



Reshaping the Spoon: René Block in Conversation with Anna Bromley and Anneli Käsmayr

Anneli Käsmayr, Anna Bromley & René Block

To cite this article: Anneli Käsmayr, Anna Bromley & René Block (2018) Reshaping the Spoon: René Block in Conversation with Anna Bromley and Anneli Käsmayr, Public Art Dialogue, 8:1, 11-31, DOI: [10.1080/21502552.2018.1426930](https://doi.org/10.1080/21502552.2018.1426930)

To link to this article: <https://doi.org/10.1080/21502552.2018.1426930>



Published online: 16 May 2018.



Submit your article to this journal [↗](#)



Article views: 110



View related articles [↗](#)



View Crossmark data [↗](#)



RESHAPING THE SPOON: RENÉ BLOCK IN CONVERSATION WITH ANNA BROMLEY AND ANNELI KÄSMAYR

Anneli Käsmayr, Anna Bromley and René Block

INTRODUCTION

The following is an annotated conversation expanding and revising a dialogue that dates back a few years. The original conversational dialogue, titled “Spoonings Away,” was published in the anthology *No ART Around – About The (Im)Possibility of Operating a Restaurant as Art* in 2012.¹ Employing the format of marginalia, the authors induct a secondary meta-dialogue that reflects on some of the topics of the original conversation (shaded in grey), which seem not dated at all.

Similarly to the virtual table talk which the anthology *No ART Around* accommodates by the diverse views of the authors,² the three conversational partners here sit down to highlight aspects of “*dreijahre dining room project*,”^{3,4} (Figure 1) that seem to be just as constituted in Block’s approach as gallery owner and art dealer. The starting-point of the dialogue, which took place in the gallery space of *Edition Block* in Berlin, is the relationship of gastronomy and art: how each makes use of the other. Moreover, creatives seem to be attracted by such convivial gastronomic spaces as half-public social spaces to gather and meet. Since the Italian futurists in the early 1930s, with their *Taverna del Santopalato* (Tavern of the Holy Palate), and increasingly since the Eat Art Movement in the 1960s, restaurants themselves have become art undertakings.⁵ However, what differentiates “*dreijahre dining room project*” from the artistic positions of, say, Daniel Spoerri or Allen Ruppersberg⁶ is the specific use of the gustatory moment, the food.⁷ Whereas in the works of Spoerri and Ruppersberg food was used as a material and not necessarily aimed towards edibility,⁸ the food in “*dreijahre*” never was the art. It was in fact used as a medium to create a social (half) public space, a convivial atmosphere in which people could enjoy themselves. The audience became part of, and thus co-constituted, the artwork in being precisely guests — and decidedly not a quotation, or concept, of guests. The gustatory moment was implemented to seduce, and to open up dialogue with(in) the audience. Hence the matter of food and drink had to be of a high quality to enable



Figure 1. Dilettantin produktionsbüro. *dreijahre dining room project*. 2007. Signboard. Photograph by Jan Meier.

a conventional experience of indulgence.⁹ As art critic and curator Michael Glasmeier suggests, “*dreijahre dining room project*”

introduced a crucial new element, namely the construction, the initiation of the place and the specific, affectionate examination of all that which characterizes gastronomy, without quoting, in true Postmodern irony, the great masters of Conceptual art.¹⁰

Ironically, two years after the anthology was published, food and table culture was at the core of the spectacles of EXPO 2015 in Milan. Contradictory to its own claim to reflect on global issues, the EXPO continued to be displayed in grand pavilions of the competing nations, a mid-nineteenth-century concept that fostered the representation of European colonial economies.¹¹ But colonial pasts and current postcolonial conditions remained startlingly unaddressed in the further elaboration of “feeding the planet.” Instead, the overarching Pavilion Zero attempted to narrate “the relationship between man and nutrition.”¹²

As a reaction to EXPO’s “cruel optimism”¹³ and its appropriation of sustainable food and anti-colonial activism that came with a refusal to challenge or historicize its structural core, Anna Bromley opened the *Fermentation Pavilion* together with Michael Fesca in close dialogue with the Milan-based research project, “*Exposed*.”¹⁴ Under the roof of the imaginary pavilion, the project comprised a series of public talks and workshops in the heart of Milan’s fiscal district. Among the contributors were Anneli Käsmayr and *dilettantin produktionsbüro*, Serge Attukwei Clottey and Valentina Karga, to name but a few.¹⁵ The cultural and gustatory practice of fermentation served as a starting-point for two days of exchange, experiments and discussions on how to transform and decenter the themes of the EXPO copywriters into concepts of social fermentation (Figure 2).



Figure 2. Anna Bromley and Michael Fesca. *Fermentation pavilion*. 2015. Baked sourdough element. Photograph by Amadeus Lindemann, provided by Michael Fesca.

In recent decades, René Block has shown his perspective on working as gallerist and curator, as driven by content and dialogue. He has supported the boundary-transcending activities of the international Fluxus movement. One could say that he was interested structurally in where the artists of his generation were becoming more visible, literally and metaphorically.¹⁶

On a hot day in August 2011, Anneli Käsmayr and Anna Bromley meet with René Block in the Berlin Gallery *Edition Block*. Pots of paint scattered around, and protective sheeting on the floor, point to preparations for the 45th anniversary of his publishing project.¹⁷ It is pleasantly cool in the rooms. Over filter coffee and water, the following conversation unfolds:

Anna Bromley (AB): Mr. Block, you are considered to be the pioneer of communicating ephemeral art in Germany. You have always been very upfront about the fact that when you first started out with your gallery you worked for many years in the restaurant business, and also on a weekly market selling honey. That sounds intriguing; many people would not address it at all in a professional context.

René Block (RB): I wanted to represent the gallery's program very clearly and uncompromisingly. In order to finance the gallery, I deliberately chose jobs that had no connection to art instead of offering prints that were customary for the time. Especially as there was nothing available in Berlin in my field as a glass painter. That only left restaurant work. The usual dishwasher story.



AK: And until today a common relationship between artists and gastronomy! Working in restaurants or bars to make a living and support their art work has been a widespread practice and economic strategy, especially since this kind of work doesn't require a professional training and can be learned by doing. Also: restaurant work schedules and their main (later) business hours often support the necessities of artists. And: artists as audience in gastronomy.

But one could ask, what exactly that mutual attraction is, of the night life and the art world. Possibly it's the imagined, the stage, the convivial?

AB: That is an intriguing observation! As I am interested in how immaterial work is performed today, I assume that the gravitation between the two scenes tags a key point in the neoliberal sensorium. The gallery as well as the dining room are after all work areas, where we are made to forget that it is actually also a work place for others. While both localities share the temporality of eventime, they also purposely eliminate any sign of laboriousness – also in the talking. All conversations between those who work there and those who come as guests should feel as if there was no economic trade involved. Discreetness is key!

AK: True, the language of hospitality is meant per definition to hide the economical exchange and make the guest “king” but I’d like to disagree about the visibility of the labour. I think in gastronomy it’s even the other way around. Think of the open kitchens, that have become often the centre of a restaurant, or the diligent and skillful work behind a bar. I have to admit that I immensely like to watch a bartender preparing drinks (which I think is also aimed towards a beauty of the movement) or a chef doing the plating with concentration. Actually when possible I always sit at the bar, especially when I’m dining alone. There’s a promise of feeding that seems to be within that moment, similar to the bon fire that is seen as origin for human culture. Also, a study at Harvard Business School showed that cooks cook better and that guests were more appreciative and reported better quality experience when the kitchen was open.¹⁸

Anneli Käsmayr (AK): What kind of a restaurant was it?

RB: It was through Richard Wagner — though that’s a different story — that I found out about the “*Historischer Weinkeller*.” It is a little way outside the town center, and had a reputation for exquisite wines. Though a wine bar, it was more like a cozy pub with candles on the tables and simple cuisine, just small things to have with wine. I thought I would meet people there who were interested in art. And it was while I was working there that I got the idea to open up a gallery in the empty property opposite the restaurant. I hadn’t started to think about what a gallery is. But the idea really grabbed me; and so shortly afterwards — albeit not in the periphery, but in the city — I opened a display cabinet showing prints in Kurfürstenstrasse, close to Potsdamerstrasse.

AK: What, then, was your first notion of a gallery?

RB: Back then, I was still studying at the art academy; and naturally, I wanted to exhibit my talented fellow students. I opened with KP Brehmer. After just two exhibitions in the Cabinet René Block — the name of the enterprise — and initial experiences with the Berlin art public, the vision of a more programmatic and interdisciplinary exhibition room developed. Things all developed really quickly. I wrote to artists with whom I hoped to shake up what was still a rather complacent West Berlin scene.



AB: It always struck me that René Block initially named his gallery a “cabinet”. I wonder if and how the concept of a “cabinet” relates to gastronomical “formats”?

AK: Wasn't it even called "Graphic Cabinet"? I think what it referred to was "cabinet" meaning "small room". Which, of course, always makes for an interesting concept in gastronomy: a small and intimate space that overcomes the contradiction you referred to above, manifested in the transaction of money and the feeling of like-home. In "dreijahre" we also appreciated the more intimate atmosphere of our "Green Salon" divided by thick curtains. However, currently when I think about a separate room in regard to the food industry immediately the shocking term "rape room" comes up, as described in regard to a private event space on top of the renowned New York "Spotted Pig" that often incorporated sexual harassment, the confrontation of public sex and humiliating treatment of the service staff who had to work there.¹⁹

AB: This eerily resonates with the "cabinet" having been a status symbol in aristocratic baroque architecture. It was a private retreat, often a library, sometimes with a collection of "curiosities" strictly limited to the male inhabitants—typically located behind the monarchs' bedroom. As apparent in Francis Bacon's Essays, cabinets emerged as exclusive location for political influence, hosting privy "cabinet councils" around 1600. It became quite fashionable to assemble objects of art and of natural history in the cabinets. Curiously, the "science objects" were often reproductions, or fakes. Ceremoniously presented to visiting diplomats and magnates, the "Kunstkabinett", or "Kunstkammer" that emerged in the sixteenth century, was a half-secretive space demonstrating imperial control.²⁰ About one hundred years later, the Prussian King Friedrich Wilhelm assembled his life guard quite openly in his cabinet to smoke together. While the cabinet had become a precursor to the European collecting practice, it also served as a spatial index of privacy, control of knowledge and diplomatic power, and subsequently one of informality and military power, both of which culminated into the cabinet as a parliamentary structure.

But back to the word history of "cabinet": In her upcoming project, the cultural researcher Karin Harrasser relates the explosion of possibilities, coloniality, and knowledge in Baroque to current circumstances. Perhaps the aggressive abuse of power you described above relates to the spatiality of the Baroque cabinet?

AK: Scary parallelism!

AK: How long did you work in the wine bar, altogether?

RB: I think for the first two and a half years of the gallery; in other words, up to spring 1967. Then I got a morning job, because I hardly got to see anything of the city's cultural life. After all, it took place in the evening, and I worked in the wine bar every evening from 7 onwards. It is true that we did get some interesting personalities, but I wanted to be able to come and go more freely in the evenings.

AK: In a similar way to galleries, restaurants and the like open up semi-formal social locations. Were you able to transfer your social experiences from the wine bar to the gallery?

RB: But of course. I learned how to assess people quickly. The wine bar had three rooms: one where the owner herself served, and two others the waiter was responsible for. I knew really quickly where I had to seat the guests — merely by the way they descended the six steps. During that time, I gathered a lot of

information about people's characters, and naturally about the very different characters of wine. In my final days there, I had an important encounter. The *Forum Theater*, a small private theatre on the Kurfürstendamm, celebrated the premier of a play by Handke. The entire troupe came and spent the evening there. I got into conversation with the actors and theatre people. The director knew about the gallery program, though he had never been there. Over the course of the evening, we got on so well that from 1967 on, the parallel program of the gallery (the soirées with performances and fluxus concerts) was no longer held in the cramped gallery premises but as the evening program in the *Forum Theater*.

AB: The parallels between your gallery and Anneli's dining room project might be: both are economic systems, which are conceived from art and have to function as social microcosms. Both systems generate high turnovers in their role as economic enterprises. How can you think of economic activities as art?



AK: *Highly interesting (the empathic training, both socially=people and sensorially=taste), yet there is another aspect within the field of gastronomy that's attractive to artists. Stumbled upon this in my current research interviews²¹: bartering! In a market where one of the offerings is edible, the product itself becomes a currency. In gastronomy food/drinks are used as additional payment of the employees but also as exchange within the employees of different restaurants. Next to free meals and drinks there might be a trading going on between different places/products, e.g. fresh bread from the bakery is being traded for drinks at a bar, or a coffee for a meal discount. Isn't this similar to 'trading' in the other fields, e.g. the institutional art market?*

AK: *Anna, you argued before that you see another analogy that is aimed towards gender equality and co-working at eye level, both in "dreijahre" and "Edition Block". You called this a feminist practice, could you elaborate on this?*

AB: *Galleries as well as fine dining places statistically reveal that the most prestigious positions – the ones in which decisions are made – are generally taken by white males, aided by a fleet of female service "bees" positioned much lower in the hierarchy. Until today, being a gallery assistant, a waitress, a dish-washer means being occupied by gendered labour – amongst other categorical affinities to class and (non-)whiteness. Following the ways in which you selected and "captained" your staff at "dreijahre", I observed how you often reflected the work conditions by looking at it from a change of perspectives. Your waiting staff seemed very balanced, gender-wise. The people that worked with and for René Block, told me that he offered an eye level. Taking the needs and complaints of the ones in more precarious positions seriously, is at the heart of current intersectionist feminist thought that I referred to – Lauren Berlant, Sarah Ahmed, the latest Judith Butler books. Destabilizing (non-)privilege challenges our concepts of care, of work, of authority, and other.*

AK: *Speaking of gender, there is another up-to-date similarity in both fields of a white male dominance and power dynamic that has been going on for many decades. In the sequence of the #metoo movement and after Weinstein, in both art and gastronomy there has been a very public discussion about sexism and abuse of power.²² Especially in gastronomy it seems to me that the discussion is just evolving as to what factors are part of the power dynamic that co-creates sexism and racism etc.²³*

RB: That depends on the intention, the awareness and the artistic attitude that you adopt. Naturally, the café has a very special function as a place where you spend time and relax. Which is why it opens itself up more easily for communication with others, I mean with people and with content, as can also happen in galleries. Very close to my very first gallery experiment in the Kurfürstenstrasse, around 1975, the *Café Einstein* was installed in the same building as the *daadgalerie*, as a cultural meeting place. All sorts of people involved in art and culture met there. There were discussions, readings, concerts. Later, the café developed into the commercially oriented place that you see today.

AK: Having a cultural objective does not automatically exclude a commercial goal. Art does not preclude commerce. Is it not possible for a commercial structure to also be a radical facet of art?

RB: By all means. It depends on the person behind the enterprise. Naturally, an artist can operate a café as a work of art. That is then what it is.

AK: So what makes a restaurant into art for you?

RB: I don't know, but I think it all starts with a claim. It must first be declared a work of art by the person operating it. Then you need a public, some people who are willing to share this concept. Naturally, some guests might feel disturbed by the idea and ignore being part of a work of art.

AK: As I see it, both are necessary: the guests that share the idea, and those that do not perceive the art aspect. The very thing that made *dreijahre* radical was the fact that not all the guests perceived it as art or even knew about the artistic concept. There was no specific reference to art above the door. Some people simply came for the atmosphere or the food. My works often address the question of art by not looking like art. I ask myself again and again: *So where is art, where does it reside?* Art is not tangible, not something you can measure, you can only conceive it.

That was why I was most interested in talking to those guests that did not come because of the art, and who were surprised to find out about it. And some guests came a few days later to talk to me about it again.

RB: Wasn't Daniel Spoerri's Eat Art Galerie in the late 1960 in Düsseldorf an early model?

AK: But that was very much more art than everyday; it looked more like art, and not like a normal restaurant.

RB: That's right. It was an orchestrated room where they often served crazy meals. It was an installed art room, a sanctuary room for the avant-garde and art in-crowd of the day. Naturally, I was just as curious and went there myself several times.

AK: And did you like the taste?

RB: It was interesting. Yes, the food was good at Spoerri's; he had a good Swiss chef. The food was only crazy on Mondays, when he or other artists cooked. But I was never in Düsseldorf on Mondays.

AK: Culinary taste is important, certainly, and it is a fundamental component in my works. I find the possibility of seducing the body through the stimulation of the senses a very attractive thing, you might say opening up an interaction between body and mind — to seduce sensually, to divert attention from the torturous question of the intellect: “So where is the art here?” That also played an essential role in the series *dilettantin menu*,²⁴ which we did 2004–2005. What's more, taste is so simple and direct. In *dreijahre*, the quality of every single product was important to us.



AK: And taste is deeply connected to culture! In this regard I'd like to bring in the work “Conflict Kitchen”²⁵ of Pittsburgh based artists Dawn Weleski and Jon Rubin. “Conflict Kitchen” is a take-away restaurant that serves food from a country that the USA is in conflict with. All food is being wrapped into or served on paper that is printed with (unedited) statements of residents of those countries. Originated from the idea to bring foreign cuisines into the city food culture it quickly became an extensive art undertaking that created a lot of intercultural exchange and politically quite dramatic discourse. Didn't you raise a similar cultural food discourse in your work “Fermentation Pavilion”?

AB: The researchers of the “Exposed project” with whom I collaborated for the “Fermentation Pavilion” revealed that many who migrated into the European Union cannot obtain the food from their region of departure because of the strict EU import rules for “foreign” food. So the “Exposed project” organized a dinner with smuggled and “illegal” food at the c/o Milano that no other art space was willing to host. Michael Fesca (with whom I conceived the “Fermentation Pavilion”) and I were very interested in the concept of “foreign” food. Our project was grounded on the metaphor of fermentation being a cultural technique that is widely shared across geographical regions and their constant production and transition of food, table cultures and every day cultures in general. Why not focus on “sameness” and on the manifold variations of preparing food employing the same principle? Coming from a Polish and Czech family background, I admired the Ghanaian goulash that my host prepared for me in Accra. The dish is called Fufu and contains none of the ingredients that a Czech goulash would – but the taste and texture were very similar! But you also conceived a dinner during EXPO, using forest ingredients! Was there a similar thought behind it – to concentrate on “sameness”?

AK: “Eating the Forest”²⁶ is a travelling site-specific dinner series that we created for the “ECADC Estonian Contemporary Art Development Centre” and that is meant as a hands-on eating experience without any cutlery. The menu is a fusion of Estonian ingredients such as Christmas tree spruces, lichen or sea buckthorn, and the local cuisine. The biggest challenge was to create Estonian flavours and “atmosphere” with an artist group of non-Estonians, thus it required an intensive research trip beforehand to experience aesthetics, flavours and, to harvest ingredients. But in a way there actually was a “sameness”, since in Milan we used German tree leaves, fish and meat, Italian vegetables, herbs and olive oil, (which we smuggled into Italy by car because of the above mentioned EU import rules) next to the Estonian ones. “Sameness” in regard to cooking is interesting also, because there is a wide industry focusing on substituting ingredients to create the same “e.g. texture, as something else”: think gluten free flours, vegan egg powders, soy burgers, cricket flour... Also: there is no exactly same tasting experience! Culinary taste is always in relation to the product, ratio, temperature, atmosphere, and so on. That's why convenience food tastes so different from person-cooked food.

AB: At Spoerri's, everything pointed to art — the dishes, the furnishings. Or at least to avant-garde cuisine. I imagine the conflict they had was more whether you could have a “normal” meal here or not. Many people came to *dreijahre* who had probably read a restaurant recommendation. It was only after a while, perhaps when talking to the service staff or Anneli, that they realized there was also another level here. Anneli, we had many discussions about your talks with your team. Every now and then, the service staff seemed to have a problem with their double role. With over 30 temporary workers and two full-time employees, plus trainees, *dreijahre* had quite a lot of staff. On the one hand they were actors in an art project, and on the other service staff in a hierarchical restaurant business. In their everyday work they were confronted with questions about the nature of the art work they themselves were a part of. Did that not lead to confusion over their identity?

AK: Yes, of course. But anyone who started working at *dreijahre* knew the artistic intention. The team knew that alongside the restaurant concept there was another soul. In principle, it was important for us to have a constant exchange with the team. There was a lot of free space for them to co-design, things for them to help shape: we made signature drinks, discussed programs — many small details in the design of the place came from the team.

In regards to the art intention, I was at pains not to overtax the staff. We repeatedly had talks about how we might deal with guests who want to know more about the art, and naturally about art *per se*.

Once some of us went on an excursion to Galan in South France, where my former professor Rolf Thiele runs the *Académie Galan*.²⁷ There were five of us from the team, plus the chef. We cooked there every day, had meals together, and talked a lot about *dreijahre*. And about the difficulty that service staff is also a communicator in this situation. It was important that everyone realized that it was fine to tell guests that they do not know exactly where the art was either. Instead, they referred people to me; and that was exactly right. Thus, I believe this trip to Galan was very important. It created a distance to the place, and consequently the means to think quite differently and — more objectively.

AB: As actors, the employees were exposed to the immediacy of the orchestration; they did not have the detachment of observers, making it difficult to distance themselves. That probably leads to people feeling overtaxed. That said, you could ask whether artistic actions are not distancing actions in general, which come about from being overtaxed.



AB: Looking back at how I had addressed the seemingly oppositional states of being overtaxed and/or distanced, I would question such binary oppositions today. I assume that in the employee's perspective lies a whole different set of tools for thinking with a conceptual endeavour like "dreijahre". Anneli, you took them all on a cooking-and-speaking retreat. What was the most surprising insight that this brought for you?

AK: It was a small group (btw: all non-artists) that was interested to travel all the way (16-hour car ride!) from Northern Germany to South France, but to me it was a real gift, that there was any interest from the team. Art, as immersive in the everyday as "dreijahre" was, is, I believe, a great challenge for the employees, because most of what you are judged by from the audience is non-art, in this case food quality, service and atmosphere. Thus, it was not much a surprise but a very supporting factor for the team, that the relaxing dynamic of discussing the setting, apart from the setting, worked. That a different space creates possibilities for different angles. In a way, I think, you need allies in art, that help transport a work, especially in public space. These might be curators or critics, colleagues, an informed or a won-over audience... And I think this trip made that group more of confederates in the name of the project. Tell me, what are your experiences with allies in your work?

AB: Since I consider my practice as an exploration of the paradoxes that Western culture, neoliberal capitalism and a long culture of thinking in binary oppositions and asymmetries bring along, I find allies in the ones who share my sceptical attitude! In the case of the "Fermentation Pavilion", our most amazing supporter was the Fondazione Forma - an association of press photographers who had nothing to do with food, or table cultures but who were productive interlocutors.²⁸

AK: That is true, but naturally you cannot expect something like that from the employees. For many of them, it was a second job. They had to balance trays with beer, serve 10 tables and deal with questions about art all at the same time. Most of them accepted the idea and found their own way of dealing with the questions.

It was on the very last day, on the closing ceremony, that guests experienced the restaurant most clearly as an artistic work. This date came about much earlier than the guests might have expected. That was necessary, as the idea of disappearance was inherent in *dreijahre* from the start. Consequently, the end came as a surprise for everyone. On the final day, we reversed the service situation: on the tables in the dining room food was arranged like a still-life — vegetables, fruit, sausage, carafes with juice, withering flowers, piles of sandwiches with ham. . . (Figure 3). There was no service staff; everything was self-service, though this was not specifically said. Each guest had to find that out and actually stand behind the bar and draw one's own beer or pour oneself a wine. It was a really exciting situation. Naturally, some guests complained about the lack of service and left shouting loudly.

One situation I really liked, and which expressed the confusion of the guests well, was when a man drew himself a beer and a woman rushed up to him and shouted with relief: "Ah, you work here!" And the man replied: "Me?! Erm . . . I don't know."



Figure 3. Dilettantin produktionsbüro. *dreijahre dining room project*. 2010. Finissage. Photograph by Jan Meier.

The roles were simply reversed. You had to go behind the bar, look for a glass, open the refrigerators and look for the drink you wanted. To begin with, the situation was awkward. At some point the place was full, some people “served” the others. We put on some music and had a huge party.

AB: Perhaps we ought to think about being radical again. Does artistic radicalism come from a consciously heightened overtaking of oneself? What was that like then in *dreijahre*?



AB: I would like to rephrase that question: Is the concept of being radical tied to the opposing poles of either overspending (mental and physical), or enclosure?

AK: That only works when it is what you want and you look for it. I cannot demand it of anybody.



AK: I would like to add here that a certain overspending of energy I don't feel attracted to anymore, and in this regard, I personally was probably not a good leadership example. Then I was mentally so attached to the clarity and consequence of the work (and got a lot of strength out of it) that I might have lost often empathy for “what's possible” from a human perspective and in a sustainable way (similar to what I perceived later in overall gastronomy, that is prone to burn out people). And I would like to question whether a certain (performative) energy really needs to come from intense pressure, focus and putting the work over your body (needs), or, what alternative focusing strategies might be? (→ e.g. mind/meditation practice)?

AB: Mr. Block, I am also thinking about the sale of Beuys' "Rudel"²⁹ at the Cologne art fair. By being provocative and asking the sales price you did, you put yourself in an extremely difficult situation — and then had to sit it out!⁴



AB: By decoupling the prices of Beuys' installation, René Block challenged the assignment of values – not only in the primary art market, but also in national institutions and their production of cultural distinction.

RB: It was about cultural policy.

AK: And did you also enjoy behaving so provocatively?

RB: I did enjoy the fact that it turned out well. But the actual moment was a state of tension and nervousness; Beuys felt it even more so than I did.

AK: It was, after all, his career that was on a high wire.

RB: That's right, he risked a lot by trusting in me.

AB: Anneli, *dreijahre* was also very risky for you. The majority of your former supporters in the art business did not want to go along with the idea. "If it's commercial, then it cannot be art," they argued.

AK: I imagine that could only radicalize because it was in Bremen and not in Berlin or New York. Presumably the context plays a great role.

[**RB** nods in agreement.]

AK: How is it with difficult art? Is it not, in any case, more interesting?

RB: Over the long term, difficult art is the more interesting. With pictures, it is often the case that at first glance you think "A nice picture. I want it." But after a short time, it's the opposite. Beauty alone quickly gets boring.

AB: Anneli, you liked guests who sparked controversies. What was it like with difficult guests?

AK: Sometimes it was a dilemma. Some guests used the place as a stage for their own performance. I preferred guests who took in a lot and observed things.

RB: The polite, detached ones.

AK: Yes, exactly.

AB: I would like to come back to the difficult. Mr. Block, in your gallery work you resisted the prevailing norms of the art market. It was said of you that you were radical. How do you feel about that?

RB: I don't think of myself as radical. I am interested in a certain concept of art, and that is what I pursue. Closing the gallery on September 15, 1979 was perhaps my most radical decision.

AK: You had a branch of your gallery for exactly three years in New York. How did this period of time come about?

RB: The end came unexpectedly with the sale of the building. The new owners no longer wanted to rent out the floors, but to sell them. I could not find any new premises with a comparable atmosphere. Beuys always said it was really a European space. New York was the only involuntary ending of a project. I selected all the other finishing dates very consciously — my Berlin gallery existed for exactly 15 years. My work for the Berlin artist program of the *DAAD* also ended after exactly 10 years, and I also directed the *Kunsthalle Fridericianum* for 10 years.

AK: It is interesting how you work and think in cycles. How does that come about?

RB: I often act in cycles in order to think the end in advance, and also to work towards it.

AK: It seems to me that an artificial deadline sharpens the focus. You work differently when you know from the beginning when the end is.

RB: Naturally. When the end is determined, you get things done that you would normally put off. Then you think: *Now I MUST do it*. That prevents you from getting into a routine, and that is really important. Work should not become routine. You always live with a certain generation of artists and sometimes have to liberate yourself (and quit). Then others have to continue.



AB: Anneli, in your practice, it seems crucial that you embark on an artistic endeavour together with others. You need to be present to claim the work as art. Looking back at the large gastronomical enterprise “dreijahre”, and on the projects that came after that – what are your thoughts on the relation between exhaustion and continuity?

AK: Interesting question! Back then I was fascinated by the radicalness that comes with submerging yourself completely into an art work and the dynamic that's necessary to create a specific energy. As with atmospheric/performative pieces, may it be an art performance or a gastronomical space, I feel a certain presence of the originator is necessary. With “dreijahre” I wanted to prove to myself that as an artist I could slip into the role of a restaurateur every day again, without ever becoming one. It's a liberating experience in a way. However, probably because

of this rather intense work experience I have become more and more interested in the well-being, an aspect that's neither a moving spirit in the art world or gastronomy. Moreover, I feel that the art world is a very capitalized and exploiting system. In one of our later works "SLOe – Do Thee Good", a food truck conceived as moving installation in a public art group show; we aimed to incorporate questions of well-being and self-care into the dialogue with the audience, simply through the food that we offered: Hildegard v. Bingen energy cookies (which are delicious, btw), sloe gin, green juices and medicinal tea mixes, as well as a shirt to "fight off the evil".³⁰ I'd like to pose the question of how strategies of well-being could infuse any labour practice. What and how far would this change be?

AK: On the closing of your gallery, Beuys said: "It has to be said where culture takes place. Not in the Mies-van-der-Rohe building, but here." I am interested in what happens when art, which back then had a radical impetus, suddenly takes place in the accepted White Cube? Does it lose its political force en route?



AB: This reminds me of the project you were just mentioning. "SLOe" was a food truck that was intentionally positioned in the pedestrian area of the city. Perhaps it was not clear for all your visitors that the project belonged to a prestigious international exhibition of the city's art museum. What were your experiences with this kind of camouflage in frame of the reception within the art field?

AK: I like that you use the term "camouflage" as, much of what interests me in artistic thinking is the blurring of lines, and a certain quality of "hiding" by submergence into the non-native. It creates a structural "gap" or you could say shimmering vibration, a "blinking" of the spectator. This can be as simple as opening a record shop in a city gallery (which we did as "sex record shop"),³¹ a dance club (which I'd love to do in the future), or the other way around, running a food truck in public space that does more than serving food (as was "Sloe"). I think it's all a matter of the setting, how well a certain expectation is being met. To me it's necessary that these ideas function as hybrids, I like the economic/art confusion. Regarding the reception: it's never in your hands. I have come to the conclusion that a work must entertain your own brain first and foremost. Which is also something that I might have learned from gastronomy. Or music.

RB: I think its force remains. But it shifts to a different level, reaches different people. Perhaps it also gains something, as well. Beuys never shocked people in my gallery; indeed, they came because of Beuys.

AK: Meanwhile, not a lot has changed: art is somehow a niche show for a niche public.

RB: That's it, exactly. Like the stone that falls into the water, first it makes a hole in the surface and then it forms ever greater circles until the boulevard becomes aware of it. When I was still at school, even people in the country knew that the youngster painted as well as Picasso. And after the abstract painting came the *Fat Corner* installation, which basically anyone can make. But, if we could return to the topic of our conversation: I would like to mention that on the evening before

an opening, we also have what we call a topping-out ceremony. It takes place in these rooms with long tables like we used to in the *Fridericianum* and for other projects. The artists, the assembly team, all the other employees and a few friends come to eat in the exhibition that is often still not finished. We have been doing that since the 1970s in New York.



AK: *Museum dinners seem to be an interesting tradition, that can be also reflected as a practice of discourse, as Ellen Blumenstein, Fiona Geuß and Tanja Schomaker did in "can you pass the salt, please?" at Salon Populaire, 2010-12.³² Another interesting aspect could be to think dinner settings/gastronomy as part of the art discourse in museums, as in e.g. Landmark Café³³ in Bergen Kunsthall: Museum gastronomy as art education, transforming from a concert space into a restaurant, a lecture hall or panel, all in relation to the museum exhibitions. I wonder why so few museums have actually perceived this potential yet?*

AB: *Considering the parallels in the emergence of gastronomy, art museums, trade fairs and the subsequent World Expositions and biennials as historically emancipatory tools for a growing bourgeoisie, this seems a consequent aesthetic reflection on the institution of the museum.³⁴*

AK: I would claim that people think differently when they are eating.

RB: Drinking!

AK: That, too. Thinking is, after all, very much connected with the senses. Tell me, where do you like dining out in Berlin?



AB: *In her current research, the philosopher Ruth Sonderegger retraces our aesthetic concepts back to its emergence in the mid-eighteenth century. When Kant opposed the "reflective taste" to the immediate, gustatory taste, he took the palate as a starting point and basis for his aesthetics. These are concepts that Westerners soaked in deeply – with the mother's milk as we would say in German! Sonderegger argues that this actually derives from Kant living by a Hanse-port, where the first colonial goods arrived bringing new flavours, and smells. With that said, she asks how we can ignore that his philosophical concepts are deeply rooted in the immediate gustatory "innovations" of his time.³⁵*

AK: *Interesting that you mention mother's milk as metaphor for the imprint one has experienced, since research has shown that the baby's taste preference is actually influenced by the mother's diet during both pregnancy and breast feeding.³⁶*

RB: My wife's place.



AK: Food as unifying moment?

AK: And what is your favorite food?



AB: With this, you asked my favourite question in the conversation! I often think how astonishing it is that the three of us share similar preferences about basic "in-one-pot" food. Of course, we learned from the sociologist Pierre Bourdieu that the answer to a question about food preferences and table cultures reveals a lot about the scenes of a person's upbringing. In contrast to the "free-and-easy" working class meal, Bourdieu analyses the bourgeois meal as "to deny the crudely material reality of the act of eating and of the things consumed".³⁷ I find it very "Bourdieu-like" that the three of us, working in and with spaces that are historically coined by the bourgeoisie, find it soothing to eat dishes that connect us to childhood experiences outside these privileged spaces.

AK: Well, yes, all three of us came from an upbringing where simple food was key. I'd like to propose another theory though, why these dishes were so memorable for each of us. Their content of Umami! Umami (Japanese for flavourful) as the 5th flavour is highly addictive. Psychologist Seth Roberts claimed in his "Umami Theory" that humans crave flavour wise all things naturally umami, sour and complex in order to trick us into eating bacteria.³⁸

RB: Lentil soup, pea soup, bean soup, potato soup.



AK: See: umami, all of them!

AK: Do you also cook?

RB: Now and then. If it can't be avoided. But strictly intuitively. I will not cook to others' recipes. Anyone can follow a recipe — take Picasso! What do you like eating?

AK: As a child, I most liked ratatouille. I always asked for that for my birthday. My mother could really make it well; she cooked a lot — I grew up in a pub.

AB: The dish I really associate with my childhood is potatoes boiled in their skins. I really love them.

RB: Ratatouille can be fantastic if it is cooked properly. And jacket potatoes made from potatoes dug fresh from the garden — delicious. But lentil soup! A good homemade lentil soup is really special.

NOTES

¹ Anneli Käsmayr, and dilettantin produktionsbüro, eds. *No ART Around — About the (Im)Possibility to Operate a Restaurant as Art* (Berlin: Green Box, 2012).

² With the book, Anneli Käsmayr didn't seek to construe documentation as something signed and sealed. She has created a discursive book that continues the questions posed in the project. As such, it is also a continuation of the dining room project. The questions underlying the *dreijahre* experiment are asked once again: Can that be art? What is art about it? How can something be art that does not remotely resemble art, and only through constant assertion that it is has been moved into the potential space of being considered art? Who is the observer in this setting, and where is he or she? In order to elaborate possible answers, Anneli Käsmayr invited various authors to sit down at a table together and in doing so composed a tableau of approaches, which continue to bear witness to an "in-between." Mona Schieren, "Amuse Gueule," in *No ART Around — About the (Im)Possibility to Operate a Restaurant as Art*, ed. Anneli Käsmayr, dilettantin produktionsbüro (Berlin: Green Box, 2012), 14–15.

³ *Dreijahre*: German for three years, the sum of 1095 days.

⁴ On an area of 1500 sq. ft. it offered five atmospheric spaces (bar, café, dining area, salon, smoker's room) that were connected through openings and complemented by a secret club in the basement, that was intermittently opened. Nothing looked like art, yet art was the reason and the form: A restaurant complete with café and bar:| the tables have been laid, time is circumscribed.| The digital countdown ticks off the days.|1095, meaning three years,| on the thin line between restaurant management from art,| between the visible and the hidden,| between the trivial and the special,| between sensory experience and intellectual challenge. Anneli Käsmayr, "Can This be Art?," in *No ART Around — About the (Im)Possibility to Operate a Restaurant as Art*, ed. Anneli Käsmayr, dilettantin produktionsbüro (Berlin: Green Box, 2012), 7.

⁵ The "Taverna Santopalato," by Fillippo Tommaso Marinetti, Luigi Colombo and Nicola Diulgheroff, opened in Turin on 8 Mar. 1931. Paola Bonino, "For a Good Time," in *Culinary Turn: Aesthetic Practice of Cookery*, eds. Nicolaj van der Meulen and Jörg Wiesel (Bielefeld, Germany: Transcript, 2017), 192. See also Cecilia Novero, *Antidiets of the Avant-Garde: From Futurist Cooking to Eat Art* (Minneapolis: University of Minnesota Press, 2010), 15.

⁶ Daniel Spoerri inaugurated Eat Art in Düsseldorf, Germany, with "Spoerri Restaurant" (1968) and "Eat Art Gallery" (1970). Allen Ruppersberg decided to start his "Al's café" as a living artwork in Los Angeles in 1969. See Novero, 145–208.

⁷ See Silvia Bottinelli and Margherita d'Ayala Valva, eds, *The Taste of Art: Cooking, Food, and Counter Culture in Contemporary Practices* (Fayetteville: University of Arkansas Press, 2017).

⁸ Stephanie Smith, "Allen Ruppersberg," in *Feast: Radical Hospitality in Contemporary Art*, ed. Stephanie Smith (Chicago: University of Chicago Press, 2013), 118.

⁹ Unlike other contemporary works like the cooking project "Restauration a. A.O." by German artist Dieter Froelich, which is comparable in the economic approach as migrating pop-up-dinner experience, but not in regard to the taste. Since Froelich cooks exclusively by historic regional recipes, the seasoning of the dishes does not always suit today's palate. See Dieter Froelich, *Supen. Getränk, Brühe, Sülze, Mus, Suppe, Eintopf – Eine Betrachtung der flüssigen Speisen* (Hanover, Germany: Tinto, 2012), 7.

¹⁰ Michael Glasmeier, "No Art Around," in *No ART Around — About the (Im)Possibility to Operate a Restaurant as Art*, ed. Anneli Käsmayr, dilettantin produktionsbüro (Berlin: Green Box, 2012), 51.

¹¹ While, since 1851, the World Expositions function as displays of “national” technological innovations, the Venice Art Biennial, since 1895 recapitulates the ontogeny of national pavilions for “national” art innovations. See Caroline A. Jones, *The Global Work of Art: World’s Fairs, Biennials, and the Aesthetics of Experience* (Chicago: University of Chicago Press, 2016), 81–84.

¹² “Pavilion Zero,” Expo Milan 2015, <http://www.expo2015.org/visit/padiglione-zero-3.htm> (accessed 17 Dec. 2017).

¹³ Lauren Berlants’ concept of cruel optimism dissects a repeated attachment to a thought, or sensation, “a condition of possibility that also risks having to survive, once again, disappointment and depression, the protracted sense that nothing will change and that no-one, especially oneself, is teachable after all.” Lauren Berlant, *Cruel Optimism* (Durham, NC: Duke University Press, 2011), 122.

¹⁴ For further information on Exposed, including the “Fermentation Pavilion” (in Italian), see Fondazione FORMA per la fotografia, <http://www.formafoto.it/2015/05/exposed-project-da-merco-ledi-24-giugno-2015-forma-meravigli/> (accessed 17 Dec. 2017).

¹⁵ The “Fermentation Pavilion” was the conceptual roof hosting a two-day conference on 5–6 Aug. 2015 at Fondazione Forma per la fotografia, Milan, including contributions by Atmaja Anan, Fabio Benincasa, Serge Attukwei Clottey, Copy & Waste/ English Theatre Berlin, Andrea Facchi, Giorgio de Finis, Stefan Demming, dilettantin produktionsbüro, Journal Rappé, Journal Gbayé, Valentina Karga, Kuiperdomingos Projects, Laura Lecce and Fabrizio Vatteri.

¹⁶ Sylvia Ruttimann and Karin Seinsoth, “Interview with Rene Block,” *On Curating*, <http://www.on-curating.org/issue-22-43/interview-with-rene-block.html#.Wjz2JUsiEpQ> (accessed 17 Dec. 2017).

¹⁷ “To Multiply is Human. Edition Block 45 Years 1966–2011” was the title of the anniversary exhibition. From 10 Sep. to 26 Nov. 2011, it showed multiples by Joseph Beuys, Barbara Bloom, KP Brehmer, Marcel Broodthaers, John Cage, Henning Christiansen, Philip Corner, Maria Eichhorn, Ayşe Erkmen, Robert Filliou, Richard Hamilton, Mona Hatoum, Dick Higgins, K.H. Hödicke, Rebecca Horn, Šejla Kamerić, Arthur Köpcke, Jarosław Kozłowski, Olaf Metz, Aydan Murtezaoglu, Ebru Özseçen, Nam June Paik, Blinky Palermo, Sigmar Polke, Gerhard Richter, Diter Rot, Gerhard Rühm, Bülent Şangar, Carles Santos, Sarkis, Nasan Tur, Wolf Vostell, and others. “To Multiply is Human,” Edition Block, http://www.editionblock.de/prev_exhibitions_en.php (accessed 18 Nov. 2017).

¹⁸ See Ryan W. Buell, et al, “Creating Reciprocal Value Through Operational Transparency,” *Management Science* 63.6 (2017): 1673–95.

¹⁹ In late 2017 there have been several public cases of sexual harassment by male celebrity chefs in the food industry such as John Besh, Mario Batali and Ken Friedman. In Friedman’s restaurant The Spotted Pig there was an event space on the third floor that was named among employees and industry insiders “rape room”. The restaurant published a statement online that showed little reflection of the weight of the incidents. Especially in feminist discourses the action of co-owner and renowned chef April Bloomfield of The Spotted Pig, as she as woman knowingly didn’t do anything to change her kitchen culture was perceived as shocking, although it pinpointed the relation of sexism to abuse of power, complicity in correlation to fear, and as a non-gendered behavior. See: Brett Anderson, “John Besh restaurants fostered culture of sexual harassment, 25 women say,” *Nola.com*, 21 Oct. 2017, http://www.nola.com/business/index.ssf/2017/10/john_besh_restaurants_fostered.html; Irene Plagianos and Kitty Greenwald, “Mario Batali Steps Away from Restaurant Empire Following Sexual Misconduct Allegations,” *Eater New York*, 11 Dec. 2017, <https://ny.eater.com/2017/12/11/16759540/mario-batali-sexual-misconduct-allegations>; Julia Moskin and Kim Severson, “Ken Friedman, Power Restaurateur, Is Accused of Sexual Harassment,” *New York Times*, 12 Dec. 2017, <https://www.nytimes.com/2017/12/12/dining/ken-friedman-sexual-harassment.html>; “Ken Friedman’s Response,” *New York Times*, 12 Dec. 2017, <https://www.nytimes.com/interactive/2017/12/12/dining/document-Ken-Friedman-Statement.html>; and Elizabeth Kiefer, “Gender. Power. Complicity. Complexity,” *Refinery* 29, 14 Dec. 2017, <http://www.refinery29.com/2017/12/185250/april-bloomfield-female-complicity> (all accessed 21 Dec. 2017).

²⁰ Francis Bacon, “Of Counsel,” in *Essays, Civil and Moral*, <http://www.bartleby.com/3/1/20.html> (accessed 19 Dec. 2017).

²¹ See project blog: “Cooking and Eating as Aesthetic Practice,” <https://web.fhnw.ch/hgk/projekte/iaep/ceap/> (accessed 19 Dec. 2017).

²² A collective open letter by players in the art world released in October of 2017 following the resignation of longtime *Artforum* co-publisher Knight Landesman, a subject of numerous sexual harassment allegations. It quickly got more than 9,500 signatures by gender nonconforming, nonbinary, trans people, and women. “Not Surprised,” <http://www.not-surprised.org/home/> (accessed 19 Dec. 2017). Parallel to this, women are speaking out about sexual misconduct in the food industry. As most of the discursive opinions are published by women, there are a few public statements by men, such as by renowned chef René Redzepi in mid 2015 starting a web-series on kitchen culture and leadership and opening up about his own practice of misuse of power and asking: “How do we unmake the cultures of machismo and misogyny in our kitchens?” accompanied by chefs/restaurateurs who are actively changing work culture in restaurants into less working hours and a more aware team culture (Caroline Fidanza, Billy Wagner, Magnus Nilsson), incorporate sports/dance practice into the work day (Iliana Regan) to the point of an awareness of gendered language (Sara Kramer/Sarah Hymanson). See: Rene Redzepi, “Culture of Kitchen: Rene Redzepi,” *MAD*, 19 Aug. 2015, <https://www.madfeed.co/2015/culture-of-the-kitchen-rene-redzepi/>; MAD & Lucky Peach, “Culture of the Kitchen: Suzanne Goin,” *MAD*, 20 Oct. 2015, <https://www.madfeed.co/2015/culture-of-the-kitchen-suzanne-goin/>; Sophie Witts, “‘I didn’t want to deny myself a normal life’: Magnus Nilsson on tackling long hours culture,” *Big Hospitality*, 30 Oct. 2017, <https://www.bighospitality.co.uk/Article/2017/10/30/Magnus-Nilsson-Faviken-Sweden-working-hours>; Sam Dean, “A Kinder Kitchen Culture Begins with a Single Chef,” *Bon Appetit*, 18 Feb. 2014, <https://www.bonappetit.com/people/out-of-the-kitchen/article/kinder-kitchen-culture-chefs>; and Tamar Adler, “How Female Chefs Are Changing Restaurant Kitchen Culture,” *Vogue*, 16 Aug. 2017, <https://www.vogue.com/article/rising-female-chefs-in-america-sara-kramer-sarah-hymanson-september-issue-vogue> (all accessed 22 Dec. 2017).

²³ Ibid.

²⁴ “dilettantin menu” was the title for multi-course meals for 8–50 persons at different locations (art room, private room, off-space, restaurant), which served the exploration of different spatial conditions in Bremen, Berlin and Sylt in 2004 and 2005. The orchestration of the meals was reduced and lasted four to five hours. The cooking was done alongside a long table at which the guests sat. The tablecloths and cloth napkins were printed white on white with sentences and fragments of sentences addressing the art claim of using an everyday setting. At the end, each guest was asked to write down a question, a thought they carried home, which was later added to an archive of questions.

²⁵ See: Conflict Kitchen, <http://https://www.conflict-kitchen.org/> (accessed 22 Dec. 2017).

²⁶ See: “Eating the Forest,” Dilettantin, <http://www.dilettantin.com/eating-the-forest/> (accessed 21 Dec. 2017).

²⁷ In 1999 artist Rolf Thiele initiated a project in South-West France called *Académie Galan*: art is conceived, developed and discussed there. It is a work of art as an umbrella for many more works of art, a place for the convergence of life and art. See also <http://www.academie-galan.de> (accessed 4 Jul. 2017).

²⁸ See: Fondazione Forma per la Fotografia, <http://www.formafoto.it/> (accessed 22 Dec. 2017).

²⁹ In 1969 at the “Kunstmarkt Köln” (the predecessor of the “Art Cologne”), Block broke a symbolic record. He sold Joseph Beuys’ work that later became known as “Das Rudel” (The Pack) for 110,000 Deutschmark. In doing so, Block topped the 100,000 Deutschmark limit for the first German artist – which was previously only usual for American works. The price, which Block took from a Warhol piece from the neighboring booth, caused hefty controversy among collectors and gallery owners. The work was not sold until the closing day of the fair. See Stephanie Bailey, “The ‘Fairennial’ Shift: Art Fairs, Biennials, and the Great Exhibition(s),” *Art Papers: On Space* (May/Jun. 2013): 34.

³⁰ See: “Sloe - Do Thee Good,” Dilettantin, <http://www.dilettantin.com/sloe-do-thee-good/> (accessed 21 Dec. 2017).

³¹ See: “Sex Records Shop,” <http://sexrecordshop.blogspot.de/> (accessed 22 Dec. 2017).

- ³² See: “Can you pass the salt please?,” Salon Populaire, <http://www.salonpopulaire.de/?cat=20> (accessed 20 Dec. 2017).
- ³³ See: “Landmark Café,” Bergen Kunsthall, <http://www.kunsthall.no/en/?k=11&id=252> (accessed 20 Dec. 2017).
- ³⁴ See Kevin W. Sweeney, “Can a Soup Be Beautiful? The Rise of Gastronomy and the Aesthetics of Food,” in *Food and Philosophy: Eat, Think, and be Merry*, eds. Fritz Allhoff and Dave Monroe (Oxford: Blackwell Publishing Ltd, 2007), 128.
- ³⁵ Based on the author’s participation in the workshop “Aesthetics and politics,” by Ruth Sonderegger on 11. Dec. 2012. The workshop was organized by the DFG Research Training Group “Knowledge in the Arts”, at the University of the Arts Berlin, <https://www.udk-berlin.de/forschung/temporaere-forschungseinrichtungen/dfg-graduierntenkolleg-das-wissen-der-kuenste/research-training-group-knowledge-in-the-arts/> (accessed 22. Dec. 2017). For a critical reflection on Kant’s aesthetic categories and gustatory experience, see Sweeney, “Can a Soup Be Beautiful?,” 117–32.
- ³⁶ Mennella J.A. et al, “Garlic Ingestion by Pregnant Women Alters the Odor of Amniotic Fluid,” *Chemical Senses* 20 (1995): 207–09.
- ³⁷ Pierre Bourdieu, *Distinction: a social critique of the judgement of taste* (Cambridge: Harvard University Press, 1984), 196.
- ³⁸ See: “The Umami Hypothesis: We Need to Eat Microbes,” Seth’s Blog, <http://archives.sethroberts.net/blog/the-umami-hypothesis-why-i-believe-fermented-foods-are-necessary-for-health/> (accessed 22 Dec. 2017).

BIBLIOGRAPHY

- Bailey, Stephanie. “The ‘Fairennial’ Shift: Art Fairs, Biennials, and the Great Exhibition(s).” *Art Papers: On Space* (May/Jun. 2013): 32–37.
- Berlant, Lauren. *Cruel Optimism*. Durham, NC: Duke University Press, 2011.
- Bonino, Paola. “For a Good Time.” In *Culinary Turn: Aesthetic Practice of Cookery*. Eds. Nicolaj van der Meulen and Jörg Wiesel. Bielefeld, Germany: Transcript, 2017. 189–206.
- Bottinelli, Silvia, and Margherita d’Ayala Valva, eds. *The Taste of Art: Cooking, Food, and Counter Culture in Contemporary Practices*. Fayetteville: University of Arkansas Press, 2017.
- Bourdieu, Pierre. *Distinction: A Social Critique of the Judgement of Taste*. Cambridge, MA: Harvard University Press, 1984.
- Buell, Ryan W., et al. “Creating Reciprocal Value Through Operational Transparency in Management Science.” *Management Science* 63.6 (2017): 1673–95.
- Froelich, Dieter. *Supen. Getränk, Brühe, Sülze, Mus, Suppe, Eintopf. Eine Betrachtung der flüssigen Speisen*. Hanover, Germany: Tinto, 2012.
- Glasmeier, Michael. “No Art Around.” In *No ART Around — About the (Im)Possibility to Operate a Restaurant as Art*. Ed. Anneli Käsmayr, dilettantin produktionsbüro. Berlin: Green Box, 2012. 46–54.
- Hatzky, Christine. *Cubans in Angola: South–South Cooperation and Transfer of Knowledge 1976–1991*. Madison: University of Wisconsin Press, 2015.
- Jones, Caroline. *The Global Work of Art: World’s Fairs, Biennials, and the Aesthetics of Experience*. Chicago: University of Chicago Press, 2016. 81–84.
- Käsmayr, Anneli. “Can This be Art?” In *No ART Around — About the (Im)Possibility to Operate a Restaurant as Art*. Ed. Anneli Käsmayr, dilettantin produktionsbüro. Berlin: Green Box, 2012. 7.
- Mennella, J. A., et al. “Garlic Ingestion by Pregnant Women Alters the Odor of Amniotic Fluid.” *Chemical Senses* 20 (1995): 207–09.
- Novero, Cecilia. *Antidiets of the Avant-Garde: From Futurist Cooking to Eat Art*. Minneapolis: University of Minnesota Press, 2010.
- Schieren, Mona. “Amuse Gueule.” In *No ART Around — About the (Im)Possibility to Operate a Restaurant as Art*. Ed. Anneli Käsmayr, dilettantin produktionsbüro. Berlin: Green Box, 2012. 14–18.

- Smith, Stephanie. "Allen Ruppersberg." In *Fear: Radical Hospitality in Contemporary Art*. Ed. Stephanie Smith. Chicago: University of Chicago Press, 2013. 118–25. Published in conjunction with the exhibition "Feast: Radical Hospitality in Contemporary Art" shown as the Smart Museum of Art, University of Chicago, 16 Feb. – 10 Jun. 2012.
- Sweeney, Kevin W. "Can a Soup Be Beautiful? The Rise of Gastronomy and the Aesthetics of Food." In *Food and Philosophy: Eat, Think, and be Merry*. Eds. Fritz Allhoff and Dave Monroe. Oxford: Blackwell, 2007. 117–32.

BIOGRAPHICAL NOTES

Anneli Käsmayr is interested in the relation of culinary enjoyment and emotional movement, the kind of atmospheric parameters that determine a hospitality space, and in transdisciplinary work at the interface of aesthetic practice. She works in food consulting, is a lecturer and holds a research position in the SNFS funded project *Cooking and Eating as Aesthetic Practice* at the University of Applied Sciences and Arts Basel, Switzerland.

She co-founded *dilettantin produktionsbüro* in 2003, an artist collective which implements projects at the interface of culinary taste, site-specific installation and performance. From 2007–2010, the group operated a restaurant (*dreijahre dining room project*) with bar and cafe which explored the question of the extent to which a hospitality space based on economic considerations can be art. Their last works were a dinner series (*Eating the Forest*, since 2015), a food trailer and fashion project (*SLOE — do thee good*, 2014) and a temporary Kunstverein (*Thisisnotashop*, 2014). Since 2004, Anneli Käsmayr has been a member of SEX, an artist-cum-musician collective, and of *sexsoundsystem*, a DJ collective. www.dilettantin.com, <http://web.fhnw.ch/hgk/projekte/iaep/ceaep>.

Anna Bromley develops exhibitions, installations, performances, texts, radio conversations and plays that address flooding, breaches and interruptions in/of representative ways of speaking and talking. Recent projects include *Laugh of the Hyposubject* (documenta14: 2017, with Brandon LaBelle), *Dreams and Dramas: Law as Literature* (Berlin: nGbK, 2017), *That, which is not mine* (Israel: Herzliya Artists Residence, 2017), *Redemption Jokes* (Berlin: nGbK, 2015), *FXPO! The Fermentation Pavilion* (Milan: Fondazione FORMA, 2015) and *Therapeutische Allianzen* (Hamburg: Kampnagel, 2014). She is co-editor of the anthologies *Glossary of Inflationary Terms* (Berlin, 2013 and Mexico City, 2014) and *Jokebook* (Berlin, 2015). She is currently a lecturer at the Academy of Fine Arts in Vienna, Austria, and at the University of Cologne. www.annabromley.com

René Block opened his first gallery at the age of 22 and became Germany's youngest gallery owner. In the following years, the gallery grew to become an important cultural political entity: there were numerous exhibitions and art events such as "Neodada, Pop, Decollage, Kapitalistischer Realismus" (1964), "Ausfegen" (1972), "I Like America and America Likes Me" (1974 at the NY branch), "Ja, jetzt brechen wir hier den Scheiß ab" (1979). Block collaborated with Wolf Vostell, Joseph Beuys, KP Brehmer, KH Hödicke, Sigmar Polke, Palermo, Konrad Lueg, Nam June Paik, Arthur Köpcke, Dieter Roth and Robert Filliou among others. Exactly 15 years after opening it, René Block closed his gallery, which in 1974 received the Art Award from the German Association of Critics. In the next 10 years he was director of the Berlin artist program of the *German Academic Exchange Service (DAAD)*; after that, the *Fridericianum in Kassel*; and then the *Institut für Auslandsbeziehungen (IFA)* in Stuttgart. René Block has curated biennials in Sydney, Istanbul, Korea and Montenegro. Since 2008 he has been in charge of *Tanas* — a Berlin project space for contemporary art from Turkey; *Kunsthal 44 Møen* in Askeby, Denmark; and is also artistic adviser of *Edition Block*, which he himself founded in 1966, and which his daughter Anna Block now directs. www.editionblock.de, www.44moen.dk