

**UCEAP ONLY IN PARIS AND LANGUAGE & CULTURE
PARIS, FRANCE**

**FOOD AND DINING IN FRENCH ART:
FROM THE EARLY MODERN PERIOD TO THE PRESENT
ART HISTORY 126**

FALL 2019

1. COURSE INFORMATION

Class Times (unless otherwise indicated on course schedule)

Lecture Times: M 1:30-3:00 pm

Visit Times: W 12:30-2:00 pm

Class Location: ACCENT Study Center, Paris

Language of Instruction: English

UC Quarter/Semester Credits: 5/3.33

UCEAP Course Subject Area(s): Art History, History, Sociology

Course Duration (weeks): 13 weeks

2. FACULTY INFORMATION

Faculty: Amanda Herold-Marme, Ph.D.

Faculty Contact Information (email): amandaherold@yahoo.com

Office: UC Paris Study Center

Office Hours: by mutually agreed upon appointments

3. COURSE DESCRIPTION

Food as a theme has been present in art since prehistoric times. Beyond their aesthetic qualities, representations of food and dining reveal social, religious, economic, historical, and scientific beliefs and practices present in the cultures in which they are created. France has long been esteemed for both its art and its gastronomy—in 2010, UNESCO added the “Gastronomic meal of the French” to its Representative list of the Intangible Cultural Heritage of Humanity. This course aims to combine these two creative domains by exploring the place of food and dining in French art, with a focus on the modern and contemporary periods.

We will begin by studying and decoding the archetypal representations of succulent food still life and genre painting created in prosperous 16th-17th century Holland, which establish the conventions of the genre for centuries to come. We will then examine the rise of these previously minor and undervalued artistic genres in 18th century France, thanks to figures such as Jean-Baptiste Siméon Chardin, whose celebrated food still life paintings coincide with the birth of French gastronomy during the reign of Louis XV. We will next explore how frivolous depictions of aristocrats wining, dining and indulging in exotic beverages like coffee and hot chocolate give way in post-Revolutionary, 19th century France to visions of austerity and “real life”, featuring potato-eating peasants who toil in the fields to produce the bounty of the harvest.

Our focus will then shift to representations of food and dining in the age of modernity, when Paris was the undisputed capital of art, luxury, *haute cuisine* and innovation. We will analyze how Impressionist picnics and café scenes transgress social and artistic codes, shedding light on the tenets of modern life and art, and how, building on their momentum, Paul Cézanne launches an aesthetic revolution with an apple. Paul Gauguin’s depictions of mangos and guavas speak to his quest for new, “exotic” sources of inspiration, and will allow us to discuss questions of race and French colonialist discourse.

Drawing from these pictorial and social innovations, we will subsequently observe the place of food and dining themes in the rapid succession of avant-garde movements that emerge in early 20th century Paris, whose defiance of conventional society and art lead them to transform these previously comforting and pleasant themes into troubling “anti-diets”. This will lead us to question the place of food—or its absence--in art to capture the suffering and violence of 20th century upheavals like the Second World War.

We will conclude our study with the place of food and dining in contemporary art, beginning with the Pop Art movement which further elevates the quotidian while calling into question postwar consumer society and art

through its representations of industrialized, mass-produced food. We will then explore how contemporary creators in a plural and globalized art scene use these traditional themes to challenge and redefine the status and roles of the artist, the spectator, and the work of art itself, as food becomes an artistic material, the remains of a meal become a *tableau*, artist becomes restaurateur and the focus shifts to the inedible. Finally, we will explore how depictions of food in visual art grapple with multiculturalism in French contemporary society.

Throughout the course, representations of food and dining will be studied as a means to survey the evolution of French art, and as significant markers of social, ethnic and cultural identity. Our analysis of these depictions will also provide the opportunity to learn about dietary and dining customs, habits and beliefs prevalent in France from the early modern period to the present.

4. COURSE MATERIALS

Required Materials

Bendiner, Kenneth, *Food in Painting*, London: Reaktion Books, 2004. Print.

Course reader (composed of excerpts from the texts listed below)

- Berger, John, *Ways of seeing*, London: Penguin, 1st ed. 1972, present ed. 2008.
- Birnbaum, Charlotte, "Eleven Culinary steps toward the new human", *Log*, n^o. 34, Spring/summer 2015.
- Bohm-Duchen, Monica, *Art and the Second World War*, Princeton & Oxford: Princeton University Press, 2013.
- Britt, David (ed.), *Modern Art. Impressionism to Post-Modernism*, Thames & Hudson, 2002 edition.
- Clark, T.J., *The painting of modern life. Paris in the Art of Manet and his followers*, revised edition, Princeton University Press, 1999.
- Dawson, Barbara, "Francis Bacon and the art of food", *The Irish Times*, April 6, 2013, consulted online January 29, 2019.
- Eisenman, Stephen F. (ed.), *Nineteenth Century Art. A Critical History*, Thames & Hudson, 1994.
- Francis Bacon and the Tradition of Art*, exhibition catalogue, Fondation Beyeler and Kunsthistorisches Museum Wien, 2003.
- Lajer-Burcharth, Ewa, *The Painter's Touch. Boucher, Chardin, Fragonard*, Princeton University Press, 2018.
- Lanier, Doris, *Absinthe, The Cocaine of the Nineteenth Century. A history of the hallucinogenic Drug and its effect on artists and writers in Europe and the United States*, McFarland & Company, Inc., 1995.
- Hors d'œuvre : ordre et désordres de la nourriture, Bilingual exhibition catalogue, capcMusée d'art contemporain de Bordeaux*, Fage éditions, 2005.
- Mamiya, Christin, *Pop Art and Consumer culture. American Super Market*, Austin: University of Texas Press, 1992.
- Mennell, Stephen, *All Manners of Food. Eating and Taste in England and France from the Middle Ages to the Present*, University of Illinois Press, 2nd Edition, 1996.
- Meyer Schapiro, "The Apples of Cézanne: An essay on the meaning of still life", 1968.
- Novero, Cecilia, *Antidiets of the avant-garde. From futurist cooking to Eat art*, Minneapolis & London: University of Minnesota Press, 2010.
- Novero, Cecilia, *The Taste of Art. Cooking, Food & Counterculture in contemporary practices*, University of Arkansas Press, 2017.
- Pinder, Kimberly N. (ed.), *Race-ing Art History. Critical Readings in Race and Art History*, New York, London: Routledge, 2002, p. 139-153.
- Riley, Gillian, *A Feast for the Eyes*, London: National Gallery, 1997.
- Riley, Gillian, *Impressionist Picnics. Painters and Food*, Pomegranate Artbooks, 1993.
- Rubin, James, *Courbet*, Phaidon, 1997.
- Said, Edward, *Orientalism*, London: Penguin, 2003, (1st ed. 1978).
- Segal, Sam, *A prosperous past. The sumptuous Still life in the Netherlands, 1600-1700*, The Hague: SDU Publishers, 1989.
- Taylor, Joshua, *Learning to Look. A Handbook for the Visual Arts*, Chicago: University of Chicago Press, 1st ed. 1957, present ed. 1959.
- To Eat or Not to Eat or Relationships of Art with Food in the 20th century*, Exhibition catalogue, Centro de Arte de Salamanca, 2002.

Films:

- Kechiche, Abdellatif, "The Secret of the Grain" (2008)
- Varda, Agnès, "The Gleaners & I" (2000)

Recommended Materials

Kauffmann, C.M., *Eve's apple to the Last Supper: picturing food in the Bible*, Boydell Press, 2017.
On-line resources: JSTOR for scholarly articles, and ARTSTOR for images.

5. COURSE LEARNING OUTCOMES

- Through the close study of selected artwork in class and in Parisian museums, students will learn to decrypt the images that surround them, in museums, media and everyday life.
- Students will familiarize themselves with major artistic currents from the 17th century to the present, and their manifestations in various supports and spaces.
- Students will come to understand food and dining's evolving representation over time in relation to significant shifts in French and European society.
- Students will acquire basic historical notions around French dining and dietary customs, habits and beliefs from the 17th century to the present.

6. PREREQUISITES

There are no prerequisites for this course.

7. METHODS OF INSTRUCTION

Instructional format will include in-class slide lectures, seminar-like discussions, and group work. Site visits will be an integral part of the course, including institutions such as the Musée du Louvre, the Musée d'Orsay, the Musée de l'Orangerie, the Musée de Montmartre, the Musée national d'art modern Centre Georges Pompidou.

8. COURSE REQUIREMENTS

Lectures & Study Visits

Class meetings will last 1.5 hours per session. Class time will be divided between lectures and group discussions in which active student participation is required. Students are expected to read and view the material assigned for each class and be prepared to discuss the study questions given by the instructor for each reading.

In addition, students will meet for study visits/walking tours weekly or biweekly:

- Week 2: Musée du Louvre
- Week 3: Musée du Louvre
- Week 4: Musée d'Orsay
- Week 5: Musée d'Orsay
- Week 6: Musée de l'Orangerie
- Week 8: Musée de Montmartre
- Week 10: Centre Pompidou
- Week 12 : Centre Pompidou

Written Assessments

Critical thought and analytical writing are fundamental components of the course and the final grade. Students will submit two 2-page assignments. The format of these assignments will be the thorough analysis of a work of art, related to an assigned historical period or theme, according to the methodology presented in class, and rooted in content covered in assigned readings and class discussions. These will be handed in at specified dates over the course of the semester.

One of the papers may cover a work viewed in class. The other must analyze a work of art housed in a museum or collection **not** visited on a class study visit. Students should thus plan to visit an institution with a relevant work **not included on the list of study visits** either in Paris or elsewhere in France or Europe.

Assignments must be typed, double-spaced in Times New Roman (12pt), and 2.5cm/1-inch margins on all four sides. The essay will be submitted in class on the date specified on the course schedule. No late submissions will be accepted.

Midterm Exam and Final Exam

The midterm and final exams aim at evaluating the students' understanding of the readings and class discussions as well as the students' development of their own critical thinking. The midterm exam will cover the material read and discussed in class up to the date of the exam, but the final exam will be comprehensive and will cover all course contents. Both exams will consist of concept definition, artwork identification and analysis, and/or short essay-type questions, which will require students to demonstrate their knowledge of specific terms, concepts, and works of art, and to compose their ideas in one or more paragraphs addressing specific topics related to course contents.

Individual Research Paper

Students will write and present an original individual research paper about a relevant topic within the scope of the course using scholarly sources (journal articles, book chapters, video documentaries, photographs, etc.) as well as other pertinent sources such as newspapers, blog entries, or social media contributions. The topic will need to be pre-approved by the professor, so students will submit a paper proposal on the date of the Midterm Exam.

Essays will be 10-12 pages long and will include an introduction, main body, and conclusion. Essays must be typed, double-spaced in Times New Roman (12pt), and 2.5cm/1-inch margins on all four sides. The essay will be submitted in class on the date specified on the course schedule. No late submissions will be accepted.

Class Participation and Attendance

Attendance and active participation are required. Students are expected to do the readings assigned for each class meeting beforehand, and to actively participate in class discussions.

9. ASSESSMENT AND GRADING CRITERIA

The course will be graded on a 100-point scale, and the final grade will be determined as follows:

➤ Participation	15%
➤ Written Assessment (2)	15%
➤ Midterm Exam	20%
➤ Final Exam	25%
➤ Individual Research Paper	25%

The numerical average will correspond to the following degrees of competence:

90 – 100	<i>Outstanding degree of competence</i>
80 – 89	<i>Good degree of competence</i>
70 – 79	<i>Adequate degree of competence</i>
60 – 69	<i>Basic degree of competence</i>
0 – 59	<i>Failure to demonstrate a basic degree of competence</i>

10. ATTENDANCE POLICY

Attendance is expected in all course meetings, course-related activities and visits/excursions on UCEAP programs.

- Students should plan to arrive on time to all course meetings. Students will be marked absent if they are not present at the start of class. Students will also be marked absent if they skip out early.
- Roll will be called as a matter of course. The class register is the official record of student attendance.
- Absences will adversely affect course participation grades. Students will be required to meet with the Academic Director if it is determined that their lack of participation in a course has a negative impact on the other students in the class (e.g., group presentations). When appropriate, the Academic Director will confer with UCEAP on disciplinary measures to take, including probation and dismissal from the program.
- No MAKE-UPS for missed work: if a student is absent on a day when there is some form of assessment (quiz, test, presentation, exam, etc.), there will be no make-ups.
- NO LATE ASSIGNMENTS: No late assignments will be accepted and no extensions will be given.

- No guests are allowed to participate in any UCEAP courses or site visits.

11. CLASS ETIQUETTE

Students studying abroad are ambassadors for the University of California and as such, should act with decorum and respect for others at all times. As participants on the UCEAP Fall Semester Program in Paris students are subject to student conduct policies of UCEAP and ACCENT.

Students should seek to play their part in making the class a success. Students should arrive punctually for classes, taking special care to allow for journey times between the various venues. They should come to class with the necessary materials for taking notes, and bringing with them any books or suchlike required for the class. Students will be responsible for obtaining their own copies of any missed assignments and materials.

Food and drink may NOT be brought into the classroom or consumed during class. Cell phones and other electronic devices should be switched off upon entering the classroom or lecture room.

For more information, please consult the UCEAP Student Conduct and Discipline Policy at http://eap.ucop.edu/Documents/Policies/student_conduct_discipline.pdf.

12. ACADEMIC INTEGRITY

Students should remember that they are still subject to the academic integrity provisions of the University of California. The principle of honesty must be upheld if the integrity of scholarship is to be maintained by an academic community.

This means that all academic work—research papers, exams, and/or other assignments—will be done by the student to whom it is assigned, without unauthorized aid of any kind. Likewise, any act of academic misconduct, such as cheating, fabrication, forgery, plagiarism, or facilitating academic dishonesty, will subject a student to disciplinary action.

For more information, please consult UCEAP Academic Conduct Policy at http://eap.ucop.edu/Documents/Policies/academic_conduct.pdf.

13. STUDENT ACCOMMODATIONS

UCEAP is committed to facilitating welcoming and reasonably accessible programs. Any student who because of a disability may require special arrangements in order to meet course requirement should present appropriate verification from the campus Disability Student Office to UCEAP advisors during the application process, and should contact Madrid Director upon arrival to confirm the approved accommodations. No requirement exists that accommodations be made prior to completion of this approved university procedure. Disability status is confidential and should always be discussed in private.

For more information, please consult UCEAP Official website at <http://eap.ucop.edu/Diversity/Pages/students-with-disabilities.aspx>.

14. COURSE SCHEDULE

Date	Contents & Readings	Coursework & Study Visits
WEEK 1 Monday, Sept. 9 th	<p><i>TOPIC: Introduction & scope of the course.</i></p> <p><i>READINGS:</i> John Berger, <i>Ways of Seeing</i>, London: Penguin, 1st ed. 1972, present ed. 2008, p. 7-11. Kenneth Bendiner, Excerpt from "Introduction" in <i>Food in Painting</i>, London: Reaktion Books, 2004, p. 7-12.</p>	Presentation of the course scope and syllabus. Activity.
WEEK 1	<p><i>TOPIC: Approaches to Food in Art. Methodology (analyzing a work of art).</i></p>	In-class discussion on readings and slide lecture.

Wednesday, Sept. 11 th	<p>READINGS: Kenneth Bendiner, <i>Food in Painting</i>, p. 12-25. Joshua Taylor, Excerpt from "An Analysis of the Work of Art", <i>Learning to Look. A Handbook for the Visual Arts</i>, University of Chicago Press, 1st ed. 1957, present ed. 1959, p. 43-55.</p>	Analysis of a work of art: vocabulary & methodology.
<p>WEEK 2 Monday, Sept. 16th</p>	<p>TOPIC: Food enters painting: secularization, sensuality and setting conventions in Dutch Golden age still life & genre painting. Genesis, meanings, types, conventions.</p> <p>READINGS: Kenneth Bendiner, <i>Food in Painting</i>, p. 31-49, p. 96-100, p. 128-138. Sam Segal, "On meaning & interpretation: The abundance of life & moderation in all things", in <i>A prosperous past. The sumptuous Still life in the Netherlands, 1600-1700</i>, The Hague: SDU Publishers, 1989, p. 29-38.</p>	In-class discussion on readings and slide lecture.
<p>WEEK 2 Wednesday, Sept. 18th</p>	<p>TOPIC: Dutch Golden Age food still life and genre scenes, and 17th c. French followers.</p> <p>READINGS: Gillian Riley, "Morality & Merrymaking. Shot silk & Sheep's shanks in the Golden Age of the Netherlands", p. 99-104, "Calories & Champagne in Paris & the Provinces", p. 125-127, in <i>A Feast for the Eyes</i>, London: National Gallery, 1997. Stephen Mennell, "Famines and other hazards", <i>All Manners of Food. Eating and Taste in England and France from the Middle Ages to the Present</i>, University of Illinois Press, 2nd ed., 1996, p. 24-27.</p>	Study Visit #1: musée du Louvre
<p>WEEK 3 Monday, Sept. 23rd</p>	<p>TOPIC: Representing "the delicious cuisine of the reign of Louis XV". Fine food, <i>fêtes galantes</i>, and French still life comes into its own.</p> <p>READINGS: Kenneth Bendiner, <i>Food in Painting</i>, p. 75-85. Ewa Lajer-Burcharth, "Chardin: The Object, Inside/Out", p. 95-109 & "The return to the object", p. 155-163 in <i>The Painter's Touch. Boucher, Chardin, Fragonard</i>, Princeton University Press, 2018.</p>	In-class discussion on readings and slide lecture.
<p>WEEK 3 Wednesday, Sept. 25th</p>	<p>TOPIC: Fine food, <i>fêtes galantes</i>, and still life in 18th c. French painting.</p> <p>READINGS: Stephen Mennell, "The Revolution & Restaurant", in <i>All Manners of Food</i>, p. 135-144. Kenneth Bendiner, "Oysters", p. 138-141. Ewa Lajer-Burcharth, "Boucher's Tact: The Promiscuous Self", in <i>The Painter's Touch. Boucher, Chardin, Fragonard</i>, p. 47-57.</p>	Study Visit #2: musée du Louvre

<p>WEEK 4</p> <p>Monday, Sept. 30th</p>	<p>TOPIC: <i>Food and the painters of real life. Peasants, gleaners and Potato-eaters.</i></p> <p>READINGS: Kenneth Bendiner, <i>Food in Painting</i>, p. 66, 91-95. Stephen Mennell, "Domestic cookery in the Bourgeois Age. The lower Orders. Country fare", <i>All Manners of Food</i>, p. 214-218. Excerpts from James Rubin, <i>Courbet</i>, Phaidon, 1997, "Introduction. Realist and visionary", p. 4-5, "Identity Crisis in Bohemian Paris", p. 13-14, 17-20, 35-44. Stephen F. Eisenman, "Van Gogh. Early art in the Hague and Neunen: The Potato Eaters" in Stephen F. Eisenman (ed.), <i>Nineteenth Century Art. A Critical History</i>. Thames & Hudson, 1994, p. 291-294.</p>	<p>In-class discussion on readings and excerpts of Agnès Varda's film "The Gleaners & I" (2000), slide lecture.</p>
<p>WEEK 4</p> <p>Wednesday, Oct. 2nd</p>	<p>TOPIC: <i>Food and the painters of real life.</i></p> <p>READINGS: James Rubin, Excerpts from "The Stonebreakers and Political upheaval", in <i>Courbet</i>, p. 51-59.</p>	<p>Study Visit #3: musée d'Orsay</p>
<p>WEEK 5</p> <p>Monday, Oct. 7th</p>	<p>TOPIC: <i>Food and the painters of modern life. Impressionist picnics and Parisian cafés.</i></p> <p>READINGS: Stephen F. Eisenman, "Manet and the Impressionists", in Stephen F. Eisenman (ed) <i>Nineteenth Century Art. A Critical History</i>. Thames & Hudson, 1994, p. 238-254. T.J. Clark, Excerpts from "A bar at the Folies-Bergère", in <i>The painting of modern life. Paris in the Art of Manet and his followers</i>, revised edition, Princeton University Press, 1999, p. 239-258.</p>	<p>In-class discussion on readings and slide lecture.</p>
<p>WEEK 5</p> <p>Wednesday, Oct. 9th</p>	<p>TOPIC: <i>Food and the painters of modern life. Impressionist picnics and cafés.</i></p> <p>READINGS: Gillian Riley, "Young Monet's Respectable Outing", in <i>Impressionist Picnics</i>, Pomegranate Artbooks, 1993, p. 11-14. Kenneth Bendiner, <i>Food in Painting</i>, "Meals: Informality", p. 123-128, "Picnics", p. 161-170.</p>	<p>Study Visit #4: musée d'Orsay</p>
<p>WEEK 6</p> <p>Monday, Oct. 14th</p>	<p>TOPIC: <i>Fruit as a symbol of French colonialist discourse: Gauguin's mangos and guavas.</i></p> <p>READINGS: Stephen F. Eisenman, "Gauguin and Symbolism in Tahiti", p. 327-336 in Stephen F. Eisenman (ed) <i>Nineteenth Century Art. A Critical History</i>. Edward Said, Excerpt from Introduction, <i>Orientalism</i>, London: Penguin, 2003, (1st ed. 1978), p. 1-9.</p>	<p>In-class discussion on readings and slide lecture.</p>

	Abigail Solomon-Godeau, "Going Native", in Kymberly N. Pinder (ed.), <i>Race-ing Art History. Critical Readings in Race and Art History</i> , New York, London: Routledge, 2002, p. 139-153.	
WEEK 6 Wednesday, Oct. 16 th	<i>TOPIC: Food still life paintings, from Impressionism to Cézanne's revolutionary apples.</i> <i>READINGS:</i> Kenneth Bendiner, <i>Food in Painting</i> (Cézanne), p. 103-108. Stephen F. Eisenman, "The Failure & Success of Cézanne", p. 345-350.	Study Visit #5: musée de l'Orangerie
WEEK 7 Monday, Oct. 21 st	<i>TOPIC: Midterm Review.</i>	In-class discussion & review.
WEEK 7 Wednesday, Oct. 23 rd	MIDTERM EXAM	Research Paper Topic Due
FALL BREAK (No classes)		
WEEK 8 Monday, Nov. 4 th	<i>TOPIC: Absinthe: murderer and muse for the Parisian avant-garde at the turn of the 20th c.</i> <i>READINGS:</i> Doris Lanier, "From Van Gogh to Picasso", in <i>Absinthe. The cocaine of the 19th c.</i> , McFarland & Company, Inc., 1995, p. 1-2, 80-89, 96-98, 104-122. J.M. Nash, Excerpt from "Cubism", in "Cubism, Futurism and Constructivism", p. 160-172 in David Britt (ed.), <i>Modern Art. Impressionism to Post-Modernism</i> , Thames & Hudson, 2002 edition.	In-class discussion on readings and slide lecture.
WEEK 8 Wednesday, Nov. 6 th	<i>TOPIC: Absinthe, café-concerts, and cabarets in turn of the century Montmartre, center of the Parisian avant-garde.</i> <i>READINGS:</i> <i>Continue from previous session.</i>	Study Visit #6: musée de Montmartre
WEEK 9 Wednesday, Nov. 13 th	<i>TOPIC: Avant-gardist anti-diets. Using food to attack conventions in art & society.</i> <i>READINGS:</i> Charlotte Birnbaum, "Eleven Culinary steps toward the new human", <i>Log</i> , no. 34, Spring/summer 2015, p. 85-87. Excerpts from Cecilia Novero, "Antimeals of antiart. Dada-Diets" in <i>Antidiets of the avant-garde. From futurist cooking to Eat art</i> , University of Minnesota Press, Minneapolis & London, 2010, p. 53-62. Dawn Ades, "Dada" in David Britt (ed.), <i>Modern Art. Impressionism to Post-Modernism</i> , p. 203-210.	In-class discussion on readings and slide lecture.

<p>WEEK 9</p> <p>THURSDAY, Nov. 14th 5:00-6:30 pm Make-up session for Monday, Nov. 11th</p> <p>Class will be followed by an optional, pay your own dinner outing to the historic “Bouillon Chartier” restaurant (main course around 10 euros).</p>	<p><i>TOPIC: Avant-gardist anti-diets. Using food to attack conventions in art & society.</i></p> <hr/> <p><i>READINGS:</i> Francisco Javier San Martin, “Glory between the Teeth, anguish between the legs”, p. 117-125, in <i>To Eat or Not to Eat or Relationships of Art with Food in the 20th century</i>, Centro de Arte de Salamanca. 2002. Dawn Ades, “Surrealism and painting”, in David Britt (ed.), <i>Modern Art. Impressionism to Post-Modernism</i>, p. 226-233, 238-245. Kenneth Bendiner, <i>Food in Painting</i>, p. 215-219.</p>	<p>In-class discussion on readings and slide lecture.</p>
<p>WEEK 10</p> <p>Monday, Nov. 18th</p>	<p><i>TOPIC: Food and war: picturing hunger and violence in war-torn Paris. The case of World War II.</i></p> <hr/> <p><i>READINGS:</i> Monica Bohm-Duchen, “France, Once the Haven of Exiles: Victim or Collaborator?” in <i>Art and the Second World War</i>, Princeton & Oxford: Princeton University Press, 2013, p. 105-125.</p>	<p>In-class discussion on readings and slide lecture.</p>
<p>WEEK 10</p> <p>Wednesday, Nov. 20th DIFFERENT TIME: 9:45-11:15 am</p>	<p><i>TOPIC: Food and art and violence. The case of Francis Bacon.</i></p> <hr/> <p><i>READINGS:</i> Margarita Cappock, “The Motif of Meat & Flesh”, p. 311-316, in <i>Francis Bacon and the Tradition of Art</i>, Fondation Beyeler and Kunsthistorisches Museum Wien, 2003. Barbara Dawson, “Francis Bacon and the art of food”, <i>The Irish Times</i>, April 6, 2013, consulted online January 29, 2019. https://www.irishtimes.com/culture/art-and-design/francis-bacon-and-the-art-of-food-1.1350432</p>	<p>Study Visit #7 Centre Pompidou. Francis Bacon exhibition.</p>
<p>WEEK 11</p> <p>Monday, Nov. 25th</p>	<p><i>TOPIC: Food art to criticize consumer society. Pop Art.</i></p> <hr/> <p><i>READINGS:</i> Christin J. Mamiya, Excerpt from Chapter 2 “Pop Art & Consumer culture: Corporations & the imperative to consume” in <i>Pop Art and Consumer Culture: American Super Market</i>, Austin: University of Texas Press, 1992, P. 14-19, 44-71.</p>	<p>In-class discussion on readings and slide lecture.</p>
<p>WEEK 11</p> <p>Wednesday, Nov. 27th</p>	<p><i>TOPIC: Redefining the parameters of art. Daniel Spoerri’s Trap paintings, restaurant galleries and Eat art.</i></p> <hr/> <p><i>READINGS:</i> Cecilia Novero, Excerpt from “Daniel Spoerri’s Gastronomoptikum”, in <i>Antidiets of the avant-garde. From futurist cooking to Eat art</i>,</p>	<p>In-class discussion on readings and slide lecture.</p>

	University of Minnesota Press, 2010, p. 145-164. Cecilia Novero, "Artists & Friends: Daniel Spoerri's Eat Art Gallery", <i>The Taste of Art. Cooking, Food & Counterculture in contemporary practices</i> , University of Arkansas Press, 2017, 191-210.	
WEEK 12 Monday, Dec. 2 nd	<i>TOPIC: Vomit, mold and the inedible in contemporary art.</i> <i>READINGS:</i> Fernando Castro Florez, "An Essay on Vomit (and other considerations on contemporary art)", p. 233-240, and Mercedes Replinger, "Indigestible recipes in Contemporary Art", p. 243-253, both in <i>To Eat or Not to Eat or Relationships of Art with Food in the 20th century</i> , Centro de Arte de Salamanca, 2002.	In-class discussion on readings and slide lecture.
WEEK 12 Wednesday, Dec 4 th DIFFERENT TIME: 10:45-12:15	<i>TOPIC: Contemporary food art in the Pompidou Center's permanent collection.</i> <i>READINGS:</i> « Jana Sterbak in conversation with Jonas Storsve » in <i>Hors d'oeuvre: ordre et désordres de la nourriture</i> , Bilingual Exhibition catalogue, Musée d'art contemporain de Bordeaux, Fage éditions, 2005, p. 163-165.	Study Visit #8 Centre Pompidou.
WEEK 13 Monday, Dec. 9 th	<i>TOPIC: Visual representation of food and multiculturalism in contemporary France.</i> <i>READINGS:</i> View Abdellatif Kechiche's film "The Secret of the Grain" (2008) A.O. Scott, "Humble Souls, Richly Nourished", <i>N.Y. Times</i> , Dec. 23, 2008, on-line edition.	In-class discussion on readings and film. Review for final exam.
WEEK 13 Wednesday, Dec. 11 th	FINAL EXAM	