

CLIMAVORE MENU

THE  MAGAZINE

Plates

Tomatoes on toast

YQ sourdough, heritage tomatoes

Hummus and sourdough

British chickpea and spinach hummus

Tomato pasta

INTRODUCTION

British-grown spelt pasta, slow-cooked heritage tomato, baby spinach

This PhD is part of the SNSF research project „Mediating the Ecological Imperative“ and focuses on the intersection of art, cooking, eating, food production and food politics in regard to the climate crisis. It examines how new infrastructures and modes of engagement are built in museums as well as in artists' initiatives and asks how to extend the art historian methodological approach in order to be able to trace these networks of cooperation and entanglements.

CASE STUDIES

Swiss chard, British chickpea, tomato, shallot, parsley, mint,

fava bean umami paste

Museum's initiative:

Serpentine Galleries' sustainability strategy „General Ecology“ with focus on the „Back to Earth“ project

Artist Campaign:

Salmon, Swiss chard, tomato, shallot, parsley, mint, fava bean umami paste

Cooking Sections „CLIMAVORE“ project with focus on „On Tidal Zones“ which developed into the set-up of the CLIMAVORE-Station at the Isle of Skye in Scotland, the installations „Salmon: A Red Herring“ and „Salmon: Traces of Escapees“ (both at Tate) and the museums' restaurant campaign „Becoming CLIMAVORE“ (as part of the „Back to Earth“-project)

Sides

RESEARCH QUESTIONS

How to describe and approach such artworks and museum's projects if there is no description of a single work of art (be it an image, a sculpture, an installation or a performance) or analysis of an exhibition possible, but you have to follow and describe networks of cooperation and entanglements? Possible approaches could comprise field work, interviews, documentation on site, including the sense of taste (record of personal experience)

Is the space of the museum restaurant – as a zone in-between inside and outside of the institution – a sphere where the modern dichotomies that shaped the space of art could be transgressed?

If current findings in epigenetics suggest that the components a body eats actively participate in the regulation of its genes – thus food is no longer understood as fuel for a body but as information and therefore another material manifestation of our inter-species entanglements – how to transform these findings in a mental figure of a „metabolic museum“?

A special form of mediation in the field of art and food is the recipe that is deployed at times as a form of the conceptual artistic instruction – what is the connection here to individual and collective responsibility?

THEORY AND METHOD

Starting with Bourriaud's theory of *Relational Aesthetics* – which is no theory of art, but a **theory of form**:

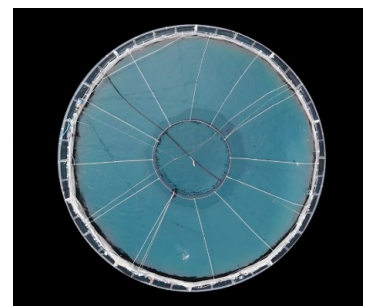
interconnected systems and networks that focus on inter-species relations and are thus interactive with the infrastructures that organise the different fields of food production, the catering industry and the art world (clear distinction to Bourriaud who focuses on inter-human relations and the audience)

Method:

System theory and cybernetics examine the relations of systems and their environments, the question of the border becomes central. Following Esposito in her proposition not to start from one of the sides of the distinction (system or environment) but from the distinction itself as means of a general ecology

The aesthetic experience inaugurated by the art museum thus appears as a crucial node in the ontological template of modernity given by the Latourian Modern Constitution. As a sphere of figuration where hybrids enter the space of purification and where subjects and objects mobilize each other, the space of art – by way of its implicit economy of transgression, its negativity – can be modelled as a nodal point organizing the recurrent and systematic reversal of modern dichotomies: a shoots, YQ sourdough

Vincent Normand, *In the Planetarium: The Modern Museum on the Anthropocenic Stage*, 2015: 74



Contact Zones

Approaches on the metabolic museum

We use a wide range of ingredients in our kitchen, some of which may be allergenic. Please let us know if you have a specific allergy or dietary restriction so we can offer you the most appropriate food choice.

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 Mediating
the Ecological
Imperative
SNSF Sinergia 2021–2024

selected bibliography:

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See more information
about the CLIMAVORE
project on the
Back to Earth
on the reverse

