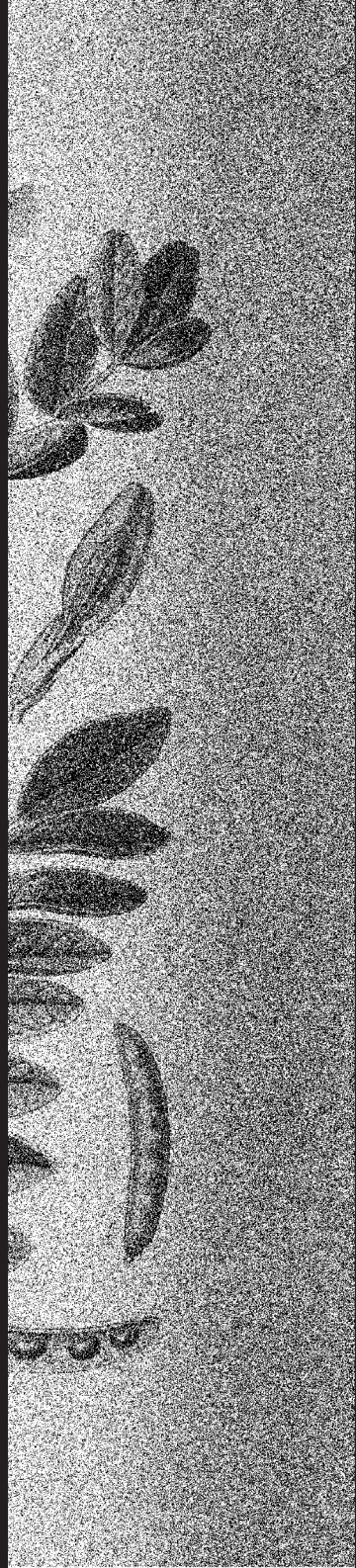


Just...

E.B.



i
Just...

E.B.

... arrived, a traveler
bounds without
direction, filled with
inextinguishable drive
and awe, until feet
weigh heavy and head
and stomach spin for
they can't remember
the last time they
slept, or ate for that
matter, and now flung
back, near stumbling
with exhaustion,
with hunger pangs

E.B.

screaming for
acknowledgement,
the traveler, now
lost, finds themselves
surrounded by,
assaulted by, teased
by the discomfort
food, and so they
must decide to taste,
participate, and
venture, or anxiously
search on for the
edible familiar.

E.B.

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T.o.C.

Amuse-Bouche

Sitting down to eat, you're served an amuse-bouche. These one-bite/one-slurp treats set the meal into motion. The champagne bottle cracked against ship's hull before departing. The amuse rings and teases, often flirting with unconventional preparations,

ingredients, textures, and combinations that may not fit as snugly within the rest of the chef's menu. Such is the occasion for a small, but important gesture of thanks made with an introduction that woos. The maker's gratitude, given to the diner and their decision to take time

|

and try. The amuse's size is a clever tactic. Those hesitant to taste the whimsical bit before them cannot flee safely from such a readily edible portion, fitting into mouth and onto tongue with one easy motion. Temperature, texture, and taste tantalize at the speed of a quick, firm

|

handshake.

**You've been hooked
and now begins the
slow reel-in.**

Preface



The following is about making decisions, particularly within scenarios of confrontation. It's a proposition that insists we decide, and find great pleasure from such act. This unresolved moment, ping-pong-ing around the head of our traveler, is the unexploded firework pill, shot high into the sky, with crackling pop, bursting outwards in all directions, specks of neon colored Christmas tree lights flailing. It is with energy of movement, stillness, expansion, and retraction that I ground the following proposal towards finding comfort and confidence in engaging the sensory and sensual as means to learn. It is the conscious decision to embrace the body as a means for fostering an empathic exchange between one and another. And the venue for such act, as shared in our lengthy title, is the temporary departure from the home place.

The following pages require rest breaks. It's a lot—the most

I've ever attempted to corral into such confident act of sharing. If we consider the following like a menu, then these courses pull from many traditions. Maybe too many, resulting from such a great enthusiasm in exploring relevant ideas contextualized from the communities of the aesthetic, political, performative, sociological, anthropological, art historical, and pop cultural.

We begin with the senses and our dependency on the retinal as primary definer of knowledge. The senses and sensual, performed and received, become cherished receptors in building an awareness of the every day. Political pursuits of the sensual emerge in contemporary artistic practices with accessible examples of the sensory in action, under the auspices of performative artwork that happily bleeds into social rituals of meal-making and meal-sharing. We then turn to the tourist, the traveler, the visitor, choose your term. It is in the

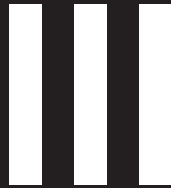
contemporary cultural context of this figure—back to our title—that we begin to grasp how expectation, comfort, safety, and time influence the visitor's trajectory. We then move to an investigation of the Millennial generation, defining new norms towards communication, experience, and expediency. And finally, there's the Hungry Traveler. It is the name I've given to such a proposal, readily accessible and applicable towards our time away. It is an operational model for an epistemology of the senses.

And that's about it. We can take collective inhalation in, a big one, and exhale out, a long one. Savor in finishing and if so intrigued return, re-read, and send grammatical edits. Don't forget to take breaks for coffee or a walk. I've borrowed from many within and beyond my community and have optimistically, albeit messily, sought to embrace the uncomfortable in crafting a performative model for myself, you,

and just maybe our grandparents. It's a proposal to be considered in head, on foot, and in stomach. With tired fingers and mind, I'd like to share some ideas about being decisive, about proposing possibilities to learn. Opening all bodily channels to the hoped for and unpredictable. Remember, these pages are a point to begin, to start, to depart.

The reader's context: at an outdoor café, you sit with another. The cappuccinos are coming. It's a late, warm afternoon. You've had a light lunch and are looking forward to dinner. The person across from you begins to propose some ideas. He is serious, informal, and playful, working to create a temporary space for considering issues of movement, the body, the mind, and hunger. It's all very conversational. He speaks, hungrily, with an appetite. You listen.

TEXT, Introduction



→ To jettison from the known is to press hard against comforts and expectations. We are privileged visitors while traveling. Space is crossed and time is spent in the presence of other(ed) foods, persons, histories, and car models. In temporarily departing from the familiar home place, what are the variables influencing decisions made? In what form do they emerge? Crossing the antagonistic to the pleasurable, how do they tease the body? The mind? The emotional? Do they uphold the popularly believed? The authoritative? The conventional? And to what degree do they foster a visitor agency, or excited willingness to learn and experience over active and loud exchange? Do such dialogues best occur over the dinner table? At the take-out window? More questions will be asked of you.

We approach these ideas from the sensory and the sensual, which sweetly clang against Western conventions made cozy for us. The West/the Western with capital “W”s: Europe and North American social hegemonies on learning, sharing, experiencing, eating, arguing, and kissing; Said’s Occident; the subconsciously ingrained system I have leaned upon and will still find support and challenge from for the next set of twenty-six years.

We approach these ideas from the sensory and sensual. The sensory: of the senses; of the olfactory, haptic, tasted, seen, and heard, especially the first proximal three; they snake into your body, setting



Introduction

off alarms and/or falling into rhythm with yours or another's nervous breaths; a guide, an interrupter, a slap in the face, shifting the ground you stumble on, shooting you across times and places. The sensual: finding pleasure from the senses; putting a glass up to the wall; a choreography in pursuit of that most tart bite of Key Lime pie, the stickiest sticky bun, or the unexpectedly intoxicating scent from a stranger's neck when you've gotten so close upon introductory hug.

Like a favorite song on repeat, the sensory and sensual will be continually emphasized. They are bodily mediators of the political. Between one and another lay possibilities of communication over meals and we have such great appetites.

Our current endeavor side-steps norms entrenched within the fields of art, politics, the sensory, and most importantly, epistemology. Let us consider alternatives towards creating, sharing, and contesting knowledge that insist upon the body, the senses, and the sensual. Learning is an act that requires a hungry dependence on another. The loves, annoyances, histories, and spice preferences of the visited become topics to study, commemorate, argue, and pore over. Such wealth of potential while away! Vastly divergent and unpredictable opportunities corralled towards fostering pleasurable meaning and connecting with another through similarities and differences. In taking time, even momentarily, the anxieties of indecision grappled with while

away—back to our title—become savored moments for self-defined visitor subjectivities. For the visitor, there is a complicated, evolving, and shifting context that sways with positive affect, desires to experience, learn, and share. The barking pangs of the hungry visitor, influenced by the assault of overlapping sensorial reactions do not define moments to flee, but rather to pause, breathe, and consider. The sensory and sensual are brought into action, lessening our dependence on the seen forming an infinitely diverse system of values that guide one's footprints on pathways known and unknown, particularly when we find ourselves away and hungry.



**TEXT,
Sensual &
Performative
Liveness**





→ It's serious stuff, proposing the reconfiguration of our every day. Such an opener, leaning on the melodramatic, teases at what's at stake in considering our relationship to the sensory. Operating with potent effect on the physical, psychological, and emotional, most senses remain underestimated as experiencers and educators. The Western perspective depends upon the seen as primary sense in which to construct knowledge and experience place. This retinal dependency is comfortably nestled in the framework of how we interact, move, and respond in the world. The seen facilitates the analytical and objective. Across great space, we can bring into focus and define, positioning ourselves at a comfortable distance away from our objects of inquiry. The seen is embedded within language, further entrenching such sensorial hierarchy. "Seeing is believing." "I see where you're going with this." "I'll see you later." See what I mean? It's seductive and accessible, lubricating our approach to perform and document both the banal and the once-in-a-lifetime. Taking issue with such retinal dominance of the senses, the performance studies community contributes to exploring unique possibilities in making primary the sensory and the sensual. Sensory implies one's relation to the physical senses and sensual, emphasizing our constant navigation between comfort and discomfort, gratification and frustration. Such qualities buzz during daily walks,



S. & P. Liveness

infuse workplace energy, and commandeer growling stomachs. The sensory and sensual become savored epistemological mediators. Sensing, by physiological definition insists upon the changing, proximate, and messy. Encouraging an active dependency on the senses is to enact a particular, delicate, and graceful mindfulness towards the body in internalizing the external and vice versa. Within a turbulent sea of signs and symbols, the senses, with loaded affect, fling one in hard reality back to the physical, to the stomach, to smoothness of your partner's skin.

In proposing an alternative approach to a presumed sensory hierarchy, we can identify drastic differences regarding time, the body, proximity, participation, and expectation. Constantly activated, these characteristics are columns, triumphantly supporting the sensory and sensual. They are critical differentiators from a more comfortable, retinally-spearheaded approach towards learning about place. Two years ago I sat in the MFA auditorium and listened with mouth open to a beautiful and powerful lecture by Chilean artist, Alfredo Jaar. Throughout the lecture, titled "It is Difficult", Jaar spoke of embracing the necessary difficulty in gracefully cultivating an artistic practice that sought to melt fixed definitions. The unpredictability inherent to collaboration and its demand for taking time was welcomed with a calmed rigor. I fall into cahoots with such inspirational work ethic, attempting with patient

optimism to evolve with the unpredictable, spend time and work in progress.

Such is our current case in proposing an alternative epistemology for the senses, one that confronts the uncomfortable, anxious, and unfamiliar. Can we place into healthy suspicion our most developed sense? Not to abandon its wondrous necessity, but to promote active engagement of lesser-acknowledged sensory cousins. This proposal demands review and reflexivity, athleticism and practice. Difficult and odd, like putting on someone else's shoes, but only telling of a deeply rooted hierarchy of the senses, made familiar, like an old friend. So our work is to pause and shift. To push aside underestimation of the sensory and forefront the sensual as working in concert to share, contest, and produce knowledge. Imagine the limitless and diverse opportunities for building and sharing meaning, fostered from scent and taste as much as sight and sound. Such a proposal put into practice position the sensory and sensual as engagers of the social and political.

In growing number and diverse breadth, contributions within anthropological studies have utilized the sensory as a critical vehicle in approaching, communicating, and learning from cultures. David Howes has written extensively on sensory engagement within anthropology. Proliferating since the 1960s, the "linguistic turn" asserts the dominance of language within philosophical and social



interpretation: language is the primary means in which to understand and structure human thought and endeavor.¹ If language supports and systemizes with academic rigor, then the senses and sensory are positioned as an unregulated and unwieldy binary, consigned to the natural world. Under the presumption of opposing the analytically ordered, the sensory becomes “innocent” or “savage”, symbolizing a “welcome retreat into untutored sensation, free from the sophistry of civilization”.² Relegated to the natural, wild, and feminized, the sensory is deemed secondary and subservient to a linguistically driven Western pursuit of knowledge. The senses’ place is that of a retreat from the intensities and exhaustive trials of conceptual endeavor. Howes takes issue with such demotion, instead implementing the sensory as a far more accurate and embodied means to understand and engage with the complexities and paradoxes that define changing and diverse communities. The human sensorium is far from natural and unwieldy, but rather a product of culture, reflecting ideas of class, politics, and beyond that vary and change across local and global communities.³ Standing at the intersection of bodily perception and cultural and sociopolitical value systems, the senses become a critical tool to construct meaning from varying populations.

The senses operate in collaboration with one another. This “intersensoriality” is the

multi-directional interaction of the senses and sensory ideologies and should always be considered in relationship to a society, individual, or work.⁴ Sensory interaction and affect become embodied tools for analysis and understanding. Imagine this sensorially collaborative model taking the form of a knot. A textual model of understanding, like the page you are reading now, is ordered, neat, and segmented. Linear movement, word after word, builds meaning. Alternatively, the intersensorial knot twists, curves, and overlaps, defining with an intricate and shifting analysis, the often unpredictable, that demands a unique relationship between the senses, the individual, and the object/person/place sensed. Comfort and expectation are disregarded in exchange for the spending of time, unpacking, defusing, and participating. Thinking in terms of movement, the sensual knot model shifts, folds, quickens, and stalls.

The body drives and receives, actively imbued with a curiosity. The complexity of such a model is not without its challenges, since the senses can work as much in harmony as in conflict in order to construct meaning. When considering a bodily awareness of all six senses, the increase in sensory input can be as destabilizing as it is liberating. Theatre directors have employed scent to sensorially contrast with what is unfolding on stage for the eyes, therefore destabilizing the viewer with contradictory



S. & P. Liveness

information.⁵ For the theatre-goer, how do their expectations, comforts, and attempts at fostering meaning embrace, reject, and engage when seeing a table of bananas and smelling gasoline? Whether in the gallery or at the drug store, to insist upon the sensory as a system for experiencing and learning is to grant embodied agency towards perception and reception. Intersensoriality becomes a meaningful tool in which to observe and unpack social or aesthetic ideologies.⁶ Sensory anthropologist Nadia Serematakis writes beautifully on the political nature of the senses at work in churning through the everyday sensed as means to excise buried and forgotten cultural histories.⁷ The senses become a powerful tool in which to engage and learn of culture and its political frontiers. Such methodology, embracing the intersensorial knot model, calls for the researcher/traveler/eater/photographer to retain a delicate awareness of the sensory in approaching a culture, site, or community. The sensory and sensual break from Western-grounded conventions to insist upon heterogeneity, organic change, and unpredictable movement.

The Performative and the Live...

If Howes insists upon the human sensorium as critical vehicle to engage with diverse and changing sociopolitical climates, perspectives within

performance studies seek like-minded goal while emphasizing performative relationships between bodies, actions, spaces, and proclamations. Conventionally found within the performing and visual arts, these gestures are communicated in real time, live, unfiltered, and unedited.⁸ Whether the context is theatre, performance art, dance, film, music, or projects embracing all of the aforementioned, the performance studies lens seeks to understand the ramifications of what is communicated over time. Whether shot by a .22 rifle or witnessing graceful and balletic spins, the performative is a palpable, bodily engager. Peggy Phelan's ontological breakdown of performance art highlights the unique body-to-body relationship between the viewer and the performer.⁹ Such corporeal linkage becomes a potent mediator towards empathic exchange, as the senses busily influence. The sensory and the performative work together. They unfold over time, collapse distance, and necessitate corporeality-as-communicator. To embrace the sensory from the performative lens is to spotlight the inescapable and intimate: the senses are cerebral, psychological and emotional gauges, transitioning meaning from exterior to interior, (performer) body to (audience) body. The performative-sensory model becomes a means to understand, relate to, and learn from bodies moving in space. One need not imprison such notions to the studio, gallery, or theatre as its application seeps



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out into the everyday. What about the barbers, chefs, and lawyers? How do their actions and choreographies communicate notions of comfort, daring, and gumption? And how do the senses support and/or complicate such associations and expectations? The performative-sensory calls for a drastic re-orientation of perception in which the sensual is retrieved from under an unfortunate hierarchy of the seen.

Performative artwork dances around qualities of agency, participation, and the body. These works capitalize on a unique context in which the artist and viewer share each other's time and space. For the viewer/receiver, such context yields an infinite and unpredictable array of emotional, bodily, and cerebral responses ranging from the repulsed, seduced, confused, and impatient.¹⁰ While the average viewer will spend a few seconds in front of an artwork, the performative demands duration. A contract is made between the viewer and the performer—whether verbalized or not—and underlying the experience are notions of control and power as communicated through the body and across time. As the viewer and performer share space to foster an exchange, the performative becomes a potent communicator for the political.

The live witnessing of a performance artwork presents an ideal opportunity to reorient the viewer's understandings and comforts of the sensory and sensual. Stephen Di Benedetto describes *live art* as:

Intermodal performance that uses aesthetic concepts drawn from painting, sculpture, dance, music, theatre, and performative acts that do not subscribe to traditional definitions of medium and genre. The viewer's potential is highlighted as a participant, articulating the place of the body and bodily functions. Live art is concerned with living, breathing organisms and their by-products.¹¹

We have entered into an aesthetic realm of messy negotiation, unpredictability, and therefore a heightened sensorial perception. For Di Benedetto, the conditions of performance or live art's very existence, its ontology, provoke and demand an energy between the performer and viewer. It is an energy that vibrates between participation, reception, and response, coated with patinas of the emotional, psychological, and bodily. These are not groundbreaking qualities here; such relationship has always existed with art and its admirers. I sit in a museum auditorium a year ago and listened as Bill Drummond, (in)famous artist and pop-cultural icon, explains a monumentally affecting moment, in which he stood in a gallery with walls patterned with Andy Warhol's cow wallpaper. The pure scale of it, the intense and overwhelming nature as surround and gulper, was startling beyond



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expectation.¹² So we have this moment between young Bill and Warhol's cows; a relationship of intense aggression, resulting from a phenomenological assault, becoming a critical marker in one's professional trajectory. It's an anecdote lending to the inescapable energy between an artwork and viewer. With our current endeavor, such a relationship is scaled to the body and insists durationality.

Live work magnifies and teases at qualities and variables that require and challenge the viewer's role as co-participant within these performances, situations, and happenings. Di Benedetto continues:

To understand each of these artistically mediated events, I must *activate my awareness of the performative sensorium*. I must adjust my expectations of what a performative event is so that I may take an active role in the way I am attendant to the event.¹³

Fully aware of the potential and unique privileges of a performance's shared spatiotemporal qualities, Di Benedetto demands a type of viewer agency, a full activation and awareness of his senses as the *primary* means of understanding and experiencing what is playing out before him. To sensorially and sensually embrace live work is, for the viewer, to put an onus on oneself and activate a willingness to engage. The



body becomes a reflexive, corporeal receiver to the work. What are they doing? How would *that* feel? How do *I* feel? Why is this so boring? When will it end? My feet hurt from standing. What's that smell? And so on. Performance encourages conversation through exposure and participation, asking for the sacred: time given. It is a temporary contractual agreement, like our willingness to shift and wiggle in the darkened movie theatre even if we really should've peed before it started. For the viewer, the senses are peaked as distance between the performer and the viewer is collapsed. *What* will happen is unknown, but as Di Benedetto insists, whatever that may be should be engaged with from across our sensorium. The viewer becomes an active ingester and participant. Through senses, our body moves through the world, orchestrating our interaction with others and our environment, thus facilitating conversation, interaction, and survival.¹⁴ The viewer is always a participant, steered by a negotiation of the sensual. In understanding the complex changing, proximal, and durational scenario in which performative work plays out, we can begin to apply this approach towards the everyday. Invoking the sensory and sensual catalyzes a point for access and education.

Touch...

Space collapses and the haptic becomes an intimate



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and intense communicator of the social and political. Jennifer Fisher analyzes several performance works incorporating touch, countering insensitive Western constructs of the body and intimacy. Relegated to the “touchy feely”, the haptic occupies a gendered and sappy cultural space.¹⁵ Fisher analyzes performance works that function as tactile experiments in pain, pleasure, desire, healing, power, and knowledge. Miranda Ukeles shakes hands with every garbage man in Manhattan, Diane Borsato inconspicuously touches 1,000 Vancouver pedestrians, the collective Gelitin constructs a temporary slide out of the lubricated slippery bodies of obese participants.

The senses fall into two categories: the distal and the proximate. The distal senses of sight and sound are sensed comfortably across space. The proximal of scent, taste, and touch, operate up close. It is through these categorizations that we can begin to understand sensory and sensual qualities and their relationship to comfort and expectation. Buttery popcorn to tongue or viscous, milky sunscreen to sandy skin. The proximal senses remind of a corporeal awareness. The Western convention to vilify “the touchy” and “the feely” is to ignore spatially imbued climates of mistrust, excitement, and possibility.¹⁶ The haptic, relegated to the “touchy feely” is positioned as representative of a sincerity and intimacy that is not celebrated for its political potential, but is deemed secondary under the cold, distanced



observational-objective. This sensory hegemony disregards with tragic results, the validation and implementation of the haptic and the other proximal senses as intense and subjective communicators of the human condition.

Deeply associated with the haptic are notions of death, desire, repulsion, and familiarity. When sensed with the collapsing of space, any possibility of embodied detachment quickly dissolves. Across this vast spectrum of emotional and psychological possibility, to touch physically connects. One and another are positioned in a precarious and exciting state of dependence, participation, and desire. Such potential, consigned to an unfortunate cultural and gendered safe zone, need be reclaimed at the individual. The qualities of the proximal senses that have positioned them as secondary and subservient should instead be embraced and implemented as interrupters and destabilizers of dominant political values. Welcoming such qualities procuring anxiety and fear is to welcome with attentive awareness, embodiment as a means to learn. Putting into practice such a mentality promotes an active reception of what is potentially profoundly affecting, sensed at the everyday.

Rasic Taste...

Taste is an underestimated sensory marker that patrols what's ingested. Flavor, taste, and scent work



together to influence, with great bodily and psychological sway, our hungry, drool-filled desires for the edible. Hedonistic pleasure balances with taste's faculty for keeping us alive. Framed within the performative-sensual, taste becomes intimate mediator of experience, collapsing the performer-viewer relationship with empathy of the sensual. Richard Schechner's analysis of a non-Western system of performance emphasizes taste as means to foster meaning and intimate relationships. Schechner is a believer in rasaesthetics, a model of performance analysis that stems from *rasa*, an Indian system of theatrical performance that is defined and understood through flavor. Embracing the sensual within the theatrical context is not a new idea and it is in opposition to yet another Western cultural construction.

In approaching the proposal for a rasaesthetic mentality, we begin by acknowledging the disparate cultural constructions of the theatrical experience. The Western preference of the seen in theater can be traced and understood through two facets: etymology and the retinal as constructor of meaning as defined through distance. The word "theatre" is derived from "thea" and "thauma", the latter two defined respectively as "a sight" and "a wonder, or a thing compelling the gaze".¹⁷ Linguistic roots of the term assert a faithfulness to "strategies of gazing" and "spectacularity", revealing a strong

triadic relationship between Greek theatre, Western European epistemology, and the act of seeing.¹⁸ To see or gaze, distance is required and just as one composes through a camera for snapping the best photograph, seeing equally reflects an exercise in objective and analytical control. Distance is maintained and meaning takes form:

The living heart of Greek tragedy was not plot as such but a particular kind of storytelling... to sort winners from losers, the judges (and those judging the judges, the spectators) had to see clearly and base their opinions on "objectivity."¹⁹

For classical Western theatre, objective meaning was fixed and shared. There was the "right" and "wrong" way to tell a story. Proper judgment was guided with the eyes. In fantastic opposition to its Western classical counterpart, rasaesthetics adopts the sensuous and flavorful in messy and relational ways. *Rasa* comes from the *Natyasastra* (*NS* for short), a Sanskrit manual of performance and performance theory from around the sixth century BCE. It is a sacred text, symbolically authored by the semi-divine Bharata-muni and composed from a collective oral tradition. Contrasting Aristotle's *Poetics*—a viable Western counterpart that favors distanced, analytical dramaturgical analysis—the *NS* employs



detailed descriptions of performance ranging from emotional expression conveyed by gestures and movements to role and character types, even commentary on theatre architecture and accompanying music.²⁰ Rasaesthetics demands empathic exchange through the build up of the pleasurable sensual:

Rasa is flavor, taste, the sensation one gets when food is perceived, brought within reach, touched, taken into the mouth, chewed, mixed savored, and swallowed. The eyes and ears perceive the food on its way—the presentation of the dishes, the sizzling. At the same time, or very shortly after, the nose gets involved. The mouth waters in anticipation.²¹

I roll these ideas around in my mind and then in mouth. The connections made are intimate and incredibly satisfying. Sensual relationality and drool spilling onto T-shirt. *Rasa* entices, provokes, and beckons. Schechner continues:

It is sensuous, proximate and experiential. It's aromatic, filling space, joining the outside to the inside. From the inside meaning is made and therefore an aesthetic founded on the *rasa* is fundamentally different than one founded on the "theatron",

the rationally ordered, analytically distanced panoptic.²²

Immediacy over distance, savoring over judgment and the break between performer and audience is collapsed through a mutual desire and enjoyment of flavor. *Rasa* also means juice, the fluid of flavor and tasting's medium.²³

There is an intricate set of performative tactics that are at play within rasic performance that fosters a unique relationship that entices sensual imagination between performer and viewer.

Some definitions—

¹ *Sthayi bhavas* are internal emotions, made accessible by *abhinaya*.

² *Abhinaya* is good, emotive acting.

³ *Rasa* occurs when one experiences the *sthayi bhavas*.

I'll pause for a moment so you can reread that.

An example—

¹The sweetness of a ripe plum (*sthayi bhava*).

²The experience of tasting the plum's sweetness (*rasa*).

³And the effective performative communication of that emotion (*abhinaya*).

I'll pause again.



Basic performance is constructed, transmitted, and felt in all its flavorful relation, through the gut.²⁴ The ripe plum, bursting upon having teeth sunken into it with sticky and fragrant flesh, juice running all over. The rasaesthetic is driven with sensual empathy, pleasure, and digestion. The senses build upon one another, shifting and changing, defining a space activated by breathing bodies, flavors imagined, and desires felt. *Rasa* and rasaesthetics have incredible potential in being implemented within Western performance communities as much as for anyone seeking to foster a sensory mindfulness. Taste is positioned as the fulcrum in which a potent spectrum of sensuality sways and influences. Do such qualities introduce discomfort and risk? Absolutely. It is a risk dependent on the intimate and subjective. It is a risk lending one towards the pursuit of an athletic cultivation of the body as a sensitive mediator between one and another, the sensor and the sensed.

A sensory-sensual mindfulness demands we re-calibrate our perceptual comforts. It is accessible, but not easy. In enacting such a proposal, one actively refuses to adhere to Western epistemological conventions, thereby surrounding its implementation with the anxious, uncomfortable, and foreign. To acknowledge the sensory as an achievable framework demands one to welcome proximity,

emphasize the body, participate, and take time. From the perspective of performance studies, the senses become a critical tool to access performative gestures as potent political communicators. The sensual's relegation to secondary, subservient status in Western society lends associations of the sexualized, scandalized, and stereotyped. For one to apply the non-retinal as an epistemological tenet will prompt an engaging, difficult, but worthwhile trajectory. A diverse and overwhelmingly large number of communities continue to highlight the unique benefits of the sensory and sensual as tools for experiencing and learning. And while loosening faithfulness to the academic, the sensual as framework is readily adaptable towards perception, engagement, and exchange at large.

In toppling the sensory hierarchy in which the retinal validates is to put oneself in a position of active dependence on the unpredictable energy reverberating between bodies and places. How can the senses be applied as means for agency with the injection of curiosity and discussion? The consideration to analyze or meditate from the gut should not be disregarded, but treated instead as a loaded means for the willing construction of a relationship spanning delicate intimacy to aggressive loathing. Or nothing at all! What's important is that you've *tried*. It's a willing step past cultural comforts that favor learning through distanced, "objective", gazing.



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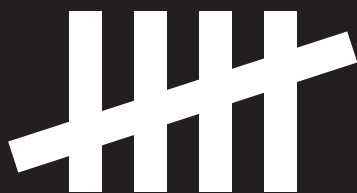
You've adopted a sensory mindfulness, putting yourself in a continual, energetic state of physiological, emotional, and psychological openness in which questions, gestures, and proposals are responded to with an activated embodiment. Within such proposal lies possibility in and for a sensual inquiry and an inquiry of the sensual that is such a worthwhile endeavor.

- 1 David Howes. "Introduction: Empire of the Senses," in *Empire of the Senses: The Sensual Cultural*.
- 2 David Howes. "Introduction: Empire of the Senses," 3.
- 3 Howes, *Ibid.*
- 4 Howes, *Ibid.*, 9.
- 5 Sally Banes, "Olfactory Performances," in *The Senses in Performance*, ed. Sally Banes and André Lepecki (New York: Routledge, 2007).
- 6 Howes, *Ibid.*, 9.
- 7 C. Nadia Serematakis, *The Senses Still* (Boulder: Westview Press, Inc., 1994).
- 8 The binary relationship between a live and digitally mediated act is not as clearly defined as it used to be. See Philip Auslander, *Liveness: Performance in a Mediatized Culture*, 2nd ed. (New York: Routledge, 2008).
- 9 See Peggy Phelan, "The Ontology of Performance: representation without reproduction," in *Unmarked: The Politics of Performance* (New York: Routledge, 1993).
- 10 Every time I get into the zone of explaining the performative, I am flung back to the opening of a small group show I was in at a friend's cozy LA gallery several years ago. A visiting artist from Germany was doing a performance piece outside in which she sat in a small Styrofoam hut and told an ambiguous narrative as she dropped food over her head. The piece reached climax when she burst from the house to thoroughly douse herself in pickles, chocolate, jam, and the like. Panic ensued when the artist began chasing viewers around the courtyard trying to hug them. My mentor was hit in the back with a pickle. This was my parents' introduction to performance art and to this day, my Dad when thinking about it, still bursts into uncontrollable laughter.
- 11 Stephen Di Benedetto, "Guiding Somatic Responses within Performative Structures: Contemporary Live Art and Sensorial Perception," in *The Senses in Performance*, eds. Sally Banes and André Lepecki (New York: Routledge, 2007), 127.
- 12 "From Appropriation to Infiltration: Accessing the Public through Tactical Media", SMFA Graduate Colloquium featuring Bill Drummond, Steve Lambert, Eva and Franco Mattes, Superflex and Marisa Olsen organized by Jordan Tynes and Nate Harrison, April 4th, 2011 held at the Museum of Fine Arts, Boston.
- 13 Di Benedetto, "Guiding Somatic Responses within Performative Structures: Contemporary Live Art and Sensorial Perception," 124; my italics.
- 14 Di Benedetto, *Ibid.*, 131.
- 15 Jennifer Fisher, "Tangible Acts: Touch Performances," in *The Senses in Performance*, eds. Sally Banes and André Lepecki (New York: Routledge, 2007), 173.
- 16 Fisher, "Tangible Acts: Touch Performances," 173.
- 17 Richard Schechner, "Rasaesthetics," in *The Senses in Performance*, eds. Sally Banes and André Lepecki (New York: Routledge, 2007), quoting Partridge 13.
- 18 Schechner, "Rasaesthetics," 13.
- 19 Schechner, *Ibid.*, 13.
- 20 Aristotle's *Poetics* and the NS, while differing in several crucial ways, can still be considered parallel texts for comparative analysis. They both are considered seminal towards their respected theatrical histories and continue to be actively interpreted. Schechner, *Ibid.*, 12.
- 21 Schechner, *Ibid.*
- 22 Schechner, *Ibid.*, 13.
- 23 Schechner, *Ibid.*, 12.
- 24 Schechner, *Ibid.*, 16.



**TEXT,
Two (2)
Cultural Producers
of the
Sensual-Political**





→ Populations of artists have championed the non-retinal aesthetic experience to communicate, share and contest knowledge.²⁵ These enthusiastic experimentations of smells, tastes, textures, and sounds continue to offer an effective blow towards the Western sensory hierarchy that guides and defines our relationship to the senses. Today, projects from Natalie Jermijenko and Conflict Kitchen employ performative-sensory tactics that are elaborate, participatory, and tantalizing. The “visual” in visual arts assuredly reminds us of the emphasis on eyes as primary mediators for aesthetic gestures.

Jermijenko and Conflict Kitchen’s projects complicate such vernacular. An analysis of these artists’ contributions provides us with a diversity of conceptual interests that insist upon engagement of the sensual as primary means to communicate political realities. Jermijenko and Conflict Kitchen’s artistic practices enthusiastically flex popular definitions of performance to employ, conflate, and mix up materials and presentational tactics within and well beyond the art world. Qualities of liveness become a foundation in which to create and share aesthetic gestures exploring the politics of place and the political othered. Dinner parties and food stands reframe popular spaces for social rituals into forums for experimentation among tasty consumption. These projects, while borrowing familiar formats, deny predictability as taste buds mediate conceptions of



place. Political realities are communicated by bodily engaging the viewer-turned-taster. These artists effectively puncture such assumption of the dominance of the seen as primary means in which to experience and learn. The sensory and sensual positions the viewer into a space of bodily mindfulness, a potent yet underestimated space for education.

Today, cultural producers like Jermijenko and Conflict Kitchen embrace collaboration both within and far beyond the conventional art communities. Jermijenko's professional practice emerges as a wonderfully complicated amalgamation of the arts, science, engineering, and design. With a background in all of the aforementioned fields, her practice takes the form of experiments and proposals that seek to address the changing and contested state of ecological sustainability within contemporary urban space. Jermijenko is currently the Director of the *Environmental Health Clinic*, an organization that "develops and prescribes locally optimized and playful strategies to effect remediation of environmental systems, producing measurable and mediagenic evidence and coordinating diverse projects to effective material change."²⁶ The clinic is an experimental organization that emphasizes local resources to realize progressive ecological reform. The resulting projects are fascinating and creative materializations of the scientific, artistic, and practical that complicate presumed species and ecological hierarchies.



Participants communicate with geese by controlling robotic counterparts. Emergency parking zones are re-imagined as micro-ecological climates. A freely accessible database educates on labor conditions and environmental impacts of popular consumer products.²⁷ Often utilizing public space as a platform for promoting an alternative ecological mindfulness, these works are necessarily participatory, where unexpected and profound sensory relationships are fostered and intensified for the viewer.

Jermijenko's *Cross(X)Species Adventure Club*...

The *Cross(X)Species Adventure Club* is a collaborative and performative project under the *Environmental Health Clinic* umbrella. The model of the dinner party is adopted to educate the taster of ecological and political realities that challenge notions of species hierarchy and sustainable responsibility. The *Adventure Club* is "an experience of the depth and complexity of our interconnections with nonhumans, exploring the web that traces our gastronomic, economic and material interdependency with butterflies, snails, geese, bats and other intelligent and delicious creatures".²⁸ These dinner parties playfully instigate conversation on deep political and philosophical issues about identity and relationships, while embracing tasty desire. For



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these works, Jermijenko teams up with molecular gastronomist Mihir Desai to adopt the format of an extravagant, multiple course dinner party with introductory workshop. These feasts are ongoing, nomadically moving to and from art institutions and related organizations. Each dinner focuses on a different theme and through a combination of lectures, courses, textures, smells, and conversation, pressing ecological issues are explored. Two recent dinners in Boston were titled *Air Quality + the Qualities of Air* and *Water: Scarcity, Stress + Security*.

The *Oil Spill* meal—taking place on August 21st, 2010 in a gallery space at the Neuberger Museum of Art affiliated with Purchase College, State University of New York—provocatively reflects Jermijenko's pursuits in utilizing the sensory and sensual as embodied affecters towards learning. The BP Oil Spill in the Gulf of Mexico became a starting point for Jermijenko and Desai to explore interconnections between the human and nonhuman. The menu utilized ingredients from animals and plants that incorporated oil and involved wetland ecosystems. The evening began with a workshop in which participants were introduced to the technical, conceptual, and symbolic components of the dinner: molecular gastronomy, biological nutrient cycling, and the ecological effects of the oil spill. And then the meal began with several courses with drink pairings. A gin and tonic cocktail was re-constituted

as a gelatinized semi-solid, taking the shape and texture of an edible fishing lure.²⁹ Commercial lure molds were used and filled with the assumed, tasty components of gin and tonic along with gellan and chitanase. The addition of these latter ingredients extended the potential eater beyond the human. Gellan was used for the lure's gummy base and chitanase is an extract from chitin, the second most plentiful material in the world. Upon being ingested (by human or fish), it binds to accumulated metals (like mercury) and PCBs (a toxic organic compound). In feeding a fish the *Oil Spill* lure, the chitanase works to pass out harmful elements into harmless salt. Jermijenko considers the lures as "targeted drug delivery" interventions that are fed to fish and then eventually eaten by humans. The cocktail lures then result in positive and tasty affect for both fish and humans. "We're addressing their health and we're augmenting their nutritional value and resources, which we depleted in the first place with an urban design of hard edges and no shorelines."³⁰ The lures become, literally, a politicized and progressive ecological retaliation towards the negative effects of development on the aquatic ecosystem. The gin and tonic lures are tasty, playful, and iridescent.³¹ Molecular gastronomic processes re-constitute a seemingly harmless and conventional cocktail, turning fluid into a gelatinized and alcoholic treat for an eater of the flesh or scaled



variety. Jermijenko and Desai's cocktail becomes a memorable introduction and symbolic gesture of the *Adventure Club*'s prerogative to use food and the senses to foster and seduce one towards the realizable and poetic potential for interspecies sustainability.

The *Cross(X)Species Adventure Club* dinners implement an elaborate and enticing choreography of play, participation, production, and presentation. The sensory and sensual become primary means to engage with a research-driven exploration of contemporary ecological realities. In marrying the performative, sensual, and political with the molecular gastronomic, these dinner parties present an aesthetic experience that pleases the eyes as much as the palate, fingers, and nose. Food is transformed and reconstituted at the molecular level to symbolically and literally gesture to the personal and corporate. Textures and materials are as diverse as they are familiar, conventional as they are experimental. Such playful balance of knowns and unknowns creates a productively curious taster. *Oil Spill* presented a call for progressive changes to improve interspecies ecological relationships through experimental, educational, and edible measures. One can get caught up, overwhelmed, and enamored by the sheer complexity and luxury of these dinner parties, yet one has to respect the scale in which they occur.³² There is an intimacy that allows for a context in

which conversation, reception, and inquiry vibrate from diner to artist to diner. Meaning in this sense is facilitated by Jermijenko, but is constructed collectively over the course of the dinner party as eaters digest literal proposals of environmental progress. The senses work in concert with each other, spearheaded by taste, directed towards an education of the cross-species and ecologically interconnected.

Since the mid 1990s, molecular gastronomy has become an institutionalized culinary practice though we must remember that the chef's job is always first and foremost to serve tasty food. Undeniably, throughout *Oil Spill*, the food vibrates between attraction and repulsion, familiarity and strangeness. The cliché of us eating with our eyes reaches affirmative potency as elaborately plated dishes tantalize with unexpected textures, colors, and scents. The Parmesan foam looks as fluffy and rich as a canned whip cream. Notions of desire and curiosity are peaked via molecular gastronomic processes. The changing relationship between production, presentation, and taste keeps one guessing and embracing the unpredictable with hungry, open, and confused mouth. Expectations are abandoned as provocative questions manifest as edible bites. How does cross-species interdependency alter, support or destabilize relationships of power and survival? How can our expectations and comforts of taste be challenged in a way that topples presumed



species hierarchies? What does pollution taste like? What does an oil spill taste like? The gin and tonic lures poetically exemplify these ideas making unforeseen ecological connections between human and fish deliciously clear through taste, consumption, digestion, and excretion. The diner eats a gellied lure-as-cocktail equally suitable for a scaled audience. Instead of being used to catch the fish, the lure is made edible and contains ingredients that when ingested remove hazardous materials for the fish and then for its eventually human eater. This feedback cycle is understood and imagined through a playful alcoholic kick from a progressive gummy worm. The diners, heightened through taste, *embody* the fish. Eating the wiggly worm and having the chitinase bind and remove internal hazardous elements, yields physically and symbolically, a unique cross-species emphatic understanding. Such intimate relationship operating on multiple levels across diverse sensual formats ensures and demands the fostering of an intimate relationship, communicating the political.

Conflict Kitchen...

Similar to Jermijenko's dinner parties, taste becomes a mediator of the political at *Conflict Kitchen*, a take-out foodway in Pittsburgh, PA. The kitchen/store-front is a project from artists Jon

Rubin, Dawn Weleski, and John Peña and only serves food from countries with which the United States is in conflict.³³ Every several months, *Conflict Kitchen* changes moniker and culinary geographic identity to offer a cultural variation on the sandwich, considered an accessible "everyman's food".³⁴ As I type this, *Conflict Kitchen* is *La Cochina Arepas*, serving three different kinds Venezuelan stuffed corn cakes for five dollars each. The two previous iterations of the kitchen-take-out shop have served Afghani *bolani*, which are savory turnovers and Iranian *kubideh*, a spice ground beef sandwich with basil, mint, and onion. Future iterations plan to showcase dishes from Cuba and North Korea. A variety of tactics ranging from design, participation, and community events present a local hub facilitating discourse with and education about "enemy" countries as proclaimed by current American foreign policy. The participant's approach, interaction, and departure from the kitchen define a small-scaled journey, guided by taste and appetite, into the "enemy" den. A hand-held savory treat becomes entry point into learning about a contested other.

Conflict Kitchen adopts multiple formats from the arts, educational platforms, and food services. Breaking from the professional expectations of a take-out eatery, *Conflict Kitchen* utilizes both conventional and unconventional resources to spark and maintain conversations with politically othered,



“enemy” communities. A primary element of *Conflict Kitchen*—one that it shares with the *Cross(X) Species Adventure Club*—is the successful implementation of aesthetics and design. The graphic identity of each shop utilizes attractive and minimal patterns adorned with vivid colors. The design is beautiful, simplistic, and memorable, easily attracting unsuspecting passers-by. Such bold aesthetics predominantly come into play with the stand’s façade. The kitchen’s flat, wooden face is installed against the dull, everyday brick wall behind it. The *Cochina Arepas* front is adorned with vibrant, geometric, warm-toned strips on a cool purple ground. Hovering off the wall, it is an amazing sight, alluring the eyes and nose as roasting spices waft from the service window. The façade is a unique and highly noticeable architectural intervention. About the size of a single story storefront, it has a centralized service window, covered by an awning. Two foldout high tables propped up by wooden supports pop out from the patterned wall. Text plays a critical role, both formally and symbolically, with the kitchen’s name always spelled in the language of the “conflict” country. While secondary circular signs on each side of the service window contextualize the changing kitchen’s name in English, the prominence of the foreign title is bold and arresting. Foreign alphabets like Arabic proudly proclaim and welcome a Pittsburghian public to a not so familiar take-out

eatery. Through eye-catching design and a playful cutout aesthetic, the façade is an enticing, politically charged beacon. The *Conflict Kitchen* is an attention seeker and high visibility is achieved through the smart and enticing balance of familiarity and unfamiliarity, played out through aesthetics and language. The clever combination of architecture, color, and design elements visually infiltrate public space tantalizing one to investigate, taste, and learn.

The passers-by have been enticed. Their hunger pangs are calling, they have decided to approach, inquire, and order. The *arepas* are small, portable and easy to eat. One can stay or go. A critical design element, replacing the usual greasy, semi-clear paper is noticeably different from the assumed sandwich wrapper. This wrapper works logistically in needing to present, hold, and transport the *arepa*, while functioning as an important tool to contextualize the edible. The design motif is applied to the wrapper, printed in color on double-sided, thick-stock paper. On one side is the graphic identity of the shop while on the other is a series of interviews taken from the community in question. Graphically laid out into neat, segmented and legible squares of text, the eater reads the preferences of foreign others. Their opinions towards government, teas, films, and perceptions of the United States spark the continuation of a dialogue. A throw-away paper vessel is developed into beautiful and cherished takeaway



poster reflecting humanized meditations from the banal to the political. The wrapper becomes savored footnote to the sandwich. It is an informal and educational artifact, purveying the thoughts, feelings, and frustrations of persons across the globe with whom you've just shared a meal. It asks the eater to spend more time in their culinary investigation. It is aide to a potent and powerful symbolic act in tasting the "enemy". And as is always the case with food and taste, the possibility for surprise and desire are locked into the eater's experience.

As the many layers of *Conflict Kitchen*'s intent are revealed by spending time with the take-out food and at the site, it becomes clear that the space is much more than a design-savvy pop-up eatery. In opposition to popular media's short, sweet, and swayed depiction of these enemy countries, *Conflict Kitchen* offers the opportunity to invest time as a means to foster cross-cultural and politically infused relationships with another. There are numerous outlets for a durational and sustained means of communication and education with these places, cultures, and communities. Meals and conversations are facilitated over Skype. There are film screenings and the exchanges of YouTube playlists. These are virtual gestures that forge relationships through conversation and highlight the edible offerings as a means to relate by way of taste and sustenance. In turn the cultural differences become instigators

for an intrigue made realizable through continued dialogue over screenings and chats. It is a productive and tantalizing cycle contingent on the sensory and sensual as refreshed and renewed via public foodway intervention. Through taste and additional opportunities for participation, the eater is cast into a space promoting an investment in learning that counters cultural and political othering.

Contrasting popular media representation of "enemy" countries, *Conflict Kitchen* challenges through the intimate and bodily. Food and taste become points of access and relation for an abstracted threat as defined by the American industrial military complex. In the present polarized American political climate, fear and anxiety have been normalized. *Conflict Kitchen* provides a platform fore fronting the edible to destabilize assumptions eked on by pop-cultural representation and mainstream news. The *arepas*, *bolani*, and *kubideh* are tasty symbols from cultures declared as enemy others. *Conflict Kitchen* offers these sandwiches as means to connect, relate, and identify. This gesture rewards the hungry and curious with tasty and unique means to alternatively access a contested foreign place. At first, through smart and seductive design and presentation the participant is tantalized. And then desire and intrigue follow. What does the enemy eat? What does the enemy taste like? Flavor's geo-political tint resounds, bite after bite. Whether



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the eater loves or loathes the sandwiches they have been affected via the sensory and sensual to relate to, identify with, and learn about a deeply politicized site. They have entered into a Pittsburgh space in which the edible makes way to discover the humanity of another.

- 25 Time permitting I would have loved to include Tellez and Sierra's practices. I urge you to look them up: Javier Tellez's *Letters to the Blind for Those Who Can See*, 2007, in relationship to sight, and Santiago Sierra's performances using paid day laborers, particularly, *The Wall of a Gallery Pulled Out, Inclined 60 Degrees from the Ground and Sustained by 5 People*, 2000, in relationship to smell.
- 26 "Natalie Jermijenko," www.environmentalhealthclinic.net/people/natalie-jermijenko.
- 27 For a total list of projects under the Environmental Health Clinic visit www.environmentalhealthclinic.net.
- 28 "Cross(x)Species Adventures," www.environmentalhealthclinic.net/ooz/projects/xspecies.
- 29 A primary component of molecular gastronomic cooking is the use of scientific processes to transform ingredient materiality, often producing new and unexpected textures such as a gummified gin and tonic. These tactics present food for the diner that are unusual, highly aestheticized, mysterious, and whimsical.
- 30 "Cross-Species Dining: An Interview with Natalie Jermijenko and Mihir Desai," www.ediblegeography.com/cross-species-dining-an-interview-with-natalie-jermijenko-and-mihirdesai.
- 31 "I don't know how much the fish like gin and tonic, but people do, and tonic

fluoresces really well."
"Cross-Species Dining: An Interview with Natalie Jermijenko and Mihir Desai."

- 32 These dinners are not cheap. Oil Spill tickets were 125 dollars per person. While this undeniably creates a socioeconomic distinction for those able and not able to participate, Jermijenko addresses this in a captivating way through language. An element on the invitation page reads: "INVEST in a biodiverse future". Participation becomes an investment, cerebrally, politically, and financially, helping to craft, challenge, and improve upon Jermijenko's experiments.
- 33 "Conflict Kitchen," www.conflict-kitchen.org.
- 34 Erika Beras, "A Taste of Iran, Whipped Up In The 'Conflict Kitchen'," NPR, www.npr.org/templates/story/story.php?storyId=128172025.



60,61

TEXT, The Visitor





→ In departing from the familiar, we place ourselves within an active negotiation of the comfortable and the uncomfortable. Under the phenomenological assault of the foreign and unknown, our excited anticipations smack thickly onto streets, on which we are lost and mystery foods steered clear of. Influencing the visitor is the symbolic, mediating with awesome affect, the relationship with the visited. The tourist-as-visitor is an opportune, accessible, and relatable figure in which to explore the interrelationships between symbolic sway, comfort/discomfort, and the fostering of agency. There is no better, popular context of departure from the familiar than the trip, an economically primed outlet for the temporary encounter of difference. For the visitor, the act of sightseeing becomes representative of the “totalizing tourist endeavor”.³⁵ Dean MacCannell’s call for an ethics of sightseeing is a call for tourist agency in the face of the popular and seductive symbolic value entrenched within tourist attractions like the Eiffel Tower and Grand Canyon. These influencing symbolic values—revered and known often to a scale of the global—foster, entrench, and perpetuate expectations and comforts for the sightseer. An ethics of sightseeing sparks an awareness of the crushing weight of the symbolic as it influences our plans, reactions, and attempts at commemorating the other. How do we adhere to popular cultural and political mechanisms



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for experiencing foreign place? To what degree do notions of comfort, defined from the home place, guide the making and sticking-to of itineraries? And when the visitor's hunger pangs strike, are they capable of perceiving the totalizing influence of the popular symbolic to reclaim tourist agency? These questions lend towards an exploration of the complex psychological, emotional, and social variables at play for the tourist visitor. It is most definitely a role to be believed in, but also one to apply pressure to with the intent of shifting approaches in participation, experience, and commemoration.

Be it a week or year, we temporarily depart from a deeply embedded system of comfort and familiarity. Where do we even begin in defining the home place? We are left among a lifetime's web of subjective associations, assumptions, histories, and intimacies. Lucy Lippard speaks beautifully to a site's deep influence as an accumulator.³⁶ Conceptions of place gather slowly with molasses-like flow; desires, complications, and mythologies are both singularly and collectively added to. The uniqueness of place is built up with changing communities of people, burger joints, and schools. To *live* in or within a place lends to the building up of time, hours, weeks, years, lifetimes. The resulting sense of familiarity is intense and powerfully affecting, often hopelessly rooted within one's bones. It clutches, staying with us when we depart, momentarily or forever. Often

attachments to place are not felt or realized until one has left.

The home place has a warmth not necessarily steeped in sentimentality, but quite capable of evoking the bitter or sweet nostalgic. We get homesick. I am homesick. Into my third year of Boston-living, I think about my home on a daily basis. It is not a geographically specific site, but rather a muddled cocktail. Undergrad in LA's west side, my family home on the edge of Orange County, my parents, closest friends, the almost burning skin to sun, salt water scent and so many other bits known and unknown, forgotten and remembered. For me, home becomes, in the most concrete sense, a mixtape under constant edit, on shuffle and repeat. Do I define it using geography? Sounds? Tastes? Persons? Cars models? It's a home to which I cannot return because it doesn't exist anymore. Yet I still long for it daily. Not all of us have such privilege in positive associations of the home space. It is a loaded notion, embedded with histories of gender, labor, sex, and politics. It is a site of power, submission, argument, safety, danger, and love. For now, I'll veer my definition away from the domestic to emphasize the *familiar, known* and *comfortable*.³⁷ Lippard calls it the *lure of the local* resulting from an accumulation of time. So when we do venture off, be it for pleasure, escape, or excited immersion into a foreign history, we depart from the familiar. We



call the dog sitter and keep one light on. While away we send email updates, upload images, and write postcards. Confidently running in sync with the trip are such sweet earwhisperings from home. The safe and celebrated return then momentarily caps things off. We can celebrate, return to our routines and begin preparation for the next departure. The home's influence, paramount and seductive, reminds of a security at the physical and emotional. And it will wait patiently for your return.

Before outlining the trajectory and qualities of the sightseeing act, we must define notions of otherness and the symbolic, working together as a fulcrum around which shifting notions of tourist comfort and discomfort revolve. When we depart from the home place, we subject ourselves, often with great excitement and expectation, towards encountering another, re-framed as an *other* when understood from the political lens of postcolonialism. The postcolonial critique, spearheaded by Edward Said's *Orientalism* emphasizes how a Western assertion of superiority positions the non-Western as different, inferior, backwards, and therefore *othered*.³⁸ Such claims of superiority span across notions of sex, the body, and the progress of the nation-state to name a few.³⁹ Whatever the forum for marginalization of the non-Western, the *other's* difference is manifest as means to maintain cultural, intellectual, and political domination. Orientalist belief implements a

steady pressure of cultural and political authority as means to further entrench and validate an epistemological foundation for Western institutions ranging from the academic to the pop cultural. The Western construction of the *other* then is necessarily contingent on learning and communication as a political force for oppression and marginalization. "No no, let *me* speak for you. I *know* better," the colonizer (occident) says to the colonized (orient).

The postcolonial lens spawns from colonial histories in which geographic domination forced a conflict of disparate communities of the colonizer and colonized. Such sentiments continue today at more subtle degrees. In the tourists search for otherness, place becomes the great encapsulator. Within *other place* are bodies, customs, food, and languages; it is the "ultimate destination", a symbolic shelter for all tourists.⁴⁰ For the visitor, away and encountering the *other*, there exists a complicated power relationship between the tourist and local, with inescapable cultural, economic, and political associations. Between the gap of the visitor and visited exists the potential in either perpetuating problematic divisions or rather, capitalizing on such privilege with a gratitude and enthusiasm to learn and experience through conversation.

Existing between the space of one and another is the symbolic. For the Tourist, the symbolic is mediator towards otherness, and as such, is often



apprehended to keep the visitor within the realm of the safe, expected, and comfortable. Resort grounds bring in local community members to perform cultural identity with an accompanying buffet. Tourist bureaus helpfully facilitate the navigation of cultural landmarks. Guidebooks exist in growing numbers and editions to carve popular pathways. As close as we would like to get to understanding and approaching another, be it with sightseeing or marriage, the latter borrowing MacCannell's uncompromising application, symbols exist between us. We are subject to the influence, enagement, and seduction of what surrounds us. Six years ago, I stood before a sparkling Eiffel Tower and my assertion that I must be a bonafide romantic, twenty-year old study-abroad traveler materialized in my mind and rushed to my bones, giving extra boost to tired footsteps. For the tourist, popular symbolic values are globally applauded and asserted. The search for "authenticity" promotes tourist desires to "bypass the symbolic and enter into a complete, open, fully authentic relation with another."⁴¹

This search for authenticity is happily responded to by the tourism industry. Clever rhetoric is incorporated into guides, "not for tourists". The "authentic" experience is the hopeless search for what's behind the curtains. There's the unfortunate and unnecessary terminological distinction between the "tourist" and the "traveler", the later coated with the

cultural capital of learned globetrotters that desire a "deeper" experience. The search for the "authentic" becomes judge and validator, a marker of an assumed cultural legitimacy. Todd Kliman beautifully complicates the trivial and unfortunate search for the "authentic" within the restaurant world.⁴² Italian born, New York-based chef, Mario Carbone serves dishes of curved cavatelli with Jamaican ragu and Jewish crostini. For Carbone, Tuscan cooking is utilizing local materials towards a craft that's infused with the comforts and rigors of home. An authentic Italian meal for this chef then exists with the heartfelt, impassioned culinary improvisations that use diverse, local ingredients from an equally diverse city. It is the enthusiastic embrace of the local as motivator and valued ingredient. To do away with the crusade for the authentic is to come to terms with the ubiquity of the symbolic. It can promote playful inquiry, stupefied awe, or uneasy distrust. Across the expansive spectrum of affect the symbolic is at work and understanding and identifying its presence is the first step towards invoking an ethics of sightseeing.

For the sightseer, the symbolic facilitates expectations met, pleasures satisfied, pictures taken, and dangers avoided. The sightseeing experience is a totalizing endeavor. It does not discriminate in terms of class, gender, age or profession and consistently satisfies. All tourists are good at sightseeing.



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It warmly embraces and is tourism's default.⁴³ Sightseeing results from the tourist's desire to ethically connect with someone or something other as an attraction.⁴⁴ Niagara Falls, Mount Rushmore, Vatican City, Auschwitz, The Salton Sea. While the attempt in fostering such connection reaches a peak moment upon the physical arrival before the attraction, such moment is just one step among many across the sightseer's trajectory, spanning time and space. The sightseer's path is circular. Simplified, we can divide it into three segments: home (departed from)—attraction—home (returned to). Anticipation builds in preparation. Hotels are booked, itineraries are made, but always of most importance is the safe return home.⁴⁵ Photos are downloaded and shared, stories told, the dog picked up from the sitter. The arrival completes the trip. Mission successful. These hopes for such return hum in the background while away, influencing a standard for and of safety, expectation, and comfort.

Sightseeing's totalizing qualities result largely from crafting a set of familiar footprints that the tourist can readily follow. It is the gathering of reconnaissance as means for navigation of the unfamiliar. Guidebook suggestions, landmarks, blog posts or word of mouth recommendations become respected sources for and of preparation. I use the footprint metaphor to help visualize how the tourist *physically* perpetuates and reinforces the symbolic

value at these attractions. There is a collective power and affecting social value that is continually validated by the sheer number of visitors at a site.⁴⁶ As Rebecca Solnit defines, footprints forge and maintain pathways, the best ways to traverse a landscape that follows the prior interpretations of another.⁴⁷ Visiting Saint Peter's Basilica in Vatican City, six years ago, I remember the line of visitors waiting to ceremonially rub the bronze foot of a sculpted figure. Worn down to a smooth, dulled polish, the foot was adorned by millions of hands. The symbolic value of this sculpture and its performed ritual of respect had weathered a pathway so deep, skin worn bronze. Symbolic meaning is made concrete with an inexhaustible athleticism over centuries. Its value and meaning are refreshed hourly with rituals performed by visitors across cultures and ages.

Photography, social networking, travel literature, film, pop-cultural manifestations and the travel industry operate with power to support and define the attraction's singular symbolic meaning. Consider the Leaning Tower. Embedded in our collective imaginations is that god-forsaken pose. A gesture performed hundreds if not thousands of times a day becomes physical manifestation of the tower's symbolic influence. I arrive via bus and follow the person in front of me, snaking through clustered packs of vendors and visitors. Past a gate everything opens up into a walled expanse of soft green grass



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surrounding two enormous architectural structures. One is a beautiful white church, the other behind it, a tower slanted at such familiar angle. I stand in the presence of one of the most photographed buildings in the world and it is overwhelming. The *real* thing! I will most definitely *not* contribute to the terabyte-sized .jpeg library of *the* photo, yet for a moment, I toy with the notion. The sightseer arrives before the presence of the attraction and meaning is fostered (and photograph taken) as seductively influenced by the popular symbolic. What then is the symbolic value of the Leaning Tower for the tourist? Definition is co-constructed by the limitless number of fellow visitors amassing “participatory” photographs. The tower is an uncanny architectural blunder that provides the visitor with a photographic opportunity to physically perform an act of support. Like the *Mona Lisa*, such quantity of image reproduction provides the sightseer with the unique and privileged experience to stand before it, in all its awesome glory and photographically contribute to a global mythology.

Attractions evoke a monumentality that surpasses scale, material, or age. The sightseeing experience in total, from preparation to return, is abundant with expectations and desires fostered and supported by the symbolic relationship between the visitor and the place. The desire in forging a meaningful connection is most potent when the tourist

stands in the presence of the attraction:

Anticipation peaks. The first glimpse of the objective, or in a group tour, the first person to see it, is conferred as a special status. The pace quickens and arguments about directions become more intense. The risks of misidentifying the objective increase and they suddenly and dramatically decrease when everyone is certain they have arrived. The need for verification, the world from a knowledgeable guide or official plaque becomes intense. When all these matters are successfully dealt with the sightseeing event occurs.⁴⁸

The arrival, like a first kiss, is a moment loaded with anxious nervousness, excitement, and the hopes for successful recognition. And not to worry because with continual success, the attraction’s symbolic value garners immense collective support. A photographic army of tower-leaners dumping lighter fluid onto a fire, blazing on. At stake for the sightseer, under the influence of the symbolic, is forging a meaningful relationship to visited place. The sightseeing experience is the totalizing tourist endeavor because it effectively negotiates the precarious dangers of the unknown and unfamiliar. For Dean MacCannell, such trajectory is at an ethical loss,



removing any sense of agency or opportunity for the sightseer to construct meaning from his or her own subjective passions and inquiries. The sightseer then allows the symbolic to overpower and shape their consciousness. They are made “mere ciphers from arrangements made for them.”⁴⁹ The ethical sightseer perceives the benefits, the limits, and the awesome effect of the symbolic. They respond accordingly, actively contributing to their traveling experience. Exemplifying a means of acknowledging and reacting to the symbolic, MacCannell proposes the relationship between landscape and place. Place hosts the attraction, in this case, the Leaning Tower. Landscape is what is overlooked, mere filler on the way from the Tower to the Bargello. It’s the blurring green and grey out of a bus window, seen over headphone’d ears. The ethical sightseer is aware of such territorialization of space and acts accordingly, seeking out meaningful connections and intimate human bonds in spaces from the symbolically overloaded to the seemingly banal. MacCannell’s example proposes a sightseer that embraces an active perceptual balance between the popular and the everyday, the globally celebrated and the happenstance observed, the expected and the unpredictable. It is a proposition for a sightseer phenomenology that is excitedly engaged and is reflexive towards self-defined and wandering sightseer interests. Lippard titles her book on reconsidering the contemporary



tourist landscape, not “Off”, but “*On* the Beaten Track”, in which the readily observed can be co-opted into forging meaningful, political, and spiritual connections.⁵⁰ It activates one’s participation, positioning them as a co-writer to their traveling narrative, rather than falling silent to an overwhelming and affirming influence convincingly materialized when standing in the presence of attractions.

Hunger as Diversion, or a Wrench-in-the-Gears...

Piercing through the sway of the popular symbolic are the sightseers’ hunger pangs. Away from home, food, taste, and flavor become points of confrontation between the visitor and the other. The foreign exterior is internalized through chewing, swallowing, gulping, ingesting. Swirling around the bodily act are galaxies of competing forces: the physical and the symbolic, the comfortable and the uncomfortable, the desired and the repulsed. The hungry visitor must try to gracefully negotiate these exaggerated binaries while maintaining safety, dancing around expectation, and pursuing the edible pleasurable. What’s at stake in properly seeking nourishment is the energy and drive to keep going, to keep one on his or her feet. Hunger grows with every step taken, every photograph snapped, and every nap woken up from on the train. The visitor’s



trajectory then can be understood as physiologically fixed along a spectrum between hunger and fullness. Rocking back and forth between each end is the constant reminder of the body's most basic and essential operational demands. It is within and around the messy, liminal states of hunger and fullness that there lies awesome potential in instilling a tourist agency constructed upon a sincere and excited respect for healthy appetite. The symbolic continues from the Leaning Tower to the food stand in the parking lot. The hungry traveler brings with them their associations of the edible familiar towards the frighteningly lesser known. The results can stall participation or open a dialogue. The best and worst outcomes can change lives and topple one's worldview towards food, place, and the sensual. Obsessed love for or brutal aversion to visited foods also lend towards the construction of a relationship of distinction between the visitor and the visited. Such manifestation as argued by Pierre Bourdieu, can be entrenched within issues of class and social prestige.⁵¹ These are just a few variables that unmistakably affect the hungry visitor at the psychological as much as the bodily. As MacCannell beautifully argues, the symbolic sway of attractions is intensely seductive, capable of removing any morsel of sightseer subjectivity while away. It is then at the food stall or dinner table that the symbolic can be identified and confronted with gaping maw of a

hungry mouth.

I float back to Paris, Earth, after realizing my romantic prophecy, but must stop staring at twinkling lights because I'm hungry and alone. I head back to the hotel, but stop first at a crepe stand. You know the ones? They are small and octagonal in structure: freestanding gateways to sweet or savory heaven. The crepe comfortably weighs my hand down with freshly browned batter smelling of flour, sugar, and egg with just the right amount of burn. I bite into what's become my go-to: the *jambon, fromage* and *oeuf*. I walk away from the stall in an induced state of slower-motivated bliss. Was I going somewhere? Isn't it *this* where I was headed? Yes, I do believe it was. At this juncture, the unpredictable amazingness of the crepe explodes past desires and expectations, flinging me deeper into the Parisian popular symbolic. "Yes, you *have* to eat a crepe *at least* three times a day," I still say to friends, Paris-bound. "...and it's such a good deal!"

To consume the edible invokes the intimate and personal, and is equally a collective and ideologically charged act. The physical butts up against the symbolic and the eater is left in a privileged position to spend time reconciling the relationship between the two. Of course the reason we're here is the reality that such memorable crepe-induced, basking-in-the-good-lord's-warmth moments are peppered among scenarios of fear, anxiety, indecision, and a



most unfortunate *unwillingness to try*. Internalizing the exterior is plump with notions of anxiety and unease.⁵² Our bodies are programmed, facilitated by taste, to avoid the ingestion of harmful substances and keep us breathing. Sensory reactions to bitterness and rotting meat are physiological survival alarms. Aversions to taste can be countered, as is the case with the bitterness of coffee and heat of spice.⁵³ The symbolic can intensify aversion such as with rotting meat and its relation to death and corporeality. The eater then must reconcile a complicated interrelationship of the bodily, symbolic, and social. The surplus of food diversity thanks to commercial industrialization of American foodways has constructed a consumer space for the buyer with negative environmental consequences. Michael Pollan speaks to such a scenario when the dominance of industrial agriculture affects the climate of global availability for the food shopper, leaving them in states of indecision and anxiety.⁵⁴

One's taste preferences and willingness to try, as Pierre Bourdieu summarizes, reflect markers of social distinction.⁵⁵ Differences in taste become points to access social and economic differences between one and another. Often members in society have the social and economic means to taste and try more. They are imbued with more cultural capital, or symbolic knowledge and popular savvy over those who don't have the means or simply prefer

other fare. There is a powerful relationship between inclusion and exclusion, reflecting class divisions, that is facilitated in great part around the dinner table. The foodie trend reflects a community of hungry individuals, actively seeking out the "authentic" and "exotic" as means to strengthen culinary and cultural capital.⁵⁶ For the sightseer, distaste or a refusal to try the food of the visited becomes means for distinction across the social, economic, and political. Such apprehension emerges when the visitor finds himself or herself hungry, needing to engage with the edible other, while attempting to maintain comfort, safety, and expectation. The edible welcomes those most savored moments when expectation is broken. That first bite of the pigtail blowing your face off, leaving you mumbling with eyes rolling back. While there are numerous avenues of exploring the edible other while home, they exist within a space of familiarity in which the exotic is comfortably mediated. Outside is a street where cars still drive on the right. Inside, are menus in English and when cross-cultural linguistic flubs present an embarrassing possibility for the diner, numbers are substituted: "I'll have forty-three please." Eating in and around the home place is not without its complexities, anxieties, and constant physical and emotional negotiations. For the hungry tourist, away from the home place, the relationship between eating and survival collide and magnify such a



precarious yet exciting balance. Understanding how food and taste facilitate and maintain a relationship of distinction between the visitor and the visited should not be pushed away or left in the hands of the tourist institution. Rather such inevitable characteristics, mediated by the symbolic, can be re-calibrated as a point for active insertion. The awareness of difference becomes a point of access and willingness to try. The unfortunate alternative is for the visitor to teeter into the anxious and fearful, suppressing the sensory hard at work.

For the traveler, eating becomes a complex balancing act between ingesting otherness and seeking sustenance. While away, the home place, familiar and known becomes a concrete reference and foundation for the happenstance and unpredictable edible. The American notion of comfort food perfectly manifests the longed for edible manifestations from our respected sanctuaries. Macaroni and cheese, pho, chicken and rice, meatloaf. Comfort food is refreshingly subjective and ontologically infused within and around the home place. Safe and nostalgic, it wraps itself around the eater like a warm, electric blanket. It brings us back. Confused and exhausted from the usual grad school frustrations, I go home to an almost empty fridge and fry an egg over white rice. The yolk breaks, mixing in with the rice, *sambal olek* and fried coconut *serundeng*. *All is well*. Does the dish bring me home or bring home

to me? I could care less because now, I can breathe. Comfort food is a sigh-inducing retreat and sensory manifestation of the sincere. It is weakness and strength and Lippard's edible of *lure of the local*.

And then there's discomfort food: the edible unfamiliar, strange and suspect. It is balut, blood sausage, mayonnaise, Cracker Barrel. It is an edible other that intimidates and disgusts. Food encountered by the traveler is constantly negotiated under the symbolic influence of the personal and collective. Our own intimate dislikes and likes are preferences gauged by the sensory. They guide our trajectories with as equal influence as friendly, popular suggestions from the many extensions within the tourist industry. Such negotiation between the symbolic and bodily uncomfortable readily exhausts and frustrates. Through guidebooks, recommended entertainment, and hotel suggestions, the tourist is informed how to successfully maintain a safe distance from the edible suspicious. Consider the Hawaiian Luau in which the attraction melds with the eating experience. Expectation, comfort, and safety are met in a popularized theatrical performance of local culture.⁵⁷ A primary element within the luau is the gargantuan buffet featuring culturally "authentic" offerings like roast pig, buried in the earth, fresh tuna poke and the wonderfully odd, purple taro goo, poi. The luau diner is offered the edible unknown, under the auspices of a celebratory



The Visitor

performance in which any notion of fear or antagonism through intercultural consumption is avoided thanks to the greater presence of more familiar, comfortable treats strewn across extravagant spread. Under these circumstances, within safe hotel grounds, the poi's presence symbolizes the "authentic" more so than an actual food to be tasted.⁵⁸ The edible known is just one variable of many, supported by popular mechanisms put into place for the visitor, assuring their comfort and safety. Unique to the edible are the messy ties to one's body and the sensory, making its relationship to the visitor one of intimate and immediate desire.

Sightseeing demands. On the move from one attraction to the next, waxing and waning hunger pangs remind the visitor to stop, seek sustenance, and keep going. MacCannell's critique of the symbolic is not a call for its absence from the sightseer's trajectory, but rather towards the fostering of an ethics of sightseeing, a new perceptual approach fully aware of popularly celebrated forces at work that influence desires and craft subjectivities. With great ease, the sightseer runs risk of falling into seductive rhythm with popular symbolic value, celebrated by the tourist industry, cultural institutions, the government, and other visitors. Rather, such awareness prompts the proud vocalization of sightseer desires for a meaningful exchange with another, found in the heavily trafficked and infrequently

wandered. Self-defined sightseer subjectivities are now guided by inquiry, adventure, the intimate, and the pleasurable. During stops for sustenance, planned or unplanned, consumption conflates the physical with the symbolic. Wrapped up with such an intimate and political act is the sensory and sensual. The proximal, up-close and personal senses of taste, touch, and smell infiltrate the visitor's body. Eating and food are viable and paramount sources for instilling agency amongst steadfast and entrenched structures that facilitate safety and comfort. To excitedly savor, not underestimate food as a point of access for the visitor is to emphasize the sensory and sensual as means to bodily locate the taster, exploring on tired feet. It is an acknowledgment of the pleasures of eating that destabilizes fixed assumptions.

35 Dean MacCannell, *The Ethics of Sightseeing* (Berkeley: University of California Press, 2011), 42.

36 Lucy R. Lippard, *The Lure of the Local* (New York: The New Press, 1997).

37 The politically saturated notion of the domestic within the home space is a powerful, inspiring, and thought provoking model for artistic and life

practices. Such was what I was explicitly subject to during a fellowship at Mildred's Lane, an experimental school and residency located in rural eastern Pennsylvania and co-founded and directed by artists J. Morgan Puett and Mark Dion, online at www.mildredslane.com.

38 Edward Said, *Orientalism* (New York: Vintage Books,



- 1978).
- 39 The lists of text are countless in exploring these ideas at large, but considering our task at hand in relation to safety, encountering otherness while away, and movement, I'd recommend Zeynep Çelik and Leila Kinney's "Ethnography and Exhibitionism at the Expositions Universelles," in *Assemblage 13* (Dec 1990): 34-59.
- 40 Dean MacCannell, *The Ethics of Sightseeing*, 11.
- 41 MacCannell, *Ibid.*, 10.
- 42 Todd Kliman, "The Problem with Authenticity," *Lucky Peach*, Volume 1, Summer 2011, 92.
- 43 MacCannell, *Ibid.*, 42.
- 44 MacCannell, *Ibid.*, 7.
- 45 MacCannell, *Ibid.*, 64.
- 46 MacCannell, *Ibid.*, 45.
- 47 Taken to the extreme we can think of the pilgrimage in such light. Rebecca Solnit, *Wanderlust: A History of Walking* (New York: Penguin Books, 2000), 68.
- 48 MacCannell, *Ibid.*, 74.
- 49 MacCannell, *Ibid.*, 6.
- 50 Lucy Lippard, *On the Beaten Track: Tourism, Art and Place* (New York: The New Press, 1999); my italics.
- 51 Pierre Bourdieu, *Distinction: A Social Critique of the Judgment of Taste*, trans. Richard Nice (Cambridge: Harvard University Press, 1984).
- 52 Peggy Lupton, *Food, the Body, and the Self* (London: Sage, 1996).
- 53 Debra A. Zellner, "How Foods Get to be Liked: Some General Mechanisms and Special Cases," in *The Hedonics of Taste*, ed. Robert C. Bolles (Hillsdale: Lawrence Erlbaum Associates, 1991).
- 54 Michael Pollan, *The Omnivore's Dilemma: A Natural History of Four Meals* (New York: Penguin, 2006).
- 55 Bordieu, *Distinction*.
- 56 Josée Johnston and Shyon Baumann, *Foodies: Democracy and Distinction in the Gourmet Foodscape* (New York: Routledge, 2010).
- 57 See Jane C. Desmond, "Invoking 'The Native': Body Politics in Contemporary Hawaiian Tourist Shows," *The Drama Review* Vol. 41, No. 4 (Winter 1997): 83-109.
- 58 I did try the poi. It was pretty weird, both in taste and texture.



TEXT, The Millenial





→ Raised within an economic climate of comfort and normalized globalized interconnectivity, the members of the Millennial generation exist with privilege and access. The Millennial's interests, habits, and desires tease at characteristics of the nomadic. Technological innovation and social connectivity have fused to everyday experience, promoting a contemporary figure that effortlessly navigates across virtual and physical landscapes. Time becomes an anxious variable as we are always under the pressure of seeking expedient, quick, and satisfying results. Movement is efficient and productivity drives. With great creative energy, the Millennial welcomes, adapts, communicates, and continues with persistence. These generationally specific characteristics are the subject of continuous definition and understanding, being put to productive economic use within corporate workplace sectors that are predominately run by bosses from the postwar Baby Boomer generation. This inter-generational workplace cohabitation has and continues to result in both collaborative productivity and fatigued frustration. Yet such hopeful drive towards integration has amassed a substantial amount of focus and literature within the business industry and creative sector. The Millennials—driven, entitled and motivated—are shifting conventions towards interpersonal communication, social relationships, political mindfulness, and work ethic. Consequently,



the qualities of the Millennial can be understood in terms of proposed choreographies of a global motility.

Born after 1980, members of the Millennial generation reflect drastic societal changes towards time, representation, and exchange. Millennials are creative, liberal, enthusiastic, and open to change.⁵⁹ It is the most ethnically diverse American generation, the least religious, and on track to becoming the most educated. Millennials respect their elders and are optimistic towards their career trajectories, while fully aware of recent economic realities.⁶⁰ The Millennial exists with progressive and fluid constructions of identity, desires, expectations, and the pursuit of happiness. They are willing to change, adapt, and adjust. With voiced frustrations from generational others, the Millennial ego is celebrated via the entrenched ubiquity of tech-mediated communication. Millennials express and speak through screens of varying size at the instantaneous. Texting is preferred to face-to-face conversation, reflecting drastic alternatives in language and its relationship to writing, grammar, and abbreviation.⁶¹ As the Baby Boomer generation ages and (hopefully) retires, there is an urgency in understanding promising yet often frustrating Millennial characteristics so as to promote an intergenerationally productive workplace.⁶²

Important Millennial characteristics, habits and

desires are clearly understood when exploring the relationship between them and their workplace employers who are most often, Baby Boomers.⁶³ If you, the reader, are a Millennial like me, you may begin to, or already have, rolled your eyes at the thought of defining our complex generation from the lens of *business*. Yes, the italics imply the exaggerated melodramatic. It's easy for us to critique and/or dismiss the corporate, particularly as momentarily galvanized via *Occupy*. I momentarily roll my eyes too, given my immediate context as a soon-to-be degree certified, three-year product of the institutionalized academic, philosophical, and aesthetic.⁶⁴ We don't want to dismiss *the Man* (outdated, I know) and unfortunate to admit, we don't all seek a pursuit of ethics, social justice, and meaningful conversation. Most of us want jobs. Independence and security. The conventional business institution remains and is still hungrily sought out. The attempt to enunciate a definition of my generation from the perspective of a generational other is to locate meaning from the collision of difference. Diverse types of businesses, from the creative to the financial, are undergoing intergenerational transitions in both flying colors and horrible disaster. The Boomer business perspective has sought to unpack Millennial generational qualities of productivity, expectation, and perceived notions of success. Such qualities when teased out help us

to better understand a privileged population that moves, produces, and travels.

In *Fuse*, Jim Finkelstein and Mary Gavin present a “manual to building a team that’s electrified by cogenenerational collaboration”.⁶⁵ From that sentence alone, printed in skinny, bright red caps on the inner dust cover, one can expect writing that celebrates Millennial mentality while balancing Boomer conventions. It is an incredibly optimistic text, formatted as an easy-to-read instructional guide that educates the reader on the economic and everyday benefits of understanding and integrating Millennial characteristics. *Fuse* is a helpful and precautionary text for both Millennial and Boomer. It is with this exploration that Finkelstein and Gavin seek to promote intergenerational creative consensus. The failure to do so can result in misunderstandings, frustration, and a drop in economic productivity. Finkelstein and Gavin begin the text by clearly and effectively outlining Millennial professionalism, drastically different than that of the Boomer’s:

[Millennials] are more psychological and emotional and less pragmatic than other generations at work. They do not perceive boundaries of time, space, age, gender, race, ownership, or country of origin. They create their own learning experiences by being an integral part

of the content they interact with. They favor random access over hierarchy and linearity. And they effortlessly use technology to bring bodies of knowledge, modes of thought, and abstract ideas to life... their culture is the petri dish of true innovation.⁶⁶

The Millennial is motivated, responding productively to challenge and change with an arsenal of the technological and creative. Their agency in the work place differs from the Boomer’s in its enthusiastic embrace of the unexpected. The Millennial exhibits a rigorous work ethic that seeks out collaboration and emphasizes output over methodology.⁶⁷ The Millennial’s everyday relationship with technology is both boon and curse. The Millennial has grown up wired in which electronic media is the primary means in which to communicate, produce, and learn.⁶⁸

The Millennial is not without its slew of negative connotations, often defined by observing Boomers. Criticisms include self-centeredness, seekers of instant gratification, short sightedness, high-maintenance, and an ignorance of cultural and social mores.⁶⁹ Millennials assume their perspectives and viewpoints are consistently valued and sought after. Self-assurance teeters into egocentrism, fueled by social networking outlets. Notions of impatience, abbreviation, and narcissism find a positive

correlation with the Millennials' relationship to technology. Reality TV and social networking sites, products of the Millennial generation, promote the idea that any and all information is deemed worthy of sharing; such egalitarian qualities lend too strong of a dismissal and disrespect for hierarchical structure.⁷⁰ The Millennial will voice their opinions on topics beyond their job's focus exuding the comfortably ingrained web 2.0 philosophy in which "we are all equals here."⁷¹ Finkelstein and Gavin poetically assert that self-centeredness reaches a new, potent manifestation when, through our phones, we-as-blue dot, become literally the center of the universe.⁷² While Boomers vent frustrations of the Millennial's ego-driven characteristics, Finkelstein and Gavin seek to commandeer such qualities towards productive co-generational collaboration in pursuit of a company's economic success. Millennials are entitled, but retain incredible drive. They are fluent at a new technical language that while perpetually celebrating the ego, is increasingly becoming a strategic format for communication and company identity.

The Millennial's relationship to time and place as manifested in workplace commitment is also a largely differentiating characteristic that poses a concern for corporation sustainability. Our parent's notion of the "career track" no longer maintains its assumed place in the construction of one's

professional identity. Millennials exemplify a significant shift away from and disinterest towards career longevity.⁷³ Whether it's staying within the same discipline or traversing professions at the whim of changing desires, the Millennial is professional nomad. The average Millennial works six hours a day and has a job satisfaction rating of twenty percent, sticking on average for two years.⁷⁴ Finkelstein and Gavin stress the impact of this generational difference as a critical call to evolve company identities to reflect such realities. As Boomers retire, how will companies keep Millennials challenged and inspired, thereby retaining a growing population of highly creative and valuable employees?

Throughout *Fuse*, Finkelstein and Gavin go to lengths that are easily digestible, seeking to bridge intergenerational gaps towards evolving the contemporary workplace. In *Millennial Slackers? I Don't Think So!*, a subsection in the text, Finkelstein and Gavin give space for a Millennial to speak her mind. Such exposition supports the *Fuse* thesis as translated into Millennial vernacular. This segment, a contribution from Melissa Meade, tellingly teases at the complicated and privileged nature of Millennial desire, expectation, and time:

The word "automobile" is too long.
Therefore, every day we get into our cars.
We get in the fast lane. We drive to work.



We strive for the middle ground between quality and quantity, as well as speed and accuracy. We *jet* everywhere. In case anyone was wondering, no longer does the word “jet” only refer to a blisteringly loud, turbo-fast aircraft. In *our* minds to “jet” implies rapid movement from destination to destination.

Some may find this strange, but we hardly ever imagine wasting a second of our day. Of course, the definition of ‘wasting time’ will forever be disputable. Some of our most “successful” days would be (naturally) deemed such by how much we squeeze into them, as well as the quality of all that content. Between the vibrations of our iPhones playfully tweeting away at the echo of our Bluetooth headsets, there’s never a dull moment en route to our daily terminuses. Nor do we desire one. Go figure. We are a generation that is entirely comfortable with taking both risks and shortcuts to achieve success. The more intuitive, the better!⁷⁵

I could keep going, but I’ll save the real estate. These first two paragraphs from the short essay exemplify the Millennial condition. Meade’s language clearly summarizes the characteristics we

have noted thus far. There is an informal playfulness that teeters on sarcasm. Time is not a variable to be savored and spent slowly, but energetically insisted upon, operating, always, with efficiency and expediency in mind. Technological multitasking allows for effortless communication and the proud digitized presentation of the Millennial-self to peers, coworkers, and Internet passers-by. Abbreviation is celebrated linguistically and practically. Shortcuts are sought out and the ends justify the (productive workplace) means. Expedited movement is envisioned with five hundred mile-per-hour speeds. To “jet” is a literal and privileged means of traversing space as much as it is symbolic gesture in which time is extracted to a pulp. Melissa the Millennial has a nice alliterative ring to it. This Millennial is assertive, proud, assured, and entitled, yet playfully informal about bold identity propositions. Fast movement—literally, virtually, and symbolically—is her constant.

The Millennial is a contemporary subject, exposed to new and quickly changing modes of communication. With the technological proliferation of celebrated web-based avatars, the championing of the ego has reached new plateaus, only to be steadfastly entrenched by the contemporary, everyday presence of portable screens that sync with personalized social networking platforms. This convention is made comfortable and affordable

and runs concurrently with assumed and championed outlets to traverse physical space. For work or play, the reality of taking time to tour and visit has become utterly normalized. The Millennial is confident and self-assured, operating with a drive to solve problems in new, creative, challenging, and efficient ways. The Millennial worker communicates, thinks, and reacts with a speed and adaptability that is as refreshing as it is frightening. This generation, unique to its predecessors, is defining a model for relating to and learning from place that shifts, challenges, and evolves the pursuit of the pleasurable. Loquacious, driven, and curious, the Millennial travels fast and far with great appetite.

The Millennial Radicant...

The speed, accessibility, and privilege in which the Millennial moves can be contextualized socio-politically with Nicolas Bourriaud's aesthetic propositions of nomadic radicantity. This term speaks to a contemporary subject within a globalized era of growing and changing connections made and marked across space and time. For both MacCannell and Bourriaud, movement becomes a prized medium. We have moved from the sightseer, seeking to foster meaningful connections before an attraction-place, to the radicant, endowed with a privilege to communicate political realities across shifting terrains.



Nicolas Bourriaud is a French curator that has gained international recognition for his theoretical and curatorial contributions towards contemporary art since the 1990s. His texts include *Relational Aesthetics*, *Postproduction* and our essay of focus, *The Radicant*. Bourriaud, as a curator and critic writes and curates in order to locate and explore his perception of the contemporary zeitgeist, the spirit of our times. The connecting thread across his practice emphasizes the presence of the social within the production of artworks, as explored with participation (*Relational Aesthetics*), appropriation (*Post Production*) and travel (*The Radicant*). Not without his fair share of criticism, Bourriaud remains an important and intriguing figure within the expanding globalized art world.⁷⁶ Bourriaud's entrance into the canon of the globally meandering curator-celebrity is a variable to keep mind of when considering his theoretical proposals, particularly with his most recent text.

The *Radicant* introduces a theoretical argument outlining a new form of artistic identity that responds to the current economic and political complexities arising from globalization, travel, and communication.⁷⁷ Bourriaud sets the stage in defining, in his own terms, the new era in which we find ourselves, an era of *altermodernity*. It is a twenty-first century modernity, "born of global and decentralized negotiations, of multiple discussions



among participants from different cultures, of the confrontation of heterogeneous discourses”.⁷⁸ Here, Bourriaud is alluding to a globalized context in which difference is the constant among shifting spaces and territories, each with their own divergent identities and applications of power. Cultural producers that embrace the altermodern traverse space as *radicants*, a botanical term that defines rootless organisms, growing and adding roots as they progress. As the radicant symbolically sets its roots in motion, it becomes the product of a constant and active negotiation of place, histories, and traditions. While traveling, visiting, eating, and arguing, what tenets of the visitor’s identity are susceptible to change? What values are left behind and added to? And what qualities stubbornly remain enrooted? Radicant identity evolves from exchange versus imposition.⁷⁹ This notion of a fluid and changing self results from enthusiastic motility, or mindful movement.

The radicant’s botanical counterpart is the radical, which grows immobile roots that remain, deepen, and strengthen. The radical model becomes appropriate in defining the particular point, art historically, that Bourriaud reacts to: twentieth century modernism’s universal narrative in which pruning, purifying, eliminating, subtracting, and refining to first principles defined the pursuit of the avant garde.⁸⁰ Under the modernist umbrella, the radical

gesture was the attempt at achieving universal truth, a unidirectional movement towards. Today, within our contemporary globalized climate of complex interconnectedness and precarious shifts in technology and the environment, the radicant becomes a traveler, a nomad, a mark maker, and a communicator. This model, applied towards artistic practice, showcases fascinating projects that seek to visualize such realities and privileges of being able to traverse across and experience places at varying speeds. In highlighting such motility of interconnectedness, one cannot help but also consider those outside of such reach: diasporic populations, not given a choice.

It is through the act of translation that the radicant encounters another along their travels. Alternative to perpetually fostering the return to and celebration of the root, the radicant is a nomad, moving through a changing and shifting precarious global climate.⁸¹ Through the act of translation, literally and symbolically, the radicant nomad seeks the fostering of ethics that recognize the other, rather than simply registering otherness.⁸² Translation denotes a particular type of agency on the part of the radicant to embrace with active dependency the shifting identities encountered on foot and/or in jet. Similar to MacCannell’s critique *against* the search for the “authentic” other, Bourriaud’s radicant insists upon the act of

translation as a platform to identify, learn, and communicate. In other words: it's never about looking past the other for something else, something satisfying the visitor's expectations, but rather engaging with the visited and coming to terms with the inevitable yet negotiable sets of power relations.

The immigrant, the exile, the tourist and the urban wanderer are the dominant figures of contemporary culture... one might say that the individual of these early years of the twenty-first century resembles those plants that... translates itself into the terms of space in which it moves. [The radican] captures the contemporary subject, caught between the need for a connection with its environment and the forces of uprooting, between globalization and singularity, between identity and opening to the other. It defines the subject as an object of negotiation.⁸³

The energy of the radican oscillates with vigorous movement. The home place is carried with them along their journeys, infusing their footprint with a desire to find connection and comfort among a precariously altermodern context of shifting territories. Bourriaud showcases the work of a number of contemporary radicans, their aesthetic gestures

reflecting the qualities of movement across space and time that often destabilize, highlight, and complicate economic and political boundaries. The radican explores and prods with the desire to configure and re-configure comforts and expectations, made conventional by geographies and histories.

Bourriaud's treatise on the potential for aesthetic projects within the contemporary globalized context is grandiose and not without its problems, but it is intriguing in its implication of and desire for movement. It opens up the possibility for enthusiastic exchange and proposes not the safe return home but taking home with you and exposing it to another. It's important to contextualize the text given Bourriaud's professional role as celebrated globe-trotting curator. Such autobiographic influence is in fact an important addition for contextualizing the radican proposal. The preface to the essay begins by quite literally tracking Bourriaud's movement. It is a type of travel made possible from his privileged career. "This book was written... in the places to which circumstances brought me: Paris, Venice, Kiev, Madrid, Havana, New York, Moscow, Turin and finally London".⁸⁴ These "circumstances" are particular to his profession, steeped with comfortable hotels, champagne-laden exhibitions, artist studio visits, and water-bottled panel discussions at prestigious cultural institutions. Enter the world of the curatorial celebrity. Identifying these important

professional logistics is not meant as critique in the least bit but is intended to contextualize where Bourriaud is coming from, which is undoubtedly a position of professional, economic, and social privilege. Swooping down into contemporary art institutions across the globe, Bourriaud grants access for the production and presentation of aesthetic projects from a diverse community of cultural producers. I don't think it's fair to make assumptions on the degree to which Bourriaud and a substantial community of the globe trotting "art tribe", to use curator Carolyn Christov-Bakargiev's phrase, "participate" in the places they visit. Whether backpacking from hostel to hostel or cruising from boat club to boat club, the visitor has incredible privilege to visit. To temporarily depart from home to play, learn, eat, and dance. How does the visitor-curator move throughout, respond to, and commemorate visited place? The startling access in which Bourriaud traverses space reflects a privilege and comfortable reality-turned convention for members of the Millennial generation.

So who then is the Millennial radican? For my generation, personal or professional travel is a privilege both assumed and celebrated: semesters abroad, service trips, travel fellowships, volunteering, corporate jet-setting, or simply for leisure. These are realities allowing for the constant traversing of space and when added with Millennial sense of entitlement,

confidence, creativity, and access, the possibilities and opportunities are numerous. In a context in which travel is a given, how do Millennials define themselves as visitors? Do their qualities lend towards the fostering of a radicanity in which time is given between the visitor and the visited towards translation and communication? Or, as MacCannell outlines, is the Millennial visitor relegated towards the false construction of subjectivity, informed by the seductive and popular symbolic? And where does the home place fall within all this? Does home remain in the rearview mirror, like it does for me? Or—as is the case with many of my peers—does school, work, and life continually whisk them away and home is taken with them? The radican millennial's relationship to time speeds past the slow sensual.

For our Millennial traveler, navigation across space and time is embraced and pursued, made accessible by seamless technological mediation into the everyday. How do such qualities reflect and define the Millennial visitor's expectations, desires, and motivations? Can characteristics of rigorous work ethic, entitlement, and confidence be apprehended as means to catalyze visitor subjectivity in which personal desires are declared and actively sought out? Bourriaud's radican proposal is a response to new and precarious responsibilities and possibilities for cultural aesthetic production at a

point of privileged global interconnectivity at the physical and virtual. Artists have a unique privilege given their professional identity to respond, test, contest, and share across varying contexts and spaces. Such a call is readily realizable for the Millennial. The generation exists with great energy to change and move. For this generation of diverse, tech-savvy communicators, confident and proud, there exists a wellspring of agency. A frenetic willingness to receive and respond when applied to the act of experiencing foreign place becomes a potent tool for education and exchange.

- 59 "The Millennials: Confident. Connected. Open to Change," www.pewresearch.org/pubs/1501/millennials-new-survey-generational-personality-upbeat-open-new-ideastechnology-bound.
- 60 "The Millennials: Confident. Connected. Open to Change."
- 61 Jim Finkelstein and Mary Gavin, *Fuse: Making Sense of the New Cogenerational Workplace* (Austin: Greenleaf Book Group Press, 2012), 98.
- 62 Eddy S.W. Ng, Linda Schweitzer and Sean T. Lyons, "New Generation, Great Expectations: A Field Study of the Millennial Generation," *Journal of Business and Psychology* 24 (2010): 1.
- 63 Born between 1946 and 1964, the Baby Boomer moniker is inspired by a spike in fertility starting at the end of World War II and ending as the birth control pill went on the market. "The Millennials: Confident. Connected. Open to Change."
- 64 I've recently addressed the woes and benefits laden within the process of MFA'ization. See Erik

- Benjamins, "To Gnaw with Gratitude," *Gnome Magazine*, Issue 1, Vol. 1 (Fall 2011): 38-9.
- 65 Finkelstein and Gavin, *Fuse: Making Sense of the New Cogenerational Workplace*.
- 66 Finkelstein and Gavin, *Ibid.*, 5.
- 67 Finkelstein and Gavin, *Ibid.*, 12.
- 68 Finkelstein and Gavin, *Ibid.*
- 69 Finkelstein and Gavin, *Ibid.*, 14.
- 70 Andrew McAfee, "Two Common Mistakes of Millennials at Work," *Harvard Business Review*, August 30, 2010.
- 71 McAfee, "Two Common Mistakes of Millennials at Work."
- 72 Finkelstein and Gavin, *Ibid.*, 160.
- 73 Eddy S.W. Ng, Linda Schweitzer and Sean T. Lyons, "New Generation, Great Expectations: A Field Study of the Millennial Generation," *Journal of Business and Psychology* 24 (2010): 9.
- 74 Jim Finkelstein and Mary Gavin, *Ibid.*, 51.
- 75 Melissa Meade, "Millennial Slackers? I Don't Think So!," in *Fuse: Making Sense of the New Cogenerational Workplace*, by Jim Finkelstein and Mary Gavin (Austin: Greenleaf Book Group Press, 2012), 24-5.
- 76 For a thought-provoking critique of Bourriaud's arguments pertaining to relational aesthetics, see Claire Bishop, "Antagonism and Relational Aesthetics," *October* 110 (Fall 2004): 51-79.
- 77 Nicolas Bourriaud, *The Radicant* (New York: Lukas & Sternberg, 2009).
- 78 Bourriaud, *The Radicant*, 43.
- 79 Bourriaud, *Ibid.*, 22.
- 80 Bourriaud, *Ibid.*, 44.
- 81 The call for the radicant is equally a prompt to move past the Post-Modern climate which emerged to contest the Modernist grand narrative: "Postmodern multiculturalism has failed to invent an alternative to modernist universalism, for everywhere it has been applied it has recreated cultural anchorages or ethic enrootedness... everyone is located, registered, nailed to a locus of enunciation." Bourriaud, *Ibid.*, 34.
- 82 Bourriaud, *Ibid.*, 132.
- 83 Bourriaud, *Ibid.*, 51.
- 84 Bourriaud, *Ibid.*, 7.

**TEXT,
The Hungry Traveler
and
Sensual-Motility**

*At a faster pace, it seems more compelling
and I guess that's what they sold us on.*

×

Counterfit

“From Finish to Starting Line”

Go and marinate on that for a minute.

×

Outkast

“SpottieOttieDopalicious”

→ I imagine these preceding chapters as tantalizing influencers. Working sequentially, one after another, they gain a hefty, but oddly comfortable medicine-ball weight.

The Hungry Traveler is a proposal for choreography in pursuit of an education by means of the sensual. The context on which we focus is a familiar one: the visitor's hunger pangs pound within the interior of the stomach, snaking their way upwards and onwards. Famishment, fussiness, and exhaustion intertwine provoking a temperament no one wants to be around. These pangs provoke movement: an externalization from an interior body-landscape, resembling the energy inside my freshman dorm on “Thirsty Thursday”, teetering out of control with swift, unexpected, and gross consequences. The Hungry Traveler relies and responds to the body with an attuned consciousness. Such mentality drafts choreography of the slow, thoughtful, and



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inquisitive. The Hungry Traveler understands their position as highly politicized, for such is always the case when engaging the shifting power relationships between the visitor and the visited. This relationship of distinction becomes positioned as a privileged opportunity to learn. The Hungry Traveler is grateful for this and moves with gratitude matching his or her curiosity. Travels are fueled, experienced, and commemorated by the openness to shift and re-calibrate expectations. “Hungry” from “hunger”: from growing appetite. Taken at the literal or symbolic, the Traveler’s hunger is one of energetic inexhaustibility. It hums in the background, peaking and waning, always made aware of and gauged, put to use in ways that challenge, discomfort and educate. “Traveler” from “travel”: a verb of and for movement and energy, stillness and rest. The term is no different, better or more authentic than “tourist”. The only difference is one variable, the plan.⁸⁵ Let’s then continue with “traveler” to not emphasize an abandonment of planning, but rather, an intense loosening. The Hungry Traveler welcomes the happenstance and unexpected with intrigue, curiosity, and healthy appetite.

Remember Howes’ intersensorial knot? Moving forward, let’s consider its pretzel’d form when outlining the key tenets of Hungry Traveler-ness. Arguments from the political, the sensual, the aesthetic, and the choreographic fold, overlap, and



squeeze to test and question. Considerations of the political-theoretical outline Hungry Traveler goals for fostering an agency, actively aware of another’s value systems and cultural comforts. Our epistemological proposal promotes the creation of knowledge over engaging with and respecting another at visited food stalls and dinner tables. On foot and in belly, the Hungry Traveler embraces the unexpected during eating and not eating, moving and not moving. The edible manifestation of difference, so complicated in its sloppy embrace of the psychological, emotional, and bodily is eagerly approached with thanks, openness, and sensually-driven inquiry. Almost at the end of this endeavor, ideally, we arrive not with answers, but more questions. Beginnings, not to an end, but a moment of relief-filled pause and breath. We’ve begun a steady tilt towards embracing the sensual and sensory as *primary* means for experiencing and learning. These are some critical tenets that wait for loving adoption by those away from the home place with a growing appetite and you, the reader. Have you gotten up to take a break yet?

Staking a Claim: The Political and the Educational...

Temporary immersion into the unfamiliar yields such wonderful opportunity to learn of a site’s



history, culture, and preferred garnishes. Such appetites are satisfied within the space of the museum institution, landmark, and other popular tourist destinations. The Hungry Traveler does not dismiss these venues but considers them as the more conventional among an overwhelmingly diverse number of potential resources and silent repositories for the fostering of an education. For the Hungry Traveler, the gesture of asking becomes the dominant and sacred medium of participation. It fosters a relationship between one and another built on respect and intrigue. The desire to learn is instigated by pouring another a glass of beer.

Chantal Mouffe's theories on democracy are inspiring and beneficial towards identifying a starting point of sorts for the Hungry Traveler. It is the always-humming, operational mentality for our visitor as they move, stop, and encounter. In *The Democratic Paradox*, Mouffe proposes a theoretical alternative to the popular, yet problematic Western system of liberal democracy.⁸⁶ For Mouffe, problems arise when contemporary democratic models conflate the liberal and the democratic. Liberalism emphasizes human rights and individual liberty. Democracy drives the concept of popular sovereignty, in which political representatives reflect the interests of their constituents. Inherent to the presence of democratic rights is *always* a drawn frontier, an ideological territorialization between those *within*

the community and those *outside*. Such division carries with it uneven power relationships, negating any possibility for achieving liberalistic equality for all.⁸⁷ The conflation of the democratic with the liberal defines the democratic paradox. Mouffe's ongoing theoretical project is to critique such a model, one that seeks to represent popular beliefs through the notion of consensus in which rational deliberation facilitates agreements reached.

What's at stake with the liberal democratic model's insistence on maintaining consensus within the political sphere is the means for the individual to foster citizenship. Striving for consensus assumes the possibility of eliminating uneven relationships of power (the liberal). In opposition, Mouffe's democratic subject reacts positively to the inescapable political presence of power and hegemony.⁸⁸ To listen and respect the endless variations of values held by individuals is to grant them venues to enact citizenship and therefore political agency. Multiplying the institutions, discourses, and forms of life that foster identification with democratic values is the key towards the creation of democratic citizens.⁸⁹ Multiple platforms emerge in which one can speak across a diverse spectrum of beliefs. For Mouffe, the political necessarily expresses dominant power relations. A call for democracy should not aim for the elimination of power, but rather propose the creation of forms that are more compatible with



diverse democratic values capable of fostering self-directed notions of citizenship. Agonistic pluralism is Mouffe's theoretical response to the paradoxical liberal democratic.

Agonistic pluralism positively approaches, yet seeks to transform the "ineradicable" presence of antagonism within politics. The antagonistic is an abrasive friction sparking from ideological differences. Doing away with false hopes for consensus, the collision between one and another and their differing values are crucial ingredients towards the fostering of a democratic system. For Mouffe, these necessary confrontations *define* the political. If the antagonistic relationship is one between two enemies seeking to wipe each other off the face of the Earth, then the *agonistic* relationship is not between enemies, but *adversaries*. The adversarial relationship seeks not for total annihilation of the other but rather the understanding that each party has a right to defend their ideas and that such defense is respected.⁹⁰ Adversaries share a common political ground. Agonistic pluralism then depends on notions of citizenship created from the expression of passionate political differentiation.⁹¹

Such mentality brims with a dynamic energy that shifts, changes, topples, and evolves. It welcomes the passionate defense of difference from contesting belief systems. A space is created for discussion and listening that reflects the agonistic

political, disregarding progress through consensus. And whoever may rise to power is understood to be enacting a dominant and conditional political system that expects contestation from others. Agonistic pluralism welcomes the inevitable conflicts and agreements from a heterogeneous population of subjects with self-defined political values. Mouffe's theoretical proposal finds fuel through the inescapable nature of the democratic political and the frontiers and forms of exclusion that it entails.⁹²

Are you still with me? This is the foundation of the Hungry Traveler's epistemology, and it actively responds to the collision of edible, material, sensory, and therefore *political* difference. The concept of agonistic pluralism is adopted and scaled down to the personal-driven-with-appetite. With great gratitude, the Hungry Traveler capitalizes on their privileged position to go, to tour, to visit, and to return. One moves with thanks and openness, in which the inevitable power relations between visitor and visited are not to be shooed away, but positioned as a site for education through exchange. Mouffe stresses citizenship, MacCannell strives for an ethics of sight-seeing, the Hungry Traveler demands the implementation of a visitor agency via sensual mindfulness. Across these examples are minor divergences and similarities that equally insist upon *willingness* and *drive* in the face of popular conventions swaying the body and mind. Between the visitor and visited lay



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an expansive spectrum of power, difference, desire, taboo, comfort, and expectation. For the Hungry Traveler, such a spread lends towards a complex and worthwhile exploration of visited place; orientations, reorientations, and adjustments are made, embracing an emergent trajectory in which another's taste palate and cultural values, however they may differ from yours, are considered and given time to be understood. There is a diversity and unpredictability at work capable of producing a meaningful exchange that is not defined under the influence of the symbolic, but within an open and unexpected collaboration with another.

Grant Kester's notion of active listening is a tactic utilized by contemporary artists working in what he describes as "dialogical aesthetics", or artistic practices defined by long term collaborative projects in which the artist works with communities to implement social change.⁹³ In active listening, the artist embraces a necessary dependency on the community members so as to not speak and create *for*, but *with* them, and it takes time. For the Hungry Traveler, listening becomes a point of fruitful insertion, a means of receiving and engaging the vocalizations of difference. Mouffe's theory of agonistic pluralism, adopted as an epistemological starting point for the Hungry Traveler, welcomes the identification of the political as a point of energetic relation between the visitor and the visited. The potential for

the visitor can careen from the media-fixated catastrophic to the intimately empowering. Such mentality becomes the framework for an education most explicitly when, on foot and in mouth, the physical smashes into the symbolic.

On Foot...

On foot, the Hungry Traveler moves at preferred pace, actively dependent on attractions, snacks, and persons both sought out and unexpected. Senses are piqued and the stomach leads. Like the sightseer, the Hungry Traveler's medium is movement. The Traveler's qualities of motion, however, are actually given the focus and time they deserve. The Hungry Traveler's preferred means of movement is not considered a source of mobility, but *motility*. This latter implies reflexive embodiment. Navigation through competing sensory signals calling for active, self-defined responses that keep one going, asking, and tasting. It is a conscious decision to *slow down*.

Rebecca Solnit goes to great historical and poetic length in *Wanderlust* to celebrate the underestimated potential emanating at the scale and pace of the walker.⁹⁴ The speed of walking shares the speed of thinking so that when the rhythms of the mind and feet fall into sync there exist profound possibilities towards entering an intimate and meditative space of consideration among the passages



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of thoughts.⁹⁵ If our brains work at the speed of our walking feet, then it is during the walk that we open up rich possibilities in engagement via embodied, sensory reflexivity. Walking is to sense and think, assimilating the unknown into the known.⁹⁶ The exterior is internalized at the slow, steady pace of the walker. It is a hyper-conscious, inquiry-led observation, fueled by the sensory and sensual.

Speed, stillness, grace, and clumsiness are welcome qualities for Hungry Traveler motility. They are physical manifestations, interludes, and dislocations of the symbolic relationship between the visitor and visited. Through motion, one can be swept up in the subtle or jarring qualities of the visited. The choreography of the Hungry Traveler is at odds with that of the sightseer. Considering the qualities of the sightseeing experience, appropriate adjectives include rushed, anxious, stiff, frenetic, and excited. Resulting from an attraction-centric trajectory, sightseer movements define a truncated relationship to place, reaching an anxious apex standing in the presence of the attraction. Satisfaction and commemoration instantaneously follow and it's on to the next stop. Another box checked, leaving a path of quick, staccato blips. In contrast, the Hungry Traveler's choreography is fluid, organic, anxious still, but colored with an excited calm moving at the pace of the walker. The Hungry Traveler's movement is that which traverses and defines place

as “neither point of origin or destination”, but rather a vast expanse of difference that screams and whispers.⁹⁷ Every place is revalued and imbued with potentiality for accidental observations that amuse, inspire, or frighten. The Hungry Traveler's meaningful connections with place are unique, self-defined, and developed by spending time. The sensual lends to a bodily rhythm, vibrating outward to inward, inward to outward. A choreographic mindfulness adopted towards rushed legs, fingers pressing camera shutter, and arms bringing fork-holding hand to mouth. This is a call for the athletic cultivation of the body as a receiver that is practiced, tested, and altered as one goes. The dancer and athlete are inspirations in their pursuit of a bodily awareness that is continual, rigorous, and liberating.⁹⁸ To shy away from such kinesthetic mindfulness is to risk awkwardness, insincerity, and most tragically, immobilization.⁹⁹ These descriptors resulting from aversion instigate a retreat towards the comforts of the sightseer in which there exists a choreography that is popularly performed, often literally, thinking back to the Tower-leaners. The marriage of the sensory with the choreographic is not a call for anything profoundly new, but rather a perceptual reevaluation. A gentle nag at what's already hard at work, the body as receptor of the sensual. Embodied mindfulness of such systems set into motion in most powerful force, the Hungry Traveler platform.



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In our modern, globally interconnected era, the walk is under assault from timesaving technologies that celebrate expediency and efficiency.¹⁰⁰ We're back to Melissa the Millennial and her enthusiasm to "jet". A lifestyle is embraced that is at odds with the scale and speed of the walker. The Hungry Traveler's movement is physically, cerebrally, and sensually demanding. Through practice, such qualities of motility promote an agency capable of fostering meaningful relationships with place, defined with an activated negotiation between the popular symbolic and happenstance observed. What better vehicle to attempt such pursuit than with heavy footsteps, attuned to the body's appetite for rest, reprieve, spontaneous jolts, and heel-kicks? These are sensual acts leading the visitor towards the foreign edible, approached with growing appetite.

Hunger Pangs...

For the Hungry Traveler, the dinner table or take-away window are valued points of connection between the visitor and the visited. Through food, flavor, taste, and foodways the sweet sway of the symbolic smacks into drooling mouth. We're back to our title. Time stops and the visitor must reconcile their desires and anxieties about consuming the unknown, internalizing the external other. It's an incredible moment many of us have had the

privilege to face and when re-calibrated towards the Hunger Traveler epistemology, the sensory and sensual embrace the unknown as a point of participation.

At the intersection of consumption, nourishment, and the edible foreign, the visitor must respond to their body's needs. The proximal senses flare, instigating a space for learning through food provided by another. While eating, the symbolic and bodily rebound back and forth with a potential to intensify the visitor's aversion towards inevitable edible hazards. In considering the possibilities of ingesting the unknown, a willingness to try can be sucked away like opening the airlock in space. The material unfamiliar: ingredients, utensils, and cooking methods work with the symbolic unfamiliar: eating customs, rituals, and manners. They mutually infuse an already foreign outer space with an anxiety, unease, and predetermined stomachaches. Discomfort food interrupts with swift kick, sweeping the legs out from under you. To eat within these spaces is to throw the body and psyche into an unknown space. Efforts to learn from the palate and across conversation are guided by the sensory and sensual, capable of flinging the visitor-taster across extreme sways of pleasure or retreats from the repulsive. Sweat beads accumulating on foreheads and widened eyes, darting anxiously. Whether a dish, scent or taste is loved or loathed by the visitor is irrelevant towards



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pursuing the Hungry Traveler mentality in which efforts to learn coopt the edible. The body is considered a vehicle for education through an action that nourishes and keeps us breathing. Whether one melts into states of infatuation or can't quite bring themselves to taste, such vocalized reactions become points of participation within efforts to learn from the unavoidable edible distinctions between one and another.

We should consider the act of being away from the home place as an *ideal* context in which to foster the sensory and sensual. In such setting of unknown scents, textures, sounds, tastes, and sights, the visitor is flung into undulating states of sensory titillation. The Hungry Traveler finds energy within the context of difference as means to cultivate sensorial engagement. The sensory and sensual, with their inherent subjective constructions, define what's comfortable and uncomfortable on a person-by-person basis and fuel the destabilization of the popular symbolic that MacCannell warns us about. The Hungry Traveler understands the context of eating away from the home place as necessarily tied to the unexpected and the uncomfortable. These plates, flavors, and foodways are representative of unique characteristics that construct in substantial part the overwhelmingly complicated identity of visited place. Rather than falling on dependent comfort of the eyes, the senses internalize difference with heavy, rewarding effect.



Knowledge is constructed with a mutual dependency on another, facilitated by objects eaten.

No Reservations...

Anthony Bourdain's professional practice showcases with seductive accessibility, the Hungry Traveler mentality put into motion. At the intersection of cooking, writing, and the absurdities of travel-oriented TV production, Bourdain blatantly addresses and challenges popular comforts in experiencing the away place. Bourdain owns his work with a tone that is immediately recognizable and incredibly entertaining. He writes and reports in a way proudly colored by subjectivity as chef, pork-lover, best-selling writer, TV personality, and seasoned traveler. A provocative author, Bourdain's work seeps with an intoxicating tone, leaving one wildly entertained, giggling, near drooling, angered, or confused. Bourdain's characteristic patina is strong and clear, aiding his earnest efforts to share—from minute detail to the overarching ethical/political qualm—the possibilities and desires hedonistically spawned at the dinner table.

The *No Reservations* show is a potent, entertaining, and accessible pop cultural artifact validating the inescapable qualities of the political inherent for any visitor. Given our insistence on corralling these ideas into an epistemological proposal, Bourdain's



contributions function as tools for learning in how they share, educate, and tempt the reader/viewer into imagining, re-imagining, and acting upon their comforts and expectations in experiencing difference over a meal.

“My name is Anthony Bourdain. I write. I travel. I eat. And I’m hungry for more.” This is the sole, confident proclamation that begins every episode of his Emmy-nominated food and travel show. Now in its seventh year, the premise of the show is incredibly simple. Bourdain travels the world seeking to understand, experience, and commemorate place through food. Take out windows, home spaces, isolated beaches, deserts, jungles, and three-star Michelin restaurants become televised venues in which food, taste, flavor, and cooking lubricate conversation with the visited. Eating becomes a means for Bourdain to enthusiastically place himself in a state of continual dependency on the visited and their cultural histories, social norms, political frustrations, and proudest achievements. Often the viewer’s introduction to the place in question is defined by Bourdain’s subjective desires (or lack thereof), which are blatantly colored by the popular symbolic and resulting assumptions. It’s always a little cheesy, but a significant gesture as Bourdain owns up to his stereotypes; as the episode progresses, these blatant generalizations are destabilized and broken.¹⁰¹ Bourdain enacts the Hungry Traveler mentality by

fore-fronting the sensual as a means to learn about the social and political realities of a visited place. It is through culinary customs and epicurean pursuits that meaning is fostered through conversation of differences and similarities, likes and dislikes. The presence of the political varies from the subtle to the direct. The latter most notably occurred with the well-known Beirut episode, in which Bourdain and his crew found themselves unexpectedly in the middle of a war. After filming only one meal, the contents of the episode shifted from its original intent to highlight the intense, frustrating, and near-surreal reality of an American TV crew placed under resort arrest, as the bomb strikes miles away transitioned into an everyday soundtrack. Though it is incredible outlier amongst the more conventional episodes, the Beirut trip nonetheless highlights the critical relationship to food, place, safety, and home. As the episode ends, Bourdain, his TV crew, and American refugees, line up in a Navy carrier cafeteria to eat tuna noodle casserole and macaroni and cheese. Bourdain relishes in the soothing and desperately-needed effect of American comfort food. Relegated to the hells of cafeteria trays, these two dishes’ symbolic power surpassed expectations of taste, ushering the eaters into states of pure comfort, release, and thankfulness after the tiring, unexpected, and harrowing.

The Dubai episode falls more in line with



standard *No Reservation* fare and is an excellent example insisting the fostering of a visitor agency that is collaboratively constructed by multiple perspectives encountered over questions asked and foods tasted.¹⁰² Bourdain-as-visitor seeks audience with a visited community, not defined as static, singular, and abstracted, but realistically representative of heterogeneous populations and histories that stand in different relation to hegemonies of the social and political. As is standard with the episode format, Bourdain teams up with a local. This provisional guide crafts a trajectory, utilizing meal-making and/or meal-sharing to represent their personal relationship to place. As much as Bourdain owns up to his subjectivity in defining his experience, equally does the guide give suggestions to restaurants, street stalls, bars, and more. While in Dubai, Bourdain shares meals with several locals, thereby crafting a menu of visited place constructed by divergent identities, each with their own unique social standings, desires, and interests. The first is an Indian-born businessman who brings Bourdain to establishments whose successes and popularity represent the Indian and Asian laborer communities that make up almost seventy-five percent of the city's population. This incredible statistic is telling of the unique and complicated political and economic identity of Dubai. Over Bangladeshi dishes of creamy lentils, mutton curry, fresh baked grouper, and flat bread, Bourdain

learns about the state of foreign workers, their frustrations, and everyday passions. The guide explains that these dishes are everyday, common-man fare. Simple, tasty edible manifestations of their respected home places: India, Pakistan, Thailand, and numerous others. The flavors and ingredients, spicy and fresh become a means for learning through the sensual.

From the informal to the exorbitantly luxurious, Bourdain moves to Gordon Ramsay's *Verre*, located within an Emiratean architectural superstructure. His guest and second guide is an English banker, representing in just about every means imaginable an alternative perspective from the Asian populations. Over exquisitely plated haute English dishes with wine parings, Bourdain continues the conversation of labor, economics, and politics with a polite antagonism that the banker reluctantly fields. The *Verre* meal is creamy, delicate, and luxurious. It is meticulously plated. This dinner becomes a platform for a friendly debate on issues of class, economic expansion, and currency. In apt Bourdain style, he presses the issues with earnest curiosity, while maintaining an informality and playfulness. The banker, most certainly on edge as seen with almost-whispered responses and tense body language becomes wonderful representation of a segment of the Emeriti political identity.

The episode ends with an overflowing, lavish,



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and drool-inducing feast at the family home of two Emeriti brothers, the third and final guides of the trip. Making up only five percent of the Dubai population, the Emeriti are wealthy minorities in their own country. Colorful plates of rice with saffron, dried berries, and pistachios are served with slow-cooked lamb that falls off the bone. Fried whole fish, different types of bread varying in thickness, seasoned with fish sauce and olive oil are just a few of the dishes that complete an absurdly beautiful spread in a visited home space. Such feast becomes the means to converse about the growing and changing Emeriti identity. The two brothers have opened their own restaurant after quitting their international corporate jobs. They speak with an accent, self-defined as having been influenced by American sitcoms from the 1980s. They are sincere and passionate about their country and have faithful respect and admiration for their ruler who has transformed Dubai over the past ten years into an uncanny megalopolis. They are anxious dreamers. It is through the sincere and comfortable banter over home-cooked food that Bourdain tastes and learns. The Dubai episode is helpful in understanding Bourdain's implementation of Hungry Traveler qualities. His visit is co-authored by three incredibly distinct guides, each with their own, equally valid perspectives, ambitions, and relationships to the city. Through such diversity, Bourdain reflects

upon, shares, and constructs his own subjectivity, which often topples his prior assumptions. This is a Hungry Traveler agency that shifts, molds, and adapts, welcoming contestation and divergent passions. These outcomes are proudly achieved with time spent over meals shared. The results are unpredictable, rewarding, educational, and always received with constant gratitude.

For Bourdain and the viewer, the social ritual of meal making and meal sharing become a savored context in which learn from differences in taste. Assumptions are declared and confronted as the edible prompts deep soul-shifting meaning from the sensual. Through agreement and disagreement, pleasure and aversion, the familiar and the unfamiliar, Bourdain's global wanderings, driven by growing appetite, are inclusive and actively dependent on diverse voices of the visited. These are means for orientation through education, *always* stimulated by the sensual. And what's most beautiful and effective about his reporting is that Bourdain places agency equally on the viewer as well. The difficult but worthwhile attempt at reconciling perspectives that conflict as much as they agree is a call for the subjective. The viewer is left to negotiate what has been presented before them. Bourdain will not answer or resolve for you, but rather presents, televisually with sincere, hilarious, and provoking narration, the unique, changing, and happenstance occurrences



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tasted and documented awhile away. Through humor, writing, entertainment, and unadulterated food porn, *No Reservations* walks a provocative line between a political proclamation for the sensory and sensual and instantly satisfying entertainment. Such a proposal communicates with great accessibility the benefits, necessities, and challenges at play for the Hungry Traveler.

The author of several books, both fiction and non-fiction, Bourdain's literary oeuvre amasses to an engaging manual of sorts, monumentally strengthening the Hungry Traveler epistemology as seen in *No Reservations*. His non-fiction series of autobiographical writings have focused on being under the influence of constant travel. It is across these texts that we can corral moments from a wealth of similar expositions on the rewards and pleasures present when giving into the visited by means of meal-sharing and meal-making. The dinner table becomes the ultimate symbolic and literal pedestal for pleasurable possibilities. Whether a sanitized, steel structure in the kitchen of Ferran Adria's globally admired *El Bulli* or the ragged thatched mat surrounded by seated veterans from the "American War", these are prized platforms, mediating one's unquenchable quest to learn and experience through food. I'd like to share two segments from his books that solidify, in a way only Bourdain can, foundational tenets for the Hungry Traveler:

Eating well... is about submission. It's about giving up all vestiges of control, about entrusting your fate entirely to someone else. It's about turning off the mean, manipulative, calculating and shrewd person inside you, and slipping heedlessly into a new experience as if it were a warm bath.¹⁰³

I often talk about the "Grandma rule" for travelers. You may not like Grandma's Thanksgiving turkey. It may be overcooked and dry—and her stuffing salty and studded with rubbery pellets of giblet you find unpalatable in the extreme. You may not even like turkey at all. But it's *Grandma's* turkey. And you are in Grandmas *house*. So shut the fuck up and eat it. And afterward say, "Thank you Grandma, why yes, yes of course I'd *love seconds*."¹⁰⁴

These are ethical issues for Bourdain and epistemological issues for the Hungry Traveler. Bourdain exemplifies a movement, or choreography of the Hungry Traveler that seeks quick retreat from tourist safe zones. An enthusiastic sprint away from the limiting, fixed, stale, and pre-determined comforts of the hotel or resort and into a bar of another. It's



a place where the traveler's agency is defined in inquiring from the visited about what to do and what to eat. It may cost you a beer or two, but what not better gesture of thanks and gratitude? Throughout Bourdain's written work, he aggressively persists in his unique and blatantly subjective fashion, of the benefits of being open and curious, all while consistently seeking out the flavorful. These ideas that dramatically shift popular conventions of the tourist's footprint, move theory into practice for those interested in pursuing the enactment of the Hungry Traveler. Through his professional endeavors Tony Bourdain teases at a potential for the viewer and reader. We are not there. We aren't on the receiving end of the volcanic bubbling, diarrhea-inducing, other worldly-satisfying Szechuan hot pot. Bourdain is and such opportunity is thankfully and enthusiastically participated in. We on the other hand, are subject to a growing wealth of diverse stories, anecdotes, frustrations, and desires that tease at the possibilities in departing from the familiar with such large appetites.

The Hungry Traveler respects and welcomes the subjective suggestions of the visited. A swan dive into sensual submission, actively negotiating control and comforts. We're not throwing our bodies into traffic, while that very well be necessary in Hanoi, but rather embracing with sensual submission the edible offerings of another. And if said offerings *are*

plates of balut then what is it about such visceral reaction that swerves your body so?¹⁰⁵ The inevitable encounter of discomfort food—back to our title—does not warrant one jet out the door, but rather promotes questions asked and tastes shared. Approaching such hesitations, anxieties, and fears welcome exchange and means to learn. Untightening our grips and letting control slip and wiggle. Eating becomes a sacred, messy and absurdly sensual act of *relief*.¹⁰⁶ Through thankfulness and the privilege of being able to visit, our searches for sustenance should embrace the ingredients and cooking methods that define such place. To do otherwise is a sad and unfortunate turn of events that bestow an embarrassing and unnecessary relationship of apprehension and fear instead of respect and curiosity.¹⁰⁷ Can we put “Grandma’s Rule” to practice, implementing a courteous, cross-generational gesture of respect, reverence, and thanks to our hosts?

What may be the only variable matching the Hungry Traveler's appetite for learning is relentless thanks. Thanks for traveling, for visiting, for eating. For finding nourishment gained from the efforts of another. And for all that alone, one should eat, happily so. “That’s more food then they eat in a week,” Indy forcefully whispers to Willie as they are offered leaf-plates of unrecognizable brownish discomfort food at a village in rural India. She reluctantly tries upon Indy's insistence, respecting such generous



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gesture of hospitality. These undulating moments of control, desire, and comfort are actively co-authored by the visited and the visitor. The sensory and sensual provoke intimate experiences, shared across the table. Relationships are fostered from those with great appetites to learn and ask. We are placed in a position that hums with a latent energy, dying to be expelled. And the venue for such release does not need to be the exotic, the fermented shark carcass stuffed with seal in an Eskimo igloo. It can very well be the restaurant down the street, or your roommate's family home on the night of a cultural holiday. The Hungry Traveler proposes a framework for the visitor away from the home place, but equally as applicable towards the familiar, the next door, the everyday. In athletically cultivating a practice in which the sensory and sensual primary means for engagement, one becomes a participating presence with great appetite. One becomes a Hungry Traveler.

Concluding with Pause and Breath...

Leading with the sensual, we burst forth. Re-calibrating our footprints while away ushers the necessary confrontation towards the comforts, expectations, and desires we have held so close. The Hungry Traveler epistemology welcomes the unwieldy energy of the body. We're left in hopeless pursuit of an education of other bodies, tastes, and

salsa steps. The sensual is positioned as a primary means in which to receive and proclaim and our grips loosen with such sigh-inducing relief. It will take time and we relish in such fact. It is a liberating state of continually picking up where we have left off, putting into patient practice the asking of questions to another and to ourselves. We pause and take in, as deep as we can, such welcome breath.

On my right hand: the lime scent, still on fingers from the fish tacos, has left bright slap of citrus with a hint of tortilla that helps me sink comfortably, still with a proud posture. On my left: such soft sawdust as I sand down the reading bench for the show. I use my free hand to check my progress on the two by twelve of reddish fir with the most satisfying texture. Over buzzing vacuum in the woodshop, I sway in rhythm to hand-held power sander.

85 MacCannell, *Ibid.*, 67.

86 Chantal Mouffe, *The Democratic Paradox* (New York: Verso, 2005).

87 Mouffe, *The Democratic Paradox*, 3–4.

88 Mouffe, *Ibid.*, 99.

89 Mouffe, *Ibid.*, 96.

90 Mouffe, *Ibid.*, 102.

91 Mouffe, *Ibid.*, 103.

92 Mouffe, *Ibid.*, 105.

93 Grant Kester, *Conversation Pieces: Community and*

Communication in Modern Art (Berkeley: University of California Press, 2004).

94 Solnit, *Wanderlust: A History of Walking*. After reading this text, I've relished in walking the city of Boston. As Solnit quotes from Lefebvre, "to walk is to speak the language of the city"... or at least one that is scaled for feet, which Boston most happily



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- is. Walking is a medium to ingest space, to take visual ethnographies of the familiar seen and happenstance occurrences. My relationship to the city is proudly defined on and by foot. I would not have it any other way.
- 95 Solnit, *Ibid.*, 6.
- 96 Solnit, *Ibid.*
- 97 I've returned to MacCannell's definition of place in contrast to the landscape. These landscapes become "points of repair" along the sightseeing trip. MacCannell, *Ibid.*, 120.
- 98 Yi-Fu Tuan, *Passing Strange and Wonderful: Aesthetics, Nature, and Culture* (Washington D.C.: Island Press, 1993), 36.
- 99 Tuan, *Passing Strange and Wonderful: Aesthetics, Nature, and Culture*, 36.
- 100 Solnit, *Ibid.*, 10.
- 101 There are too many examples to list, but one favorite being the Rome episode where Bourdain's only prior conception of the city is coated in 1960s Italian cinema. The episode, presented in black and white, showcases Bourdain as he plays up a persona of the likes of the classy and stylish Marcello Mastroianni.
- 102 Anthony Bourdain, "Dubai," Anthony Bourdain: No Reservations, collection 6, part 2, episode 3, DVD released January 24, 2012 (Travel Channel—Gaia), DVD.
- 103 Bourdain, *Ibid.*, 194.
- 104 Anthony Bourdain, *Medium Raw: A Bloody Valentine to the World of Food and the People Who Cook* (New York: HarpersCollins Publishers), 259.
- 105 I really don't mean to bag on balut, the Filipino dish consisting of a boiled chicken embryo still inside the egg, but I would have to define it as personal discomfort food.
- 106 Anthony Bourdain, *A Cook's Tour: Global Adventures in Extreme Cuisines* (New York: Bloomsbury Publishing, 2001), 143.
- 107 Bourdain, *The Nasty Bits*, 169.

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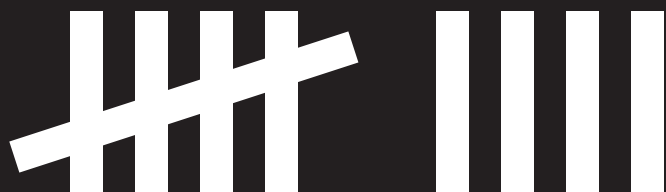


Postface; The Filipino Club Sandwich

*As told by close friend,
Ryan Sheffer.*

A handful of years ago I spent three weeks in the Philippines and one of my favorite parts of the trip was the food. The food was amazing. It was probably my first experience with a really foreign food. Growing up I didn't travel a lot. I hadn't really tried—besides let's say, real "Mexican"—anything but Asian food that you would get at Panda Express. But after about two and a half weeks, I started to really miss American food and miss my traditional dietary habits.

So the last day I was there, we went to a mall for the day and had lunch there. All I had been telling everybody was, "oh my god, I just need to get something that I'm used to". I kept telling people: "I want a Club Sandwich". I feel when you're apart from what you usually eat, you realize things that you really like, things that you've



never really thought about before and you kind of took for granted. And for me that was a club sandwich. So I showed up at the mall at this lunch place, and it was labeled “American Diner”, or something to that effect. We were attempting to get American Food back into our lives and I saw they had a club sandwich. I ordered the club sandwich and I had never been more excited for a meal than that meal. I’m not very picky, but when I order a club sandwich, I expect the three pieces of bread. I want some turkey and some bacon, some lettuce, and some tomato, and mayonnaise. Anything else is whatever the specialty of the house is, let’s say.

Well I get this back. First of all, I can tell just by seeing it, that it’s not what I’m expecting. The only thing about it that I recognize as a club sandwich is that it has three pieces of bread. It doesn’t have lettuce in it. It has a green vegetable I don’t recognize. It looked

like some sort of spinach. There was an over-easy fried egg on top of this sort of sauce that was almost like a chutney, but I don’t really know what it was. I bet you if I had the sandwich today I would like it, but in that moment, I hated it more than any food I’ve ever tried because it was so frustratingly... I don’t even think it had turkey. I know it had meat in it. But my memory is of some sort of—have you ever had Asian meatloaf?—It was more like that consistency, like a deli meat. It was thick. It wasn’t freaking turkey. It wasn’t bacon. It wasn’t lettuce. There was a green vegetable, there were some pickled vegetables in the chutney sauce, and a fried egg. I was so unhappy. Unnecessarily unhappy too. It took me a second to not let it ruin my day, which is so ridiculous, but in that moment, that was the comfort I wanted. It was the sandwich I knew and loved and I didn’t get it. And I was probably feeling



homesick and I was hoping that would be a way back to not feeling homesick. I ate most of it, but I know I didn't finish it because I remember having this really ridiculous perspective that every bite was a chore. I was doing the sandwich a service by eating it, which is so ridiculous, but the other end of that is that in the Philippines, if you went to their version of McDonalds called Jollibee, I remember instead of French fries there was spaghetti with your hamburger. It was kind of weird.



Glossary





AGONISM

Opposition between *adversaries*; respecting the opposing beliefs of another.

ANTAGONISM

Opposition between *enemies*; seeking elimination of the other.

AMUSE-BOUCHE

"The most important thing with an amuse bouche: It should be a palate starter. Something light, but salty or sour. Think of it as eating candy. If you eat three chocolate covered cherries, you are probably done and will not want to eat a Twix. But if you start with a sour patch kid, or something like this, then you can progress in you candy. An amuse should be the same for a meal."

—Jamie.

APPLE iPHONE 4S

A first, widely celebrated move away from the presence of and need for handheld cameras to commemorate and make five by seven prints from CVS if so inclined.

AUTHENTIC, THE

Not important; non-existent; keep moving.

BÁHN MÍ

Flaky and golden, torpedo-shaped baguette that lovingly sandwiches cucumber slices, cilantro, pickled carrots, a mysterious mayonnaise, and meat (I prefer beef); the edible product of a French-Vietnamese colonial history. And always ask for spicy.

CORRAL

A twanged slang for the rounding up, of ideas, of sheep, of questions; open your right arm wide and slowly, with confidence, and then with a quick move inwards, motion like your getting them doggies along, getting them in. And repeat.

COMFORT FOOD

Such welcome edible manifestation of the home place that is so familiar, so satisfying, so warming, so soothing; putting on pants made out of electric blankets that buzz at the perfect temperature; beads of sweat form on brow and upper lip.



COOK BOOKS

These tomes do several important things, so worthy of adopting into an operational model for the curious and hungry to learn. Some tenets: offering accessible instruction; making one hungry; celebrating through printed text and image one's subjectivity of the culinary, cultural, and tasty; writing history; never penultimate; happily sharing the shelf with other diverse, contradictory and mutually appetizing book-siblings; celebrating the limits of the retinal with such luscious imagery that tantalize and provoke the using of one's hands.

DISCOMFORT FOOD

The edible unfamiliar. The foreign, suspect and mysterious that works to such potent degree that one may not even need to be in the same room with the perpetrator to panic, gag and sweat. Prompting a retreat to warmer, more familiar pastures.

DURATION

Time spent, wasted, savored, missed, embraced, longed for, witnessed, forgotten, sweated to; necessarily asking so much from you.

EMERGENT

Just let it happen; don't worry about it; it will come together; trust the process; try not to expect or predict and the results will be so tasty.

EPISTEMOLOGY

Comfortable, steadfast rules, regulations, conditions, frustrations, and invigorators to *learn*, always under healthy suspicion, therefore willing and ready for contestation, upholding, reverence, and energy.

GLOBALIZATION

The collapsing of space and time thanks to forces of the economic, political, social, technological, and pop-cultural. With such privilege, access, and consequence, many go, by luxury, force, desire, reluctance, love.

HOOSH

When you're cleaning the kitchen and there is not enough room on the magnetic knife rack, the cleaver can be placed on the butcher block—blade inwards—perhaps with a jar of picked flowers or that bronze pepper grinder? A hoosh expands beyond a graceful mindfulness of one's body hurling through space and into a whisky-infused emphasis on the greater-than-or-equal-to-two; a marriage of aesthetics and utility that requires patience and practice, interspersed between meals shared.

HUNGRY TRAVELER, THE

Why we have gathered here today.

LAG, THE

Six word qualifier: divergent, welcome, and refreshing perspective purveying. On one end of the spectrum we have an hour-long critical discussion in grad crit of the social and political as sparked by an artwork of a thrown away candy wrapper. And on the other end, a family walks into MoMA and still doesn't get why this Pollock guy is so famous, I mean their kid could do that, right?

LEANING TOWER OF PISA, THE

A unique place, emoting such sway of photographic influence, we can't help but play out in our heads as we stand before such familiarly angeloed structure, that god-forsaken pose.

MEANDER

A slow and relaxed swaying of legs, moving in a comfortable and confident mosey; one wouldn't meander into a shootout, but they would be open to such unforeseen conflict.



Recipes

MILLENNIAL GENERATION, THE

Abusers and evolvers of language through slanged abbreviation; seekers of the expedient and efficient, fostered in great part by small glowing screens of varying, pocketable sizes.

NOSE-TO-TAIL CUISINE

Respecting such privilege to eat what we see fit in fostering a culinary practice that embraces all parts, nose-to-tail. See Fergus Henderson's sigh-inducing contributions.

PERFORMATIVE

Gestures made, understood, dismissed, and felt live, between one and another, or many others; a tint or lush coat worth applying.

POLITICAL, THE

The unavoidable friction created between differences in passionately held beliefs and values.

PROPOSAL

Asking one to find a comfortable seat and consider, for a moment among other moments, some ideas and questions; roll them around your mouth. How do they taste?

RIJSTAFFEL, THE

Spicy *rendang*, *krupuk*, pickled *acar*, *sate babi*, and so many others. Small plates of the tastiest dishes to be shared with rice, and if one finds themselves lucky enough, a Beer *Bintang*. A feast and choreography for the senses, let loose by such great appetites; the edible product of a Dutch-Indonesian colonial history.

¹ WHAT A BAKED POTATO

² PORK BELLY

³ MAGADIP

⁴ GADO GADO

⁵ CRISPY PIG'S TAILS

⁶ SPEKKOEK



¹ WHAT A BAKED POTATO*

To serve four.

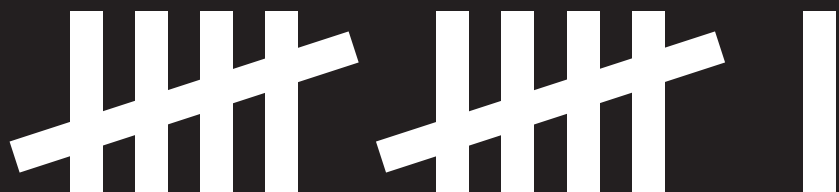
4 large jacket potatoes
20 cloves of garlic, peeled
and left whole
Enough duck fat to cover
the garlic
Sea salt and black pepper

We seem to have moved into the realm of comfort food, and they don't come more comforting than these hot potatoes.

Bake the potatoes in a medium oven until soft to the squeeze. Meanwhile, put the garlic cloves into an oven-proof dish and cover with the duck fat. Cover the dish and put into a gentle to medium oven. Cook until the garlic is totally squishy, then remove from the oven and whizz the garlic and enough of the duck fat in a food processor to give a very loose paste.

Let the potatoes cool enough to handle, then cut them in half lengthways. Scoop out the flesh into a bowl and add the garlic and duck fat paste. Stir thoroughly. When they have combined forces, season and return to the hollow potato skins. Pop into a hot oven until golden brown.

Have you ever heard of such comforting fare?



² PORK BELLY†

Make as much as you like.

**3 or more lbs. of skinless
pork belly
1 tbsp. + 1 tsp. salt per
pound of pork
1 tbsp. + 1 tsp. sugar per
pound of pork
Black pepper**

Season the belly with the salt and sugar. Hit it with a couple of turns of freshly ground black pepper. Let it sit overnight, covered, in the fridge.

Throw the seasoned belly in a roasting pan. Blast it in a 450°F degree oven for 30 minutes. Scale the heat back to 275°F and let it ride out for another hour or two, until it's tender but not mushy.

Let the belly cool to room temperature. Wrap it up tight in plastic and put it in the fridge until it's thoroughly chilled through—a few hours at least, and up to a couple of days. At that point, slice it into nice thick slabs, then either brown it in oil or warm it through with a little stock or water in a covered pan. Deploy as needed.



³ MAGADIP‡

**Aromatic Chicken from Madura.
Serves 6, with other dishes.**

**1/4 cup thin-sliced onion
2 tsps. salt
1 cup water
1 tbsp. coriander
1 tsp. pepper
1 tsp. ground cumin
1/4 tsp. ground clove
1/4 tsp. nutmeg
One 2-inch cinnamon stick
1/4 tsp. turmeric
1 slice ginger (about 1 tsp.)
One 3 1/2 pound chicken,
cut into frying pieces**

The Magadip has proved to be one of the most popular Indonesian chicken recipes in my repertoire. Toasting the dry spices for several minutes releases the essential oils and imparts a mouth-watering aromatic flavor to the chicken. The recipe does not require garlic, hot chili or coconut milk, in itself making this an unconventional chicken dish in the Indonesian galaxy. As an additional attraction, it can be made in advance and kept in refrigerator for up to two days, or frozen until needed. Thaw at room temperature for two hours before re-heating.

In a blender, make a smooth sauce of the onion, salt and 1/2 cup of water.

Mix the coriander, pepper, cumin, clove, nutmeg, cinnamon and turmeric together in a dry saucepan. Toast lightly over medium heat for about two minutes. Add the onion sauce and the balance of water (1/2 cup) to the saucepan, along with the ginger and the chicken pieces. Cook over medium heat for about forty-five minutes, or until the chicken is tender and about half the sauce has evaporated.



4 GADO GADO §

Mixed Indonesian Salad from Java.

Serves 8, with other dishes.

THE SAUCE—

1 slice kencur (1/4 tsp.), soaked in 1 tbsp. water for fifteen minutes (optional)

1 fresh hot red or green chili, sliced

1 clove garlic, sliced

1 tbsp. light or dark brown sugar

1/2 tsp. salt

1 cup coconut milk

1/4 tsp. shrimp (sauce) paste

4 tbsps. smooth or crunchy peanut butter

1 tsp. tamarind, dissolved into 1 tbsp. water

1 piece of jeruk purut, or 1 square in. of lemon peel

THE VEGETABLES—

1 cup string beans, cut into 2-in. pieces

1 cup julienne-sliced carrots

2 cups shredded cabbage

1 cup fresh bean sprouts

1 cup cooked and sliced potatoes

1 cup sliced cucumber

THE GARNISH—

1 Chinese soybean cake, fried in oil until brown and cut into 9 cubes

1 ripe tomato, sliced

2 hard-boiled eggs, sliced

3 tablespoons crispy fried onions

4 CONT'D

The migration of foods is always a fascinating subject to me, especially if the introduction has been from another continent during an early period of history when transportation was by foot, canoe, sailing vessel, oxcart or birds. Indonesia was a crossroads for the Portuguese, Spanish, English and Dutch moving to their possessions in Asia during the period of great colonial expansion. Invasions, both military and peaceful, came and went in the fluid rhythms of a Europe awakening to the commercial possibilities of the Orient. Conquests of a commercial, military or religious nature did not occur in isolation, and when people emigrated, their traditions and foods came with them. It is logistically arguable that the invention of Gado Gado is a product of migration. Gado Gado is the preeminent Indonesian salad and universally admired. It combines the vegetables of Europe, Asia and North America with the peanut from either Brazil or Africa, and it utilizes the seasonings of Indonesia to amalgamate them into a celebration. The Gado Gado should be presented as an important salad in a large round bowl in which all the ingredients can be displayed to good advantage. It should be liberally prepared and luxuriously served.

Crush the kencur, chili and garlic in a mortar. Add the paste to a blender along with the sugar, salt, coconut milk, shrimp paste, peanut butter and tamarind liquid. Blend into a sauce.

Cook the sauce with the jeruk purut over medium/low heat for about ten minutes, or until it has thickened and the color has darkened. Set aside, and keep warm.

Blanch the string beans and carrots separately for three minutes to soften them. Rinse under cold water, and drain well. Set aside.

Blanch the cabbage and bean sprouts separately for two minutes. Drain well, and set aside.

Arrange the vegetables in layers in a large, round serving dish: cabbage on the bottom, topped by a layer of string beans, then carrots, potatoes, cucumber and bean sprouts on top. Scatter the soybean cubes over the bean sprouts, and decorate the circumference of the serving dish with alterative slices of egg and tomato. Pour the warm peanut sauce over the salad, and sprinkle with crispy onions. The Gado Gado is eaten at room temperature.



5 CRISPY PIG'S TAILS¹

To serve four.

8 long pig's tails
2 onions, peeled and roughly
chopped
2 carrots, peeled and roughly
chopped
2 stalks of celery, chopped
A bundle of fresh herbs tied
together
3 bay leaves
10 black peppercorns
1 head of garlic, skin on
Zest of 1 lemon
1/2 bottle of red wine
1 quart chicken or light veal
stock
2 tablespoons prepared
English mustard
4 eggs, whisked together
3 1/2 cups flour, seasoned with
salt and pepper
3 cups fresh fine white
breadcrumbs
A large knob of unsalted
butter

On other pages I have sung the praises of how the pig's snout and belly both have that special lip-stick-ing quality of fat and flesh merging, but this occurs in no part of the animal as wonderfully as on the tail. Like an ice cream on a stick, a pig's tail offers up all the above on a well-behaved set of bones. By the by, dealing with any slightly hairy extremities of pig, I recommend a throwaway Bic razor (hot towels and shaving cream not required). You must ask your butcher for long tails.

Place the tails in an ovenproof dish with the vegetables, herbs, bay leaves, peppercorns, garlic, lemon zest, and wine, and cover with the stock. Cover with aluminum foil, place in a medium 350°F oven, and cook for 3 hours, checking on the tails so they do not cook too fast; when done you should be able to easily pinch through the flesh. Remove from the oven. Allow to cool in the stock, but remove the tails before it turns to jelly and drain away any excess liquid off them (you can refrigerate them at this point).

5 CONT'D

When the tails are cold and firm, mix together the mustard and eggs and have ready three bowls: flour, egg and mustard, and breadcrumbs. Dust them with flour, roll them in the egg and mustard mix, and finally coat them in the breadcrumbs so that they are well covered. (Do this just before you cook, otherwise the crumbs will go soggy.)

Get a large ovenproof frying pan or roasting pan hot, add the butter, and when sizzling add the tails and roll them around (watch out, they can and will spit—be very careful). Place in a hot 425°F oven for 10 minutes, then turn them over, making sure there is enough butter, and roast for another 10 minutes, keeping an eye on them so they do not burn.

Serve hot with watercress or red mustard salad (smallish salad leaves with reddish veins, a fiery kick, and a slightly hairy nature). Some may like a spot of malt or red wine vinegar on their tails. Encourage the use of fingers and much gnawing of the bone.



6 SPEKKOEK 𐄂

**Spekkoek ("Bacon") or
Indonesian Spice Cake.
Makes one 10-in. diameter cake
Make at least one or two days
ahead of consumption.**

BATTER—
20 eggs, separated into 10
yolks & 10 yolks; 20 egg
whites
9 oz. flour
9 oz. unsalted butter
(appr. 2 1/4 sticks)
11 oz. brown sugar
11 oz. powdered white sugar

DARK SPICE LAYER—
4 tsp. cinnamon (heaping)
2 tsp. cloves, ground (heaping)
2 tsp. mace, ground (heaping)
2 tsp. cardamom, ground
(heaping)
1/4 tsp. salt

LIGHT SPICE LAYER—
2 pkgs. vanilla sugar
(alternatively, 2 tsp. sugar
and 1 tsp. vanilla)
1/4 tsp. salt

+ Additional melted butter for
glazing layers (appr. one
stick).

Preheat oven to 300°F (recipe
calls for broiling; if uncomfortable
with that, bake it). Use 10" remov-
able spring form pan, for easier
unmolding.

For Dark Spice Layer Batter:
Cream 10 egg yolks, 1 1/8 stick
butter, and 4.5 oz. flour, into light
mixture in a bowl.

Mix in brown sugar.

Add all ingredients listed for Dark
Spice Layer.

For Light Spice Layer Batter:
Cream 10 egg yolks, 1 1/8 stick
butter, and 4.5 oz. flour, into light
mixture in another bowl.

Mix in white powdered sugar.

Add all spices listed for Light Spice
Layer.

6 CONT'D

For Batters:

Beat egg whites until stiff, divide
equally, and using spatula blend
lightly into Dark Spice and Light
Spice layer batters.

Place a thin layer of Dark Spice
Layer batter (appr. 1/8 inch) in cake
pan.

Bake for appr. 20 minutes (depend-
ing on your oven, it may take shorter
or longer for layer to bake—you want
it firm but not dry).

Brush some melted butter over baked
layer, then place a layer of Light
Spice Batter over it.

Bake for 15 minutes (or shorter/lon-
ger, depending on your oven).

Brush melted butter over baked layer
and place layer of Dark Spice Batter.

Repeat above and alternate layers of
Light and Dark Spice Batters.

When final layer has baked, let cool.

Flavors improve with aging as spices
settle into cake.

Cut into thin segments.



FOOTNOTES

- * Fergus Henderson and Justin Piers
Gellatly, *Beyond Nose to Tail* (New York:
Bloomsbury, USA, 2007).
- † Lucky Peach, Issue 1: Ramen, Summer 2011
- ‡ Copeland Marks with Mintari Soeharjo,
The Indonesian Kitchen (New York:
MacMillan Publishing Company, 1981).
- § Copeland Marks with Mintari Soeharjo,
The Indonesian Kitchen (New York:
MacMillan Publishing Company, 1981).
- ¶ Fergus Henderson, *The Whole Beast:
Nose to Tail Eating* (New York:
HarperCollins Publishers, 2004).
- ⌘ A recipe from my uncle, Bart Benjamins,
given to him by Jan Van der Plas in April
of 1997.

Appetizers (Pertinent Previous Works)

- ^A Honey Hunger Pangs
- ^B Lekkerbekken
- ^C Backwards & Forwards
From Memory
- ^D Untitled
- ^E Capital T
- ^F Tasting Station
for Dubbel Zoute Drop

168,169

^A Honey Hunger Pangs

A-1



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The Beehive (Honey Hunger Pangs)

27 Feb. 2012

Appetizers

Fall-off-the-Bone⁰¹ Baby Back Ribs—13
Grilled Kale Caesar Salad—9
Crispy Calamari, Lemon Aioli, Pomodoro—12
Steamed Mussels' with Lager, Tomato & Old Bay—15
Beef Carpaccio, Apple Slaw with Walnuts & Blue Cheese—12
Grilled Octopus Salad, Lemon, Olive Oil, Oregano—12
Moroccan Cigars (Lamb-Filled Phyllo Springrolls)—10.5
Spinach, Artichoke & Ricotta Salata Flatbread Pizza—12
Fresh Mozzarella, Crumbled Sausage & Hot Pepper Flatbread Pizza—12
Truffled Potato & Cheese Pierogies, Caramelized Onions, Sour Cream—10.5
Bibb Lettuce Salad, Pickled Veggies, Olives, Red Wine Vinaigrette—10 w/ Serrano Ham⁰²—14
Mezze Platter Deluxe, Hummus, Salads, Olives, Pickles & More⁰³—19

Seafood Bar

Oysters du Jour—2.5 ea.
Jumbo Shrimp Cocktail—3 ea.
Tuna Tartare, Capers, Cornichons—14
Raw Bar Platters—40 (2pp) / 80 (4pp) / 110 (6pp)⁰⁴

Mains⁰⁵

Chicken Tikka Masala, Yogurt Tomato Sauce, Lemony Red Lentils, Warm Pita⁰⁶—23
Grilled Salmon, Porcini Lobster Sauce, Braised Sunchokes, Turnips, Sugar Snaps—23.5
Moroccan Couscous with Chicken & Lamb—23 ...or Vegetarian—21
Seared Duck Breast, Plum Sauce, Pan-Fried Rice, Roasted Grapes—25
Grilled Lamb Chops, Orzo Pilaf, Smoked Eggplant, Cucumber Yogurt Tzatziki—27
Broiled Lemon Sole, Parsley, Capers & Italian Cauliflower—24
Grilled Porterhouse Pork Chop, Apple Cider Jus, Whipped Potatoes, Carrot & Parsnip Frites 24
Pan Roasted Scituate Scallops, Paella Rice, Artichokes & Peas—26
Artichoke & Mushroom Crusted Filet Mignon, Potato Gnocchi, Red Wine Reduction—33
Blackened NY Strip Steak¹ Frites with Peppercorn Jus—29

Sandwiches & Dinner Salads

Big Dinner Salad⁰⁷ with...
Skirt Steak—25
Organic Chicken—19
Grilled Salmon—22
Short Rib, Farmhouse Cheddar & Fontina Grilled Cheese—15
The Beehive Prime Burger^{1,08} Frites & Slaw—15 w/ Cheddar, Gorgonzola, Fontina, Bacon—.5 ea.

Sides

Sauteed Sugar Snap Peas—6
Curried Cauliflower with Harissa⁰⁹—6
Sauteed Kale & Chard—6
Beehive Frites, Sage & Sea Salt—9
Cheese & Gravy Frites (Poutine)—10.5

Notes on "01"—

⁰¹ A slow cook, the result from time spent: meat dangling from bone to swan dive into mouth. Breathe and pause; you owe it to the pig.
⁰² Without a doubt.
⁰³ The unknown, waiting for you, in pursuit of the proximal senses as they, without permission, internalize the external.
⁰⁴ A feast! Six ways towards maintaining some semblance of control over near-drooling mouths.
⁰⁵ Just arrived, a traveler bounds without direction, filled with inextinguishable drive and awe, until feet weigh heavy and head and stomach spin for they can't remember the last time they slept, or ate for that matter, and now flung back, near stumbling with exhaustion, the hunger pangs screaming for acknowledgement, but the traveler, now lost, finds themselves surrounded by, assaulted by, teased by the discomfort food, and so they must decide to taste, participate, and venture, or anxiously search on for the edible familiar.
⁰⁶ Cozy, anyplace utensil to spread, corral, soak and ingest, like when the meat dampens the brioche roll just enough. That texture, that flavor, good lord.
⁰⁷ Big to share, making room for the trying, with great gratitude, of more. So why not opt for an unfamiliar? Speak its name from another place, in another tongue. Place yourself in hungry dependence on another.
⁰⁸ From this house, from the bees. Your'e home, so relax to practice a choreography of the olfactory, haptic and flavorful.
⁰⁹ To learn from the gut: "Rasa is flavor, taste, the sensation one gets when food is perceived, brought within reach, touched, taken into the mouth, chewed, mixed, savored and swallowed. The eyes and ears perceive the food on its way—the presentation of the dishes, the sizzling, at the same time, or very shortly after, the nose gets involved. The mouth waters in anticipation." Schechner in THE SENSES IN PERFORMANCE (2007). Barnes & Lebecki (Eds.).

¹ Cooked to order; May be raw; Increased risk of foodborne illness.

Parties of six or more will incur an automatic 18% gratuity.

E.B. & B.C.



B. (H.H.P.)

A-3

Cocktails

Valentino Martini (Vodka, Blood Orange, Passion Fruit)—11
Olde Orchard Cocktail (Gosling's Dark Rum, Apple Cider, Cinnamon Syrup, Hard Cider)—11
Cranberry Mojito (Kilo Kai Rum, Drunken Cranberries, Fresh Mint)—11
Flying Dutchman Martini (Bols Genever Gin,¹⁰ Lillet Blanc, Maraschino Liqueur, Aperol, Champagne)—12
Beehive Julep (Don Q Rum, Clement Creole Shrub Liqueur, Orange, Lime, Mint)—11
Pink Flamingo (Citron Vodka, Luxardo Maraschino Liqueur, White Cranberry, Pomegranate)—11
Honey Highball (Jack Daniels Honey, Sour, Orange Bitters, Splash of Ginger Ale)—10.5
Apparatus (Dewar's, Lychee Infused Cognac, Lemon)—12
El Mariachi Margarita (Tequila, Agave Nectar, Lime)—11

Beers & Beer

BOTTLES...
Sam Adam's Light—5
Miller High Life—4.5
Guinness (16-oz.)—7
Red Stripe—5
Tyskie Lager, Poland (16-oz.)—7
Efes Pilsner (Turkey)—5
Clausthaler (Non-Alcoholic)—4.5
ON TAP, 12-oz. Mug / 20-oz. Mug...
Beehive Honey Brew¹¹—5 / 7.75
Peroni—5 / 7.75
Harpoon IPA—5 / 7.75
Pretty Things 'Baby Tree' 4x Brewed¹² with Plums—7 / 9.75
Long Trail Ale—5 / 7.75
Fisherman's Brew Amber Lager—5 / 7.75

Bubbly Cocktails

Beelini (Apricot Nectar)—11.5
Violette (Creme de Violette)—11.5
Tokyo Rose (Lychee Infused Cognac, Peach Liqueur)—11.5
Rhubarb Spritz (Aperol, Rhubarb, Strawberry, Lemon)—11.5
Bjork (Angostura Bitters¹³, Sugar Cube¹⁴)—11.5
Kir Royale (Domaine Sathenay Cassis)—11.5
Persian Kitty (Pomegranate, Ginger Liqueur)—11.5
Sure Thing (Calvados, St. Germain)—11.5

Bubbly, 1/2 Glass¹⁵

GH Mumm, Cordon Rouge (Split 187 ml.)—18
Domaine Chandon, Brut Reserve, CA (Split 187 ml.)—11
Domaine Chandon Rose, CA (Split 187 ml.)—11

Wines, W. & R.

WHITE...
Taft Street Winery, Chardonnay '09, Russian River, CA^{Chardonnay (Full Body, Oaky)}—G. 11.5 / Carafe 26
Lagar De Besado, "Albarino" '09, Rias Baxias, Spain^{Albarino (Light Body, Fruity, Refreshing)}—G. 10 / Carafe 23
Casa Santos-Lima, "Palha Canas" '09, Estremadura, Portugal^{Fernao Pires, Arinto, Vitai (Full Body Spicy)}—G. 9 / Carafe 21
Clos St. Thomas, "Les Gourmets Blanc" '08, Bekaa Valley, Lebanon^{Sauvignon Blanc (Medium Body, Fruity, Dry)}—G. 8.5 / Carafe 20
Telavi Winery, "Marani" '07, Kakheti Region, Rep. of Georgia^{Mtsvne (Light Body, Fruity)}—G. 8 / Carafe 19
RED...
Bodegas F, De Arcaya, "Alate" '06, Los Arcos, Navarra, Spain^{Tempranillo (Medium Body, Rich, Spicy)}—G. 11 / Carafe¹⁶ 25
Bodega Dante Robino, Malbec '09, Mendoza, Argentina^{Malbec (Medium Body, Rich, Spicy)}—G. 10.5 / Carafe 24
14 Hands Winery '08, Paterson Valley, Washington State^{Cabernet Sauvignon (Medium Body, Fruity)}—G. 9 / Carafe 21
Saint Claire, "Vicar's Choice" '08, Marlborough, New Zealand^{Pinot Noir (Medium Body, Dry, Floral)}—G. 10.5 / Carafe 24
Vina Casa Tamaya, Carmenera '09, Limari Valley, Chile^{Carmenera (Full Body, Fruity, Juicy)}—G. 9.5 / Carafe 22

Notes on "02"—

¹⁰ Het is zo lekker dat je jouw moder voor een gezouten ei aanziet!
¹¹ Sweet nectary quench for parched lips, longing for home.
¹² Tasty quadruple fermentation (higher alcohol content) as platform for finding that sway for the sensory (of the senses) and the sensual (pleasure from the sensory); smiling at the person you otherwise wouldn't have.
¹³ You don't know that you want them, but when they're there, they're there. And when they're missing, something is missing.
¹⁴ "Eating well is about submission. It's about giving up all vestiges of control. About entrusting your fate entirely to someone else. It's about turning off the mean, manipulative, calculating and shrewd person inside you and slipping heedlessly into a new experience as if it were a warm bath." Bourdain from THE NASTY BITS (2007).
¹⁵ Motility, or movement of carbonation: frenetic and optimistic shuffling towards the exploratory.
¹⁶ Sharing made easier with more generous amounts, more milliliters and glasses and...

E.B. & B.C.



^B Lekkerbekken



B-1



B-2

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00 Lekker(bekken)
24-29 Oct. 2011

Liking of initially disliked foods often develops to such a degree that people become connoisseurs of them. Some factors that change liking:

01 Mere Exposure

Increasing in liking for foods appear to develop over repeated exposure. This increase in liking may be the result of familiarity. Familiar objects may be liked more than unfamiliar objects because they result in subjective feelings of recognition, which are positive. Familiar objects cause an individual to experience a "glow of warmth, a sense of ownership, a feeling of intimacy", all of which are hedonically positive.

02 Social Factors

Social factors could influence liking for foods in at least three ways: Exposure, Modeling and Conditioning. First, a person's family and cultural group could provide multiple exposures to a certain food, thereby causing liking for that food to develop. Second, liking for particular foods may develop through modeling others' behaviors. Third, liking for foods may develop through conditioning if they are consumed in a pleasant social situation or if social reinforcement occurs as a consequence of eating the foods.

03 Conditioning

(Flavor-Flavor Associations): Hedonic shifts for food have been demonstrated as a consequence of pairing a food with a flavor of positive hedonic value. Since such flavor pairings occur frequently over the course of a meal, they may be an important source of hedonic shifts for foods.

04 Conditioning

(Post-Ingestional Consequences [Calories]): Positive postingestional consequences might cause an increase in liking for a flavor. The usual consequences of eating a food include satiety or some nutritional outcome from the intake of calories. Pairing a flavor with calories increases preferences for that flavor over others tasted equally often, but not paired with calories.

05 Conditioning

(Masochism): Some people like aversive foods like chili pepper because of its irritant effects, not in spite of them. According to this theory, eating chili pepper is similar to riding a rollercoaster: both cause unpleasant feelings initially, but after one discovers that they don't (or rarely) lead to negative consequences (permanent damage) they become liked. Engaging in an activity which only appears to be dangerous is what causes the enjoyment

of these initially negative sensations.

06 Conditioning

(Opponent-Process): Hedonically negative events result in a central nervous system response, which opposes the negative feelings. This opponent response increases in strength with repeated exposure to the negative event, reducing its aversiveness.

07 Expectations

If people expect a food to be worse than it actually is when they taste it they are pleasantly surprised and like it more than they would if they did not hold these negative expectations.

Why is the hedonic shift that occurs for substances so extreme compared to that for, say, broccoli? Broccoli is generally not as initially aversive as coffee or chili pepper, but rarely comes to be liked as much as either of them. Aversive foods become so hedonically positive in that they engage more of the above mechanisms to a greater degree than do other foods, which are initially less aversive, such as broccoli.

SRC. Zellner, Debra A. "How Foods Get to be Liked: Some General Mechanisms and Special Cases". In Robert C. Bolles (Ed.), The Hedonics of Taste. Hillsdale, NJ: Lawrence Erlbaum Associates, 1991.

02

B-4



C Backwards & Forwards From Memory



C-1



C-2



C-3



D^D Untitled



D-1



D-2

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D-4

||||| ||| ||

^E Capital T

E-1

1

Darling, *of course* she's fucking with you. Since when does a Balinese man need to talk to his wife before making a business deal? She wants the whole parcel now, and she wants you to buy it for her.

2

She was my *friend*.

1

It's the way of life here, trying to get the most money out of visitors. It's a survival tactic. Where were we... ?

2

Either Wayan's ripping me off, or she isn't.

1

I understand the culture of poverty. I come from it. You've given Wayan more money that she's ever seen in her life and it's making her crazy.

2

See, I'm thinking oh, we've caught so many wonderful fish, let's invite Wayan and Tutti over and grill them, and then I think no, I don't trust her anymore...

1

You mustn't get angry. If you get angry you'll lose her and that would be a pity because she's a marvelous person and she loves you.

2

But you said she's fucking with me. *You don't fuck with people you love.*

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Apps...

180,181



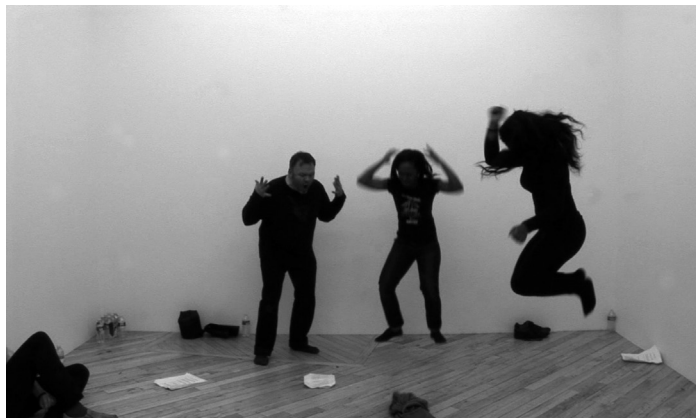
E-2

F^F Tasting Station for Dubbel Zoute Drop

F-1



E-3



E-4

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||||| ||

Apps...

182,183



F-2

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F-3

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NOTES

- A *Honey Hunger Pangs*, with Benjamin Critton; one-night footnote intervention and graphic redesign of Dinner and Drink Menu, The Beehive Restaurant, Boston, MA, 2012.
- The Beehive's dinner menu was re-designed to include footnotes that poetically outlined an epistemological proposal for the senses and sensual.
- B *Lekkerbekken*, with Benjamin Critton; Acrylic Paint on Wall, Xerox Prints, Wood, Limited Amount of Dutch Double Salt Black Licorice, 2011.
- Large wall-painted text, prompts viewers to vocalize phonetically spelled Dutch words of tastiness. A limited number of licorice are available to try, while they last. One can also take a printed takeaway citing a Psychology text on how taste aversions can be reversed.
- C *Backwards and Forwards from Memory*, Single Channel Video with Non-sync Sound, Both Looped, 2011.
- A silent video of an endlessly moving elevator transports changing, but subtly repeating groups of students. A photographer moves precariously up a downwards-moving escalator to photograph them. A looping and shuffled audio track presents short, spoken meditations from the cameraman, reflecting the excitements and frustrations of his job as the official Loyola Marymount campus photographer.
- D *Untitled*, Archival Inkjet Photographs, 20" x 30" each, 2011.
- The chocolate covered macadamia nut, a Hawaiian tourist staple, is made into a friendly cartoon character that is inserted into photographs taken during a vacation to Hawaii.
- E *Capital T*, Performance, 2.5-hr. Duration, Anthony Greaney, Boston, MA, 2010.
- A two page segment from the *Eat, Pray, Love* screenplay was used as a starting point—loosely adopting the Actor's Workshop model—to explore the frustrations, memories, and generalizations of the Western tourist as collectively defined by three local actors, myself-as-director, and audience members.
- F *Tasting Station for Dubbel Zoute Drop*, Wood, Hardware, E-mail Transcripts, Photographs, Sound, Floor Cushions, Ceramic Dishes, Dutch Double Salt Black Licorice, 2010.
- A mobile, folding structure presents ephemera resulting from a familial-driven inquiry into our varying loves and loathes of the candy in question. Dishes of licorice prompt the viewer to try, colliding their assumptions and palates to both my family's and popular Dutch cultural norms.



Thanks

My Peer Pressure and HAP family, so capable of applying such great pressure (and motivation).

The thesis committee (the SMFA grad faculty contingent): Tony Schwensen and Barbara Gallucci.

The thesis committee (the off-site, third member contingent): Jamie Bisonnette, particularly for such enthusiastic willingness and curiosity in helping the culinary and visual arts communities shake hands.

Jeannie Simms, my graduate advisor.

Ayesha Fuentes, the most incredible and uplifting editor/track-changer.

Benjamin Critton, an absurdly talented and inspiring designer and collaborator.

Harumi Elders, for her patience and choreography.

The performing artists: Hannah Wendel, Liz Cappabianca, Dave Glista, and Ryan Gillis.

Nicole Stromsoe, for singing with such sway.

My first draft readers: Liz Schaldenbrand, Taylor Poulin, and Becca Wallach.

Jordan Tynes, for inviting me co-produce the inspiring, relaxing, and tasty “My Dinner with Erik” Radio Context segment.

Chris Ford, Joanna Tam, and Alaina Gurdak for
fueling necessary and unnecessary thesis worries
over coffees.

Thomas Willis and Becca Wallach for their help
in assisting on shoot days.

Sarah Gaw.

Gabriel Solomon.

Tim Hughes.

Nate Grossman and Publication Studio Boston.

Cindy Tsai and Eszter Sapi.

Alex Squire.

Many amazing and refreshingly diverse Museum
School '11–'13 MFA grads.

Carla Herrera-Prats.

Jane Gillooly.

Claire Beckett.

Chad Arnholt.

Maria Molteni.

Diana Delcambre.

Ryan Sheffer.

Sue Murad.

Maggie Cavallo and Lucas Spivey.

Phil Fryer and the SMFA Stockroom.

Jonathan Takahashi.

Tony Greaney.

Ikumi Kaminishi and Eva Hoffman, Department
of Art History, Tufts University.

My mentor, Diane Meyer.

T.

Kyra Pearson, Wenshu Lee, and Phil Wander,
Communication Studies Department, Loyola
Marymount University, Los Angeles, California.
Tufts University Tisch and Ginn Libraries.
Harvard College Widener and Radcliffe Libraries.
Color Services, LLC, Needham, Massachusetts.
Fort Point Framers, Boston, Massachusetts.
Max, Scott, and Max at Café Fixe, Brookline,
Massachusetts.

Phở Sô 1 Boston, Field's Corner, Dorchester,
Massachusetts.

The Bone Thugs-n-Harmony Pandora Station
And so necessarily, my family in Los Angeles, of
the blood and non-blood variety.

T.

Colophon

Just...

by Erik Benjamins.

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1st Ed. (12) Published Spring, 2012.
2nd Ed. (Unlimited) Published Fall, 2012.

Design... Benjamin Critton Art Dept.
Typefaces... Radikal, by Marius Lundgård; Life,
by Francesco Simoncini.

Printing... Lulu.com

Published by... Erik Benjamins.

Information... ErikBenjamins.com

Initially published in conjunction with the artwork... *Just arrived, a traveler bounds without direction, filled with inextinguishable drive and awe, until feet weigh heavy and head and stomach spin for they can't remember the last time they slept, or ate for that matter, and now flung back, near stumbling with exhaustion, with hunger pangs screaming for acknowledgement, the traveler, now lost, finds themselves surrounded by, assaulted by, teased by the discomfort food, and so they must decide to taste, participate, and venture, or anxiously search on for the edible familiar.*

by Erik Benjamins.

Archival Inkjet Photographs, Sound, Scent, Acrylic Paint on Wall, Wood, Hardware, and Limited Edition Publications.

2012.

Choreography... Harumi Elders.

Performers... Hannah Wendel, Elizabeth Cappabianca, and Ryan Gillis.

Vocal Composition & Performance... Nicole Stromsoe.

Thesis Committee... Tony Schwensen, PhD, Graduate and Performance Department Faculty; Barbara Gallucci, Graduate and Sculpture Department Faculty; Jamie Bisonnette, Co-owner and Chef of Coppa and Toro Restaurants, Boston, Massachusetts.

Exhibited as part of... Peer Pressure

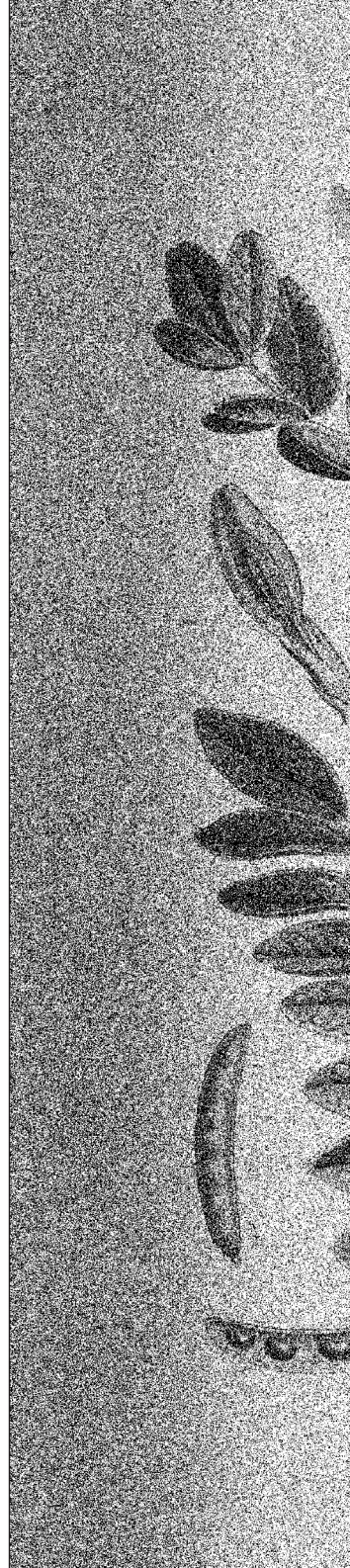
Featuring... Alaina Gurdak, Anthony Montuori, Christopher Ford, Erik Benjamins, Leah Craig, Joanna Tam, Jordan Tynes, and Michael Gaughran. MFA Thesis Exhibition.

School of the Museum of Fine Arts, Boston, in affiliation with Tufts University.

6 – 22 April, 2012.

Howard Art Project, 1486 Dorchester Avenue, Boston, Massachusetts, 02122.

E.B. & B.C. MMXII



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