

# Introduction

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The kitchen and cooking have emerged as important differentiated cultural fields in the 21st century. Alongside their important role in the natural and nutritional sciences, they are also in the focus of culinary studies, design, art, gastronomy and agriculture. The heyday of issues of nutrition to which this attests contrasts with the “crisis of food”<sup>1</sup> some have discerned and an increasing divergence between nutritional wishes and nutritional realities.<sup>2</sup>

Recent artistic approaches respond to this paradox with cooking and food projects. Unlike the “Eat Art” movement or the use of foods in the context of artistic works, since about 2004 a number of artistic positions have arisen on the line dividing art and design, agriculture, gardening and gastronomy. The discussion now hinges not on a more limited understanding of “food in art” but on broader issues of food, cooking, agriculture and nutrition.

There is an interesting equivalent in more recent gastronomy to this new turn from art and design toward cooking and eating: By way of advancing “Nouvelle Cuisine” and “Molecular Cookery”, a culinary practice has evolved that focuses on “regionality”, “seasonality” and “culinary traditions”, and it has already been labelled “Nova Regio Cuisine”.<sup>3</sup> It derives from an analytical study of rural areas and the interest in turning nature into something you can cook at a broader level by means of special cooking techniques. Chefs such as René Redzepi and Stefan Wiesner run their own archives and laboratories to this end. Selection processes, transformations of materials, and the scope for contingency when developing recipes all point to culinary “experimental systems”.<sup>4</sup>

On 20 February 2014 Swiss Confederate Councilor Johann Schneider-Amman opened the touring exhibition “Wir essen die Welt” (“We eat the world”) in the Confederate Polit-Forum; the successful show can still be viewed. Organized by HELVETAS it addresses the themes of “enjoyment, business and globalization” and discusses the changing socio-political

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1 | Kimmich/Schahadat: 2012.

2 | Rudolph/Bassett: 2014.

3 | Dollase: 2014.

4 | Rheinberger: 2001.

relevance of nutrition. At almost the same tie, several exhibitions explored the question of healthy nutrition (Vevey in 2015; Marseille in 2014-5; Linz in 2014-5; Cape Town in 2016) and the importance of eating and food in art and design (Eindhoven in 2013; Wolfsburg in 2013-4; Bergisch Gladbach in 2014-5). The success of TV cooking shows, food trucks, elaborately designed cookery, gastronomic and culinary books and blogs,<sup>5</sup> the growing significance of the kitchen as a design task (through to the “Moley Kitchen” in the age of IoT) and the ever greater attention paid to celebrity chefs given the status of artists, all point the great social interest in nutritional habits and the alimentary practices of preparing food.

Hypothetically, one could speak of a *culinary turn*, although the strong public interest thus expressed in questions of cookery and eating, as well as the discussion of central social questions such as sustainability, health and nutrition contrast with the “crisis in food” some have diagnosed.<sup>6</sup> In numerous countries there is evidence of growing dissatisfaction among consumers with their own food and the quality of life, which can be attributed to external constraints (flexibility, mobility) and the wish in society for healthy nutrition, as covered by the media.<sup>7</sup> Complete nutrition such as “Soylent” (and the related discourses) are one expression of this crisis. They strip citizens of any personal responsibility, but come with the price of purely physiological *intake* bereft of any culinary enjoyment. Assuming a *culinary turn* politics and society face the paradoxical challenge of balancing the strong wish for a creative and joyful culture of food with the crisis in nutritional realities and the hunger for pragmatic solutions.

The wealth of magazines,<sup>8</sup> columns, blogs, books and TV shows devoted to things culinary is a strong indication for the virulent debate in contemporary culture on issues of nutrition. This also reflects the swiftly changing culture of cooking and nutrition – in a medium- or genre-specific way. Swiss writers Dominik Flammer and Sylvan Müller have studied the “culinary heritage of the Alps”, not only analyzing how individual farmers, breeders, fishermen, cooks and restaurant owners contribute to maintaining culinary diversity, but also considering cross-border “taste” as a response to a hard-to-define need for “genuineness, credibility and authenticity”.<sup>9</sup> In Pippa Lord’s Foodblog “Sous Style”, people present the dishes they create in their own homes. In Despina Stokou’s blog “Bpigs” (2009) recipes are posted for the illicit participation in a dinner for Matthew Barney and Elizabeth Peyton. Chef Mina Stone has together with artist Urs Fischer developed a cookery book called “Cooking for Artists”

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5 | Selby: 2012; Redzeqi: 2013; <http://www.arthurstochterkochtblog.com>; [www.derultimativekochblog.com](http://www.derultimativekochblog.com); <http://www.whatkatieate.com>

6 | Kimmich/Schahadat: 2012, p. 7; Wilke: 2005, p. 7; Dell’Agli: 2009.

7 | Rudolph/Bassett: 2014, pp. 1 f.

8 | King/Williams: 2014.

9 | Flammer/Müller: 2013b, pp. 10, 16.

that was then distributed through Gagosian Gallery.<sup>10</sup> In “Artist’s Recipes” a year later artists brought out recipes they authored attesting to their primary or secondary passion for cooking.<sup>11</sup> Through these and other publications, cooking and eating can be read as aesthetic practices that offer models of subjective identity we can adopt if we want. Magazines such as “The Gourmand” seek to bond with art and design when, for example, presenting Berlin restaurant “Themroc” (Manuel Schubbe) under the heading of “Sculptures Don’t Eat”<sup>12</sup> and relying photographically on an aesthetic that corresponds with the profiles of the social media. The above series of publications could be continued at will and leads to one of our initial questions: In what way do art and design now communicate the transformation of culinary and convivial structures and what specific contribution do they make to current debates on food and cooking in society?

Within the above-mentioned development, cooking and food can be construed not just as everyday practices but also as aesthetic practices. Starting with the “Manifesto of Futurist Cooking” (1930), the Eat Art concepts developed by Daniel Spoerri et al in the 1960s, and the doctrine of the “Art of Cooking” developed by Peter Kubelka from 1978 onwards, countless positions have emerged that investigate food not only as an object of representation (still life) or representational material, but explicitly as edible representational content.<sup>13</sup> One famous example would be Rikrit Tiravanija, who uses the museum space as a kitchen and a place for social encounters, and thus contributes to a debate on the “relationality” of art.<sup>14</sup> Expressions of the opening of the traditional concept of the artwork through eating would not only be the restaurants run by Daniel Spoerri (1968) or Gordon Matta-Clark (1970), but also the shared eating projects more or less directly integrated into the artistic work as promulgated by artists such as Tobias Rehberger or Olafur Eliasson – without clearly being distinguished from “lifestyles” (monopol, 2014). Berlin-based Icelandic artist Olafur Eliasson recently brought out a cookery book that shows his team in conversation with chefs such as Alice Waters and René Redzepi.<sup>15</sup> A few years earlier, chef Ferran Adrià presented his concept of molecular cuisine at documenta 12 (2007).<sup>16</sup> Artist Dieter Froelich tabled two books, “supen” and “Topografie der Gemengsel und Gehäcksel” that are both aesthetically and conceptually lucid examples of how historico-critical effort and contemporary culinary practice can bond beyond all disciplinary boundaries to form an aesthetic practice – in a conceptually well-designed book.<sup>17</sup>

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**10** | Stone: 2015.

**11** | Jahic/Röthlisberger: 2015.

**12** | Teasdale: 2012.

**13** | Autsch: 2015; Lemke: 2007a.

**14** | Stahl: 2011; Bourriaud: 2002/2009.

**15** | Eliasson: 2013.

**16** | Lemke: 2007a, p. 31.

**17** | Froelich: 2010/2012.

Countless artistic positions are currently to be found straddling the unclear terrain between ecological farming, social projects, design and curating and interfacing art and cookery. Unlike most of their predecessor movements in art history, these projects end in the bellies of their guests. Food is no longer representational material or subject matter, but the object of reflection on nutritional cultures that evolve in the act of tasting. Thus, Swiss artist Sandra Knecht explores the political and cultural conditions of possibility for “homeland” in a transferred and converted barn called “Chnächt” (Swiss German for “Knecht” = servant). “It’s Sunday again” (a German pop song of the 1970s), she serves her guests gustatory perspectives on a home world and regionality and explores the political, ecological and cultural conditions for these. As primarily temporary installations (pop-up restaurants, food trucks) other artists investigate political relationships (conflict kitchen), less frequented spaces (SCU Yamada Studio), position themselves on the interface to farming culture and the rural world (Dimitry Jones, Ayumi Matsuzaka, soil culture) or address issues relating to waste and food waste (WastED, Zur Bleibe, Wildbolz, Valentin Beck/Adrian Rast). In the process, specifically traditional artistic questions such as “being touched” by art (dilettantin produktionsbüro, International Gastronomical Society) are examined under new conditions. On the one hand, so we propose, from the artistic perspective the critical enquiry into cookery and food seems especially appealing as a means of linking traditional artistic maxims such as the triad of *movere*, *delectare* and *docere* to contemporary issues of nutrition. On the other, in the interaction of art/design and cooking, the narrow confines of art are abandoned so that a description of these activities as an aesthetic practice seems to be an appropriate angle to take.

## NOVA REGIO AND REGIONALITY

The culinary and gastronomic paradigm of the early 21st century in the field of cookery/food is that of an autochthonous cuisine that derives from culinary traditions and is seasonal in thrust: It has come to be known under the term Nova Regio cuisine and René Redzepi has identified it as the cuisine of tomorrow.<sup>18</sup> In consultation with Redzepi, former master chef at the *Noma*,<sup>19</sup> Jürgen Dollase has defined the semantic characteristics of Nova Regio cuisine. Here, the consistent implementation of regionality and seasonality form the main agenda. What is quite literally close at hand in the region (and was often previously not used as food) becomes the precious resource that chefs seek to use. The goal of Nova Regio cuisine is, for example in the cooking of Stefan Wiesner (CH), not to use only the nut, but the whole tree and thus significantly improve the criteria of sustain-

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18 | Redzepi: 2011.

19 | Redzepi: 2010/2013.

ability and diverse tastes.<sup>20</sup> Nova Regio cuisine techniques draw here on inter-culturally adapted cookery methods for effect<sup>21</sup> and on the insights of molecular cooking<sup>22</sup> and food pairings<sup>23</sup>. The Nova Regio menus rely on discerning recipes and high-grade ingredients and can not least be understood as visual and culinary representations of usually rural worlds. Chefs such as Elena and Juan Mari Arzak, Andoni Luis Aduriz, René Redzepi, Magnus Nilsson and Stefan Wiesner typically adopt a conceptually reflective approach that translates in exemplary fashion current issues of nutrition and culinary culture (sources of ingredients, regionality, sustainability, cooking techniques) into recipes.

As mentioned above, Stefan Wiesner's gustatory method bears special consideration in this regard: He analyzes and archives the currents in contemporary cooking such as regional cuisine, Nouvelle Cuisine, Cuisine Naturelle, Cuisine du Marché, Euro-Asian cuisine, Mediterranean cuisine and molecular cookery. In this context, he also emphasizes a reflection of social aspects such as species-appropriate farming and fishing, human nutritional policy and nutritional methods based on dietetics.<sup>24</sup> Wiesner attributes his "culinary aesthetic" to a creative method derived from Alexander Skryabin's compositional techniques and his synesthetic "visualization of music and art"<sup>25</sup>.

Despite the potential Nova Regio cuisine has as regards new nutritional issues and their political implications, the criteria used bear studying a little more closely: First, how consistently are the product criteria of regionality and an organic methodology practiced, in particular with the view to internationally adapted cooking techniques? The *Noma* restaurant for example, which was voted best in the world in 2010, 2011, 2012 and 2014 (Restaurant Magazine Top 50), cooperated with the *Nordic Food Lab* platform which transposes international cooking techniques onto regional ingredients. Second, in what way do the afore-mentioned chefs develop a knowledge of taste and developments in taste given their emphasis on the autochthonous? Founded in 2009, the *Basque Culinary Center* in San Sebastián is an international college for chefs attached to the private university in the Basque capital that takes its cue from this approach and has featured an International Advisory Committee (with Adrià as its president) which brings together chefs such as René Redzepi (Denmark), Heston Blumenthal (UK), Michel Bras (France), Alex Atala (Brazil), Yukio Hattori (Japan) and Enrique Olvera (Mexico). Despite their respectively different cultural and gastro-historical origins, all the chefs who aspire in San Sebastián to develop the future of food share a focus on experimentally reflecting on

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**20** | Dollase: 2014.

**21** | Redzepi: 2010/2013; Gilmore: 2012; Wiesner: 2011; Aduriz: 2012.

**22** | Vilgis: 2007; Adrià et al.: 2014.

**23** | Blumenthal: 2002; Caviezel/Vilgis: 2012.

**24** | Wiesner: 2011; Mephram: 1996; Lemke: 2007b/2012.

**25** | Wiesner: 2011.

the 350-plus smell receptors and their roots in the human brain. Third, what artistic staging practices and concepts are adapted in order to reposition the practice of cooking beyond some crafts understanding of the discipline? Ferran Adrià, former master chef at the *El Bulli* restaurant outside Barcelona, revolutionized cookery and food world-wide with his gustatory and gastro-aesthetic innovations in the field of molecular cooking. Fourth, what significance do the paradigms of “regionality”, craftsmanship and “cultural heritage” have in an age of globalization, migration and digitalization? Where is the interface to a paradoxically nationally-defined hipster community that proves to be highly sensitive to the conservative preservation of traditions? To what extent does an insistence on regionality and local trade routes lead to an undesired narrowing of culture and the open abandoning of cultural achievements? Thus, Tobias Moorstedt recently remarked: “A cosmopolitan consumer will thus buy olives from Morocco and not from a burn-out therapy farm in Breisgau. A cosmopolitan consumer knows that tomatoes from Spain may possibly have a better eco-balance than local vegetables. [...] A cosmopolitan consumer is open to ideas and things that are alien in order to advance, and also advocates precisely this being possible for people in other places.”<sup>26</sup> Moorstedt’s position seems to be as self-evident as that of the growth critics. The question is less whether you vote for or against regionality and more how you can interpret regionality in a way that can be deployed productively in economic, ecological, political and aesthetic terms without imposing limits qua doctrine. It is obvious that paradigms rely on confessions of principle. And it is equally obvious that such confessions are prone to intrinsic contradictions: “See: with lovers, When they start to confess, How soon they tell lies.”<sup>27</sup>

## PERSPECTIVES ON REGIONALITY AND SUSTAINABILITY IN LIGHT OF SOCIOLOGY AND CULTURAL STUDIES

Starting from Simmel’s study of the constitution of community through eating (1957) and the structuralist examinations of the relation of nature and culture in food,<sup>28</sup> detailed fields of research have arisen on the social implications of food and nutrition. Although at an early date there was discussion of the humans’ so-called “omnivorous character”<sup>29</sup> and their dual membership of nature and culture, sociology has tended to focus

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**26** | Moorstedt, T. (2016): Local Hero. ‘Aus der Region’. Der Kauf lokaler Produkte und Dienstleistungen ist zum Hipsterbekenntnis geworden. Doch der neue Provinzialismus macht die Welt nicht besser, sondern unter Umständen nur dümmere, in: *Süddeutsche Zeitung*, no. 241, October 18, p. 11.

**27** | Rilke, R. M. [1910] (2009): Song “You, whom I do not tell”, in: *The Notebooks of Malte Laurids Brigge*, tr. Michael Hulse, Harmondsworth.

**28** | Lévi-Strauss: [1964] (2000); Douglas: 1979/1988.

**29** | Fischler: 1990; Emmison: 2003; Johnston/Baumann: 2007.

primarily on questions of the social or family structuring of eating<sup>30</sup> and differentiation through it. By contrast, more recent developments as regards essentialization (“natural”, “genuine”) and the aestheticization of cooking and eating seem to not have been studied much.

Social attention to food not rarely articulates a wish for physical well-being, for sustainability and for social distinction. Products have, under the labels of sustainability, health and genuineness, become a trend focus in nutrition, and a socio-political task.<sup>31</sup> Filmmaker Valentin Thurn summarizes the content of his own new documentary film “10 Billion. What’s on your plate?” (2015) as follows: “The most important thing is that basic food supplies must come from local farms” (on German TV show “titel, thesen, temperamente”, May 29, 2015). The prehistory of the development that distinction has less to do with delicatessen meals from abroad and more with sustainable regional produce hinges on the *Slow Food* movement of the 1990s as one of the driving forces behind growing regional organic food.<sup>32</sup> The idea is to overcome the contradictions people experience between the nutrition they want to have and the reality by boosting the consumption of regional and natural products.<sup>33</sup> In this context, the growing success of the *Urban Gardening* and *DIY* movements bears mentioning as regards producing food in a way that interfaces between social focus and high-tech production methods.<sup>34</sup>

The contradictions between a cultural identity based on regionality and a socially and educationally desired inter-culturality have not yet been solved in terms of social sustainability.<sup>35</sup> Given the complexity of the relationship between nutrition (production) and cultural identity and the related historical dimension<sup>36</sup> the pragmatic definitions of regionality (e.g., a quantitative limit to 50 or 100 miles, [sustainabletable.org](http://sustainabletable.org)) seem neither sufficient nor productive.

While aspects of the sustainability of nutrition (global vs. local food production, ethically appropriate approach to animal husbandry, “green revolution”, protection of arable land) form a key focus of research in interdisciplinary Food Studies,<sup>37</sup> often “naturalness”, “regionality” and “tradition” are

**30** | Barlösius: 1999; Kaufmann: 2006.

**31** | Hayn et al.: 2005; Rudolph/Bassett: 2014.

**32** | Pence: 2002; Waters: 2010; Barber: 2014.

**33** | Rudolph/Bassett: 2014.

**34** | Clausen: 2012; Stierand: 2014; Cockrail-King: 2012; Baier/Müller/Werner: 2013. The question of the different concepts of urban gardening relates to aspects of this work and, to the extent that it directly touches on artistic works on cooking and eating, will be considered here. An extensive examination of this field would exceed the bounds of the present project owing to the slightly different focus.

**35** | Wierlacher/Neumann/Teuteberg: 1993; Brunner et al.: 2007; Hirschfelder et al.: 2015; Parodi et al.: 2010.

**36** | Hall/Gössling: 2013.

**37** | *Gastronomica Journal*; Miller/Deutsch: 2009.

seemingly presumed to be the stable variables of a good nutritional practice.<sup>38</sup> “Naturalness” is taken as a secure horizon of meaning, without reflecting at the same time on the paradox given the long since disenchanting state of nature.<sup>39</sup> Trailblazing in terms of the educational and communicative strategy are the Revis Project (2003-5), the European Food Literacy Project and the Harvard University Food Literacy Project, which seek to nurture an understanding for a transformative, alimentary practice and its relationship to agriculture, cooking and nutrition. Here, the need for interdisciplinary collaboration on issues of nutrition and culinary studies are laid out.<sup>40</sup>

As ethnologists, Ulf Matthiesen and Bernhard Tschofen site the stronger attention in regional cuisine and the “constitution of regional cultures of nutrition”<sup>41</sup> in the discourse on globalization. In light of the “re-regionalization of the European food and beverage cultures” Matthiesen defines the rediscovery of regional cuisine not as a “counter-movement against the dynamics of Europeanization and globalization”, but as “their strict complement”.<sup>42</sup> This goes hand in hand with a focus on rural spaces, as products made regionally using artisanal methods.<sup>43</sup> Matthiesen and Tschofen view the greater attention to regional cuisine critically: They place the reference to regional culinary arts in the context of the *terroir principle* and think it advances the myth of the interaction of the earth, climate and species. However, this myth, they say, rests in great part on the imagination that construes the reality of the rural regional countryside not as a product of an “historical and current agricultural regime”<sup>44</sup> and likewise not as the adaption of concepts that stem from elsewhere.

## PHILOSOPHICAL PERSPECTIVES AND ANTHROPOLOGICAL THEORIES

Taste has always played a subordinate role in the classical doctrines of the senses and the debate on the hierarchy of the same as regards the issue of aesthetic experience and knowledge. It belonged, for example in the thought of Thomas Aquinas, to the sensory organs that first need to be nurtured. Bernhard Waldenfels attributes the lack of philosophical consideration of the sense of taste to its link to primary needs: Meals and beverages have the character of being necessary for survival (see article in this book). In Classical Antiquity and Modernity, the enquiry into nutrition

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**38** | Kneafsey: 2010; Betsy et al.: 2010.

**39** | Rückert-John: 2010.

**40** | Wierlacher/Bendix: 2008.

**41** | Tschofen: 2007, p. 25.

**42** | Matthiesen: 2005.

**43** | Waters: 2010.

**44** | Tschofen: 2007, p. 41.

and the culture of food, starting with Hippocrates, Epicurus and Claudius Galenus, centered on aspects of balance and dietetics. Both the ancient doctrines of ethics and early Christian theology think of food and drink in the context of moderation, bodily harmony, renunciation, asceticism and sacrifice. Under such conditions, a diversity of taste and an intensity of culinary pleasure seem precarious in terms of both morals and health.<sup>45</sup> This ethical take on and tabooing of gustatory enjoyment is seeing a renaissance in recent discourses.

An explicit historical reassessment of nutrition and the related efforts to establish cookery as an art started with Christoph Wilhelm Hufeland's reasoning on macrobiotics<sup>46</sup> and thus first came into its own in the early and mid-19th century,<sup>47</sup> whereby in particular Vaerst's outline of a gastro-sophy distinguished healthy and ethical nutrition from Brillat Savarin's "gourmet doctrine"<sup>48</sup>.

A "gastrosophy" that took its cue from ethical, political and health issues has in the last 20 years made substantive contributions to a "philosophy of food". On the basis of philosophical traditions, Harald Lemke and Kurt Röttgers elaborate a philosophy of cooking and eating that is consistently geared to questions of "practical reason", of the political and ethical.<sup>49</sup> Röttgers proposes a "critique of culinary reason" as a "post-Kantian menu of the senses": As a supplement to or compensation for the non-existent fourth Critique, Röttgers reflects on the cultural implications of cooking. An aesthetic foundation of cooking, so Röttgers, would originate in cultivating the senses. He thus adds an aesthetic dimension to an ethically structured discourse. Harald Lemke places his concept of gastrosophy clearly in the context of politics, ethics and morals. His "ethics of food" discusses the philosophical history of the alimentary and the culinary and ends, borrowing from the Frankfurt School, in a "critical theory of good food". In his "politics of food" Lemke seeks to integrate fields as divergent as global starvation, nutritional sovereignty, political gardening, and slow food. In this gastro-ethical approach, sovereign citizens who have successfully undertaken the program of gastrosophical education, define their right to "good food".

What is striking about the philosophical discourse is that an emphatic aesthetic definition of the culinary arts and the diversity of taste actually only occurs marginally or as a social taboo,<sup>50</sup> in other words essentially *ex negativo*. Pleasure and culinary diversity are, like *fast food* suspected per se of being unethical and unhealthy and inserted into an action plan of

45 | Endres: 2002; Diaconu: 2013a; Lemke: 2007b.

46 | Pfeifer: 2000.

47 | Rumohr: [1822] 2010; Brillat-Savarin: [1825] 1979; von Vaerst: [1851] 1975.

48 | Lemke: 2007b, p. 375.

49 | Lemke: 2007a/2012; Röttgers: 2009.

50 | Lemke: 2012.

“should, may, can” without in the process reflecting on the justifications for moral principles.<sup>51</sup>

Against the backdrop of philosophical debate and the intentions of aesthetic practices of art and food, elaborating an aesthetics of taste as regards aspects such as enjoyment, hospitality, community and touch would constitute a project in its own right. In the center of studies of the community at table, on orality<sup>52</sup> and on gastrosophy, in particular the element of physiological and metaphorical touch by the gustatory forms a relevant lacunae. Presumably there are special conditions for this. Chefs, artists, gastro-critics and physicists point from different angles to the fact that taste and aroma can have a specific complexity,<sup>53</sup> texture, temperature, pictorial status, spatiality and temporality<sup>54</sup> that can only be accessed by “culinary intelligence”<sup>55</sup>. It is becoming ever more apparent here that concepts of cookery and enjoyment can be addressed with exact scientific definitions.<sup>56</sup> The hypothesis would be that an elaboration of touch by taste from the viewpoint of cultural studies and philosophy cannot be undertaken without differentiated observation and analysis of aesthetic practices.

There are above all two relevant methods for elaborating on a “touch by taste” alongside contemporary artistic/design-based and culinary practices: 1. Starting from Iris Därmann’s (and here she follows Simmel: 1957) definition of the company at table as the constitution of community,<sup>57</sup> Bernhard Waldenfels has devised the initial basis for a phenomenology of food and drink, emphasizing, in light of Marcel Mauss among other things the importance of the “gift”: Food is characterized as something that from the outset has to do with others<sup>58</sup> and affords an opportunity to “ingest” the other culturally.<sup>59</sup> “Tasting” constitutes the touching of the Other. In this context, secondly, the element of the transformation of sustenance into enjoyment, energy and content is key: Following Richard Wrangham’s lead, Michael Pollan has pointed to the importance in human evolutionary history of cooking sustenance<sup>60</sup> which will be discussed in greater detail in the following article on the image of the plate (see van der Meulen).

Given the simultaneity of rising attention and the crisis of food and nutrition one can talk of a *culinary turn* that shows how central questions of society today are discussed in the form of questions of nutrition, preparing nutrition and the food culture. The editors of this volume assume that

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**51** | Wilk: 2010; Hofstadt: 2009; Hirschfelder et al.: 2015.

**52** | Kleinspehn: 1987.

**53** | Vilgis: 2007/2009; Vilgis/Vierich: 2013.

**54** | Dollase: 2014.

**55** | Dollase: 2005/2006.

**56** | Vilgis: 2014.

**57** | Därmann/Lemke: 2008.

**58** | Mauss: [1923/24] 1990; Waldenfels: 2008/2010.

**59** | Möhring: 2012.

**60** | Pollan: 2013.

where they interface art and cooking offer respectively unique models for a sustainable and enjoyable culture of nutrition. At the points where they intersect one can detect a shared interest in social issues, in the specific practices of the experimental transformation of commodities, in current questions of sustainability and communication. The goal of this book is to identify the coordinates where art and cookery meet and assess their potential for current social questions of cooking and eating.

