal
	2	warm nuts	pepperoncino, hazelnuts, salt
	3	sleep	zaatar, caraway, cumin, cardamon, sugar, oregano, blk. sesame, sugar

Dissertation Dinner: Invitation Email

Subject: dissertation dinner - October 26
From: David Szanto <dszanto@iceboxstudio.com>
Date: 2014-09-30, 4:00 PM
To: Kit Szanto <kszanto@telus.net>, George Szanto <GSzanto@aol.com>, Jean Lessard

CC: David Szanto <dszanto@iceboxstudio.com>

====English follows below====

Bonjour—

Ceci est une invitation à souper. Plus précisément, c'est une invitation à participer à un repas performatif qui constitue un aspect de mon doctorat. J'ai commencé ce programme en automne 2010 et je prévois terminer l'écriture de ma thèse vers la fin de cette année. La défense aura lieu en mars 2015. Ce souper fait partie du processus de la dissertation et il se déroulera le dimanche 26 octobre 2014.

Ma recherche est centrée sur les dynamiques entre les gens, la nourriture, l'espace et le langage, ainsi qu'entre les systèmes de pouvoir, la créativité et l'engagement des individus dans ce qu'ils mangent. Elle aborde aussi les moyens par lesquels on fait des représentations publiques de recherche, tels les documents, les rapports, les thèses et oui, les événements performateurs. Je travaille à ces différents niveaux parce que je crois qu'il existe plusieurs axes où améliorer nos systèmes alimentaires, ce qui incluent nos habitudes, nos cultures, la politique, l'agriculture, les économies, etc.

Ce repas-événement est la représentation de ma thèse mais deviendra aussi un sujet de recherche en soi traité dans ma thèse. J'explorerai donc l'aspect circulaire de la performance.

Je serais extrêmement content si vous pouviez y être. Vous faites partie de ce projet; même si vous ne le saviez pas, vous avez été une influence importante dans mes modes de penser et de faire pendant les dernières années.

Vous êtes donc convié à un souper, à des conversations avec les autres invités ainsi qu'avec moi. Des enregistrements vidéos de la soirée seront faits, mais sans déranger; ni interview, ni questionnaire ne seront demandés, et il n'est pas obligatoire d'apparaître dans la vidéo.

Bien sûr, j'espère que vous aimerez la bouffe…

Je vous demande d'arriver au 28 rue St-Paul Est, no. 6, vers 16h30 le 26 octobre. (C'est dans le Vieux

Montréal; plus de détails vous seront fournis à l'approche de la date.)

Je vous prie aussi de me faire savoir si vous pourrez participer en répondant à ce courriel avant le 8 octobre. Dans l'affirmative, je vous demande ceci :

- Lire le formulaire en pièce jointe, le compléter et le signer. (Puisque le repas est une recherche, l'université exige que je demande le consentement des participants aux indications du formulaire.) Je suis désolé que ce ne soit pas traduit en français et j'espère que ce ne sera pas un problème. Faites-moi signe s'il y a quoi que ce soit qui ne serait pas clair. Envoyez-moi une copie par courrier ou courriel et gardez une copie. Bien sûr, il vous appartient de participer ou non. Si vous décidiez de ne pas venir au souper je ne serai pas du tout offusqué.
- Assurez-vous d'indiquer sur le formulaire tout allergie et/ou intolérance alimentaire. Je ferai tout ce qui est en mon pouvoir pour respecter vos besoins.
- Amenez un bol, une assiette ou un autre récipient, ainsi que couteau, fourchette et cuillère. (Ces consignes vous seront rappelées à l'approche du souper.)

À bientôt!

DS

===============================

Greetings—

This is an invitation to dinner. In fact, it is an invitation to participate in a meal performance, one that constitutes a part of my PhD at Concordia University. I started this program the Fall of 2010 and am aiming to finish writing my dissertation by the end of this year, with the defence happening in March 2015. This meal is a component of the dissertation process, and will take place on Sunday, October 26, 2014.

As you know, my research is about the dynamics between people, food, space, and language, about power systems, and about individual creativity and engagement with food. It's also about how food-related research is done, including how we make public representations of research—documents, reports, dissertations, and yes, performance events. I'm working on this because I think there are a lot of ways in which food systems (habits, cultures, politics, agriculture, economics, etc.) can be changed for the better, including creating more opportunities for individual empowerment, pleasure, and well-being.

This meal event will be a representation of my thesis, but it will also be a subject of research that I'll write about in the dissertation, so there's a kind of circularity to it that I'm also exploring.

If you are able to make it, I would be extremely pleased to have you there. You have been a part of this project —whether you know it or not—and very important to the things I have been thinking about and doing these past years.

For you, it would mean that you'd come eat dinner, talk with the other people who are there, and talk with me. A friend of mine who is a videographer will also be coming, and he'll be recording the whole thing, but we will keep that part of it low key. No interviews, no questionnaires, and no need for you to be the video footage if you don't want to be. Hopefully you'll also enjoy the food, of course…

The meal will start at 6:30 pm on October 26, and will be held at at 28 rue St-Paul Est #6 (in Old Montreal).

Please let me know if you can join us by RSVPing to this email by October 8. (Unfortunately, for space reasons, I have to ask you not to bring any guests, but there will be lots of other lovely people for you to talk with.) If you can come, please also do the following:

- Read, fill out, and sign the attached consent form. (Because this is a part of my research, the university requires that I ask you for this consent.) Send me a copy either by mail or email, and keep a copy for yourself. It's pretty self-explanatory, but let me know if you have any questions or concerns. If you choose not to participate, that is completely up to you and I will not take it personally.
- Make sure you include any dietary requirements on the form. I will do everything I can to make sure you have a meal that meets your needs.
- Plan to bring a bowl, plate, or other eating container, along with a knife, fork, and spoon. No need for anything else. (I'll remind you of this closer to the date.)

Another email with some last details (including directions) will be sent out closer to October 26.

I really hope you can make it!

Best,
DS

––
David Szanto | www.iceboxstudio.com | 514–312–8278

Attachments:

Szanto_DissDinner-consentform.pdf   103 KB

Dissertation Dinner: Reminder Email

Subject: Dissertation Dinner/Souper de thèse - important reminder & directions
From: David Szanto <dszanto@iceboxstudio.com>
Date: 2014-10-22, 5:46 PM
To: Marie-Josée Audet <mariejos123@gmail.com>, ...

Greetings--

I'm very much looking foward to seeing you for supper this coming Sunday evening.

Please plan to arrive at 6:30 pm (et non pas à 16h30 comme j'écrit dans le courriel d'invitation —vraiment désolé pour la faute!)

As a reminder, please bring a dinner plate or bowl (or other eating container), along with a knife, fork, and spoon. No need to bring anything else.

The address is 28 rue St-Paul Est #6, dans le Vieux Montréal, which is on the south side of St-Paul, one and a half blocks EAST of St-Laurent. (Note that there is also a St-Paul Ouest....)

The ground floor of 28 St-Paul is occupied by a Formula 1 souvenir shop, which might be confusing. From the street, just go up the few stairs into the small foyer and turn left before entering the shop. There you will see the door to the apartments and a set of buzzers. Ring #6. The loft is all the way at the top, three flights up, on the left.

If the street-level door is locked, or if you have any troubles finding the place, call me at 514-659-5407.

À bientôt!

DS
--
David Szanto | www.iceboxstudio.com | 514-312-8278

Dissertation Dinner: Consent Form

CONSENT TO PARTICIPATE IN RESEARCH-CREATION PROJECT ENTITLED PERFORMING GASTRONOMY: DISSERTATION DINNER

I understand that I have been asked to participate in a research-creation project being conducted by David Szanto of the Individualized Programs at Concordia University (4407 boul. St-Laurent #2, Montreal, QC, H2W 1Z8; dszanto@iceboxstudio.com; 514-312-8278)*, under the supervision of Dr. Rhona Richman Kenneally of the Department of Design and Computation Arts at Concordia University (1455 de Maisonneuve Blvd. W., EV 6-753, Montreal, QC, H3G 1M8; rrk@concordia.ca; 514-848-2424 ext. 4276).

A. PURPOSE

I have been informed that the purpose of this research-creation event is as follows: to examine the use of a "performative meal event" as a tool in making scholarly representations of food-related research.

B. PROCEDURES

I understand that I have be invited to participate in a meal event on Ocotber 26, 2014, during which I will eat with and interact with other invitees, including David Szanto. I understand that this event will take place at 28 rue St-Paul Est #6 in Montreal, Québec, a private residence, and will last approximately three hours. I understand that I may leave the meal location at any time, and that participating in the meal involves neither financial outlay nor remuneration. I understand that I may be asked open-ended questions during the meal, either by David Szanto or by other participants, and that video recordings may be made during this time. I understand that such recordings will be used exclusively as a reference for a PhD dissertation chapter and that if they are used in any other writings I will be asked for specific permission, in advance, in those instances. Should I chose to discontinue my participation after the event, I understand that the recorded materials will continue to exist but that they will not be used in any written context, including anything I said or did during the evening of October 26, 2014. I further understand that all records associated with this research will be kept in a secure location, either physically or electronically, and protected with either lock and key or password encryption, with sole access available to David Szanto. I also understand that at any time I may choose NOT to answer any question or NOT to participate in any aspect of the research, without question, coercion, or risk to myself, either socially, academically, or professionally.

C. RISKS AND BENEFITS

I understand that I may benefit from my participation in this research because of exposure to certain research techniques in gastronomic scholarship, and that I am free to learn and adapt these techniques in my own research and/or professional practice. I understand that I may further benefit from this research by having access to the research results, as well as by my ongoing contact with David Szanto throughout the processes of his research. I understand that no social, academic, or professional risk will come to me as a result of this research. I understand that I will be provided with food that meets any dietary restrictions that I may have, provided I have outlined those restrictions below in Section D of this consent form. I also understand that my real name will be used in the research ONLY if I give full written consent to do so in Section E of this consent form. I understand that if I do not provide such consent I will remain completely anonymous in any written or oral presentation of the research made by David Szanto, and that no identifying quotations from or references to my participation will be made in such presentations of the research. I further understand,

however, that up to 40 other participants will be at the meal, and that David Szanto cannot guarantee my anonymity in any work or accounts produced by these individuals. I understand that there is minimal personal risk associated with this research, limited to potential discomfort with certain questions and social dining experiences, and that I am free to not answer any question I choose and/or discontinue my participation in the research at any time.

D. DIETARY RESTRICTIONS

• I have the following dietary restrictions (customs, preferences, intolerances, allergies) and I understand that food meeting these restrictions will be provided during the meal.

_____

_____

E. CONDITIONS OF PARTICIPATION

• I understand that I am free to withdraw my consent and discontinue my participation at anytime without negative consequences.

• I understand that my participation in this research event is (*check one box and initial*):

☐ _____ CONFIDENTIAL
(i.e., the researcher will know my identity, but will not disclose it)

☐ _____ NON-CONFIDENTIAL
(i.e., my identity may be revealed in study results)

• I understand that accounts of this event may be published.

I HAVE CAREFULLY READ THE ABOVE AND UNDERSTAND THIS AGREEMENT.
I FREELY CONSENT AND VOLUNTARILY AGREE TO PARTICIPATE IN THIS EVENT.

NAME (please print) _____

SIGNATURE _____

DATE _____

If at any time you have questions about the proposed research, please contact the study's Principal Investigator (D. Szanto) or his research supervisor (R. Richman Kenneally):

David Szanto
Individualized Program
Concordia University
4407 boul. St-Laurent #2
Montreal, QC, H2W 1Z8 Canada
dszanto@iceboxstudio.com
+1-514-312-8278

Rhona Richman Kenneally
Dept. of Design and Computation Arts
Concordia University
1455 de Maisonneuve Blvd. W. EV 6-753
Montreal, QC, H3G 1M8, Canada
rrk@concordia.ca
+1-514-848-2424 ext. 4276

If at any time you have questions about your rights as a research participant, please contact the Research Ethics and Compliance Advisor, Concordia University, +1-514-848-2424 ext. 7481, oor.ethics@concordia.ca.

DISSERTATION DINNER
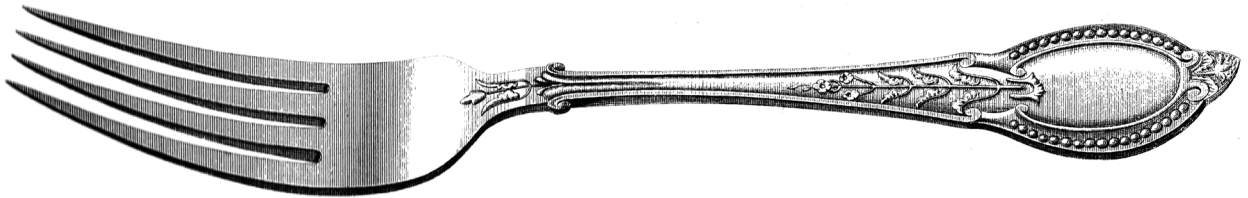
SOUPER DE THÈSE

ring/sonnez au #6 | étage 3^(rd) *floor*
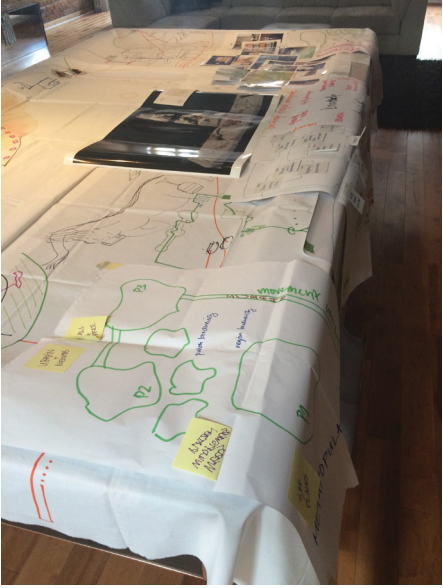
THE ACTION

4:30 stuff chickens   *4:30 slice kiwi + open physalis*

- 5:00 post signage
- 5:00 bottle water and chill; make soda, bottle, and chill
- 5:00 grate parmiggiano-reggiano
- 5:30 wash salad
- 5:30 make salad dressing
- 5:30 **fill and place tiffins (potatoes, pickles & kim chee, seaweed & paper)**
- 6:00 slice and plate cornbread
- 6:15 mix R; bottle and set R, C, J
- 6:15 place buttes
- 6:15 plate pâtés, rice crackers, baguette crisps, Crudessence crackers
- 6:15 roast chickens
- 6:30 **drinks (felicity conditions/drinks) - placed at bar**
- 6:30 **snacks (mycelial distribution/wurst, not over) - placed around room**
- 6:45 place wine (white in seaux)
- 7:15 7:00 make polenta
- 7:15 7:00 warm spinach
- 7:3- 7:15 DAS talk
- 7:30 7:15 serve and set gazpacho
- 7:30 7:15 serve and set gazpacho juices (3 per setting)
- 7:45 7:15 tent chickens
- 7:45 7:30 **hors d'oeuvres (between states/soup and salad dazed) - p___ ł on table**
- 7:30 7:30 boil water for egs
- 7:30 warm endive
- 7:45 cook eggs
- 7:45 **plat (which comes first/hen becoming) - served at bar**
- 7:45 place endive
- 7:45 dress and place salad
- 9:00 unmold and plate crème caramel
- 9:00 dress pavlova
- 9:00 turn on coffee
- 9:00 boil tea water
- 9:15 **dessert (sweet, sweet process/così flan tutti)**

22c polenta to come

Dissertation Dinner: Documentation

photos: Jean Lessard

Dissertation Dinner: Documentation

photos: Jean Lessard

Dissertation Dinner: Documentation

Dissertation Dinner: Documentation