

## Authors

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**Silvia Bottinelli** (PhD University of Pisa), Senior Lecturer and Chair, Visual and Material Studies Department, School of the Museum of Fine Arts at Tufts University. Her scholarship concerns modern and contemporary art histories, with particular emphasis on the histories of food-based art, the environmental humanities, art and domestic cultures, and postwar Italian art. Her latest book, *Artists and the Practice of Agriculture. Politics and Aesthetics of Food Sovereignty* (London: Routledge, 2024), addresses the connections of eating, cultivating, and ecologies.

**Felix Bröcker** is a trained chef who assisted in cooking-performances of several artists, e.g. Paul McCarthy, Rirkrit Tiravanija and Peter Kubelka. He is a Ph.D. Fellow at the University of Art and Design in Offenbach observing visual staging strategies of food in European high cuisine and currently works for the Max Rubner-Institute Karlsruhe (MRI) in a project about the social dimension of sustainable nutrition ([www.felix-broecker.de](http://www.felix-broecker.de)). Publications: “Chefs and Artists in Dialogue – About the Use of Food as a Sensual and Conceptual Medium in Contemporary Art and Cuisine.” In: *International Journal of Gastronomy and Food Science* 24, 2021 (DOI: 10.1016/j.ijgfs.2021.100339); “Lebensmittel als Medium und Material in Kunst und Küche.” In: *Museum Tinguely Basel* (ed.), *Amuse-bouche. Der Geschmack der Kunst* (Basel: Hatje Cantz, 2020), pp. 88–95. (available in English and German)

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Lesen/Sehen. Literatur als wahrnehmbare Kommunikation (ed. together with Charlotte Coch/Nicolas Pethes), Bielefeld: transcript, 2023; "Zirkulation. Informationssteigerung im Umlaufverfahren. Wie elektrische Kommunikation wirkt." In: Nicolas Pethes/Susanne Düwell (eds.), Medienkritik und Wirkungsästhetik (Berlin: Kadmos, 2023), pp. 14–30.

**León Krempel** (Dr.) is Director of the Kunsthalle Darmstadt, an exhibition house focusing on contemporary art. Since his dissertation on the Rembrandt pupil Nicolaes Maes (2000), he has published on European Baroque artists such as Frans Post, Georg Petel and Johannes Vermeer. His recent publications include the editing of Rosilene Luduvico. Primavera (Darmstadt: Kunsthalle, 2022) and Animalia. Forays from Los Angeles to Mumbai (Darmstadt: Kunsthalle, 2023).

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**Fabio Parasecoli**, Professor of Food Studies, Department of Nutrition and Food Studies, New York University. Main research topics are Food media, Food design, Food heritage, Food cultural politics, Food systems. Publications: *Knowing Where It Comes From: Labeling Traditional Foods to Compete in a Global Market* (Iowa City: Iowa University, 2017); *Gastronativism: Food, Identity, Politics* (New York: Columbia University, 2022).

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**Heiner Stahl** (PD Dr.) is a Post-Doc Researcher, currently affiliated to the Department of History at University of Siegen. Sensory History, Gastropolitics and Sound History are his research interests at the moment. The most recent publications that are linked to the scope of his article are: “Eisgenuss und Hupgeräusche. Sinneswissen und -praktiken in städtischen Raumordnungen (1900–1930).” In: *Österreichische Zeitschrift für Geschichtswissenschaften* 33/1 (2022), pp. 96–117; *Geräuschkulissen Soziale Akustik und Hörwissen in Erfurt, Birmingham und Essen (1880–1960)* (Wien: Böhlau 2022); together with Sabine Schmolinsky/Diana Hitzke (eds.): *Taktungen und Rhythmen. Raumzeitliche Perspektiven interdisziplinär* (Berlin: De Gruyter, 2018).

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**Michael F. Zimmermann** holds, since 2004, the Chair for Art History at the Catholic University Eichstätt-Ingolstadt – after having been, amongst others, Deputy Director at the Zentralinstitut für Kunstgeschichte in Munich (1991–2002) and Ordinary Professor at the Université de Lausanne (2002–04). Recently, he published, among others, two essays about still life: “Fetish and Alienation: Van Gogh and the End of the Still Life.” In: Ortrud Westheider/Michael Philipp (eds.), *Van Gogh. Stilleben/Van Gogh. Still Lives* (München: Prestel, 2019), pp. 116–131; “Cézanne und die Zeit des Stillebens. Die Entfaltung des Oeuvres als Allegorie der Gattungsgeschichte.”

In: Ulla Haselstein /Friedrich Teja Bach/Bettine Menke/Daniel Selden (eds.), *Allegorie*. DFG-Symposium 2014 (Berlin: De Gruyter, 2016), pp. 303–332, 748–756.

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# [transcript]

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