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'What's the use of the unrequited love?'
Emotions and Eat Art
in the Artistic Practice

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1. Abstract

The subject of this thesis has its roots in a personal experience. I fell in love, but I was not being loved in return and I had to ask myself the question what was the use (or the sense) of this love. As the affair ended I have decided to apply my emotions and feelings into an artistic project in order to release them, in an attempt to put them in order, examine them and let them go.

The whole piece consists of several sub-works, some of them finished, some of them yet to come. In this study I will concentrate on two, 5 sculptural objects in a shape of a natural human heart, and a performance, where I visualize through cooking the feelings and emotions documented in a private blog-diary during the time of the relationship. Beforehand, I will present the theoretical background where the biological and neurophysiological nature of love as well as the aspects of the unrequited love are discussed, then follows a section about the heart as a symbol in the history, and an overview of Eat Art artists, performances and events.

2. Introduction

*Your flirt
it finds me out
teases the crack in me
smittens me with hope
probably maybe probably love
...
Electric shocks? I love them!
With you: dozen a day
but after a while I wonder
where's that love you promised me? Where is it? [1]*

Bjork, Possibly Maybe

The subject of love is a universal one. Poems, dramas, novels, songs, stories, myths, legends, and men and women around the world have attempted to describe love. One of the earliest love poems comes from ancient Sumeria some 4,000 years ago [2]. Though, our ancestors eventually pondered about love since they established the principles of language. Love means many different things to many different people. But it is a multi-leveled experience which is being globally understood.

Unrequited love in particular has long been pictured as noble and unselfish willingness to accept suffering. Nonetheless, the literature suggests a degree of euphoria in the limerence associated with unrequited love, which has the advantage of carrying none of the responsibilities of mutual relationships. So the rejection may be the catalyst for inspired literary creation [3].

In the 14th century Petrarch wrote his passionate sonnets for Laura, followed by many sonnets of Shakespeare on his love sufferings. In Victorian times the poetry of Charlotte Brontë and the novel *Wuthering Heights*, the only published novel of her sister - Emily Brontë, tells the story of the unfortunate lovers Heathcliff and Cathy who, despite a deep affection for one another, are forced by circumstance and prejudice to live apart. The list is almost endless: Geoffrey Chaucer, E.E. Cummings, Oscar Wilde... *Young Werther* [4] died from unrequited love and *Cyrano de Bergerac* [5] was noble about it. Unrequited love has been one of the great themes of literature and drama.

1 Bjork (Guðmundsdóttir, B.) (1995), Post, Label: Elektra

2 Fisher, H., (2006) *Broken Hearts: The Nature and Risks of Romantic Rejection. Romance and Sex in Adolescence and Emerging Adulthood: Risks and Opportunities.* A Booth and C Crouter (Eds). New Jersey: Lawrence Erlbaum Associates

3 Ward M., (2009) *The Literature of Love*, Cambridge University Press

4 *The Sorrows of Young Werther* (German: *Die Leiden des jungen Werthers*), an epistolary and loosely autobiographical novel by Johann Wolfgang von Goethe, first published in 1774; a revised edition of the novel was published in 1787

5 *Hercule-Savinien de Cyrano de Bergerac* (6 March 1619 – 28 July 1655), a French dramatist and duelist. He is now best remembered for the works of fiction which have been woven, often very loosely, around his life story, most notably the 1897 play by Edmond Rostand

In Chapter 3.1 of this thesis I discuss love, its definitions and stages, and I make a short outline of the scientific research made on this subject. Directly connected to the projects I present in the practical part, is the Chapter 3.2 where the aspects of unrequited love are examined. In details I will expose the states in the romantic rejection, the biological side of it, and I will further relate artworks which deal with these motifs.

When one comments on love and love-symbolism, the image of the heart instantly appears. It has long ago been considered as a spiritual, emotional, moral, but also intellectual core of the human being. For that reason I choose to represent my personal lost love with the shape of the heart and construct several objects with the natural, biological model of it. Chapter 3.3 therefore deals with the definitions of the heart, the language metaphors, and it gives a broader view on the perception of the heart in the cultural history of humankind.

Within art history many artists used food as a medium, as a mean of expression, as a way to present a critical point, or just experimented with it. Food practically is a product of nature, which combines infinite cultural levels and connotations, hence giving a broad range of expressive vocabulary. These aspect are presented in the Chapter 3.4

In Chapter 3.4.10, staying on the topic of nourishment and food, I additionally reflect on its connection to love and romance. The urge for eating ensures our genetic survival, but it also is a profoundly social activity because food is almost always shared, mealtimes are usually events when a family, friends or partners come together. Food is an occasion for sharing, for distributing and giving. Thus food becomes a strong symbol of security, communication, intimacy and love

Conceding that food transmits attachment and affection, I am adding a part about the translation of feelings and emotions into tactile material and objects in Chapter 3.5.

All these subjects, which are about to be discussed in details, are creating the framework and the amalgam which formulates my practical outcome.

3. Theoretical Section

3.1 Love

3.1.1 What is love?

Platon's legend says that originally we were spherical beings with four arms, four legs and two heads. In this condition, we were more powerful than the gods, so that out of jealousy they cut us in two, producing male and female halves. So we wonder around during our life in the quest for the other half.

By definition love is an emotion of strong affection and personal attachment, additionally love is also a virtue representing human kindness, compassion, and affection [6]. It can be interpersonal, impersonal and religious. Love has numerous colors and nuances and yet it is still quite unknown matter. As I was researching on the subject I found that there are still a lot of uncertainties among the scientists; the modern biologists, psychologists and anthropologists have not yet agreed on a common theory describing love and its different variations.

In all cultures, people distinguish between different kinds of love. In terms of interpersonal relationship there exist: "passionate love", "romantic love", "companionate love". Passionate love could be also called "obsessive love," "infatuation," "lovesickness," or "being-in-love" and this will be the nature of love which I will discuss in this chapter.

3.1.2 Terms and Definitions

In order to begin with the core of the research I would like to introduce some terms:

PASSIONATE LOVE

Passionate love is a powerful emotional state. It has been defined as: A state of intense longing for union with another. Passionate love is a complex functional whole including appraisals or appreciations, subjective feelings, expressions, patterned physiological processes, action tendencies, and instrumental behaviors.

RECIPROCATED LOVE

Union with the other - associated with fulfilment and ecstasy.

6 <http://en.wikipedia.org/wiki/Love>, accessed on 14 April 2012

UNREQUITED LOVE

Separation - associated with feelings of emptiness, anxiety, and despair [7].

LIMERENCE

From responses to a series of questionnaires administered around University of Bridgeport, the psychologist Dorothy Tennov (1928 - 2007), one of the first big researchers who worked on the subject of love, identified a set of "limerence", her term for being in love [8]. Limerence begins the moment another individual takes on "a special meaning": the other person could be a stranger or an old friend seen in a new perspective. The obsession then develops in a specific patterns beginning with "intrusive thinking".

CRYSTALLIZATION

As the obsession grows, many of Dorothy Tennov's informants claimed that they spent from 85 to 100 percent of their waking hours thinking about their "love object". They doted on tiny details of the time they spent together. And they applauded trivial aspects of the adored one in a process Tennov calls "crystallization". Crystallization is different from idealization that the obsessed person can list the faults of their love object, but the limerent puts these flaws aside and fixates on those characteristics that he or she finds unique and charming.

3.1.3 Is love an emotion or drive?

In cross-cultural research—in languages as different as English, Italian, Basque, and Indonesian—ordinary people are able to identify five distinct emotions: love, joy, anger, sadness, and fear—as the main emotions. Generally, passionate love is associated with the terms "arousal," "desire," "lust," "passion," and "infatuation, while companionate love is more associated with "love," "affection," "liking," "attraction," and "caring" [7].

In a series of studies, Beverly Fehr and James Russell (1991) used the techniques of prototype analysis to find out how ordinary people classified emotions [7]. They found that throughout the world, men and women generally assume that happiness, love, anger, fear, sadness, and hate are basic emotions. They also discovered that people tend to draw a sharp distinction between passionate love ("being in love") and companionate love ("loving"). Social psychologists, then, generally assume that love (passionate or companionate) is indeed a basic emotion.

7 Hatfield, E., Rapson, R. L. (2009). *The neuropsychology of passionate love*, Psychology of social relationships, Hauppauge, NY: Nova Science Publishers, Inc.

8 Tennov, D., (1979) *Love and Limerence: The Experience of being in Love*, Stain and Day, New York

Yet, some scholars argue that “being in love” and “loving” are not emotional experiences. They prefer to call love “a plot” or “script”, “a sentiment,” “a feeling,” “a disposition,” a “syn-drome,” or “a motivational state”. These neuroscientists themselves are sharply divided as to whether love is an emotion or not [9]. The question is still not answered and in part it seems like a semantic discussion.

Michael Liebowitz (1983) provides an almost lyrical description of the mixed nature of passionate love:

Love is, by definition, the strongest positive feeling we can have ... Other things - stimulant drugs, passionate causes, manic states - can induce powerful changes in our brains, but none so reliably, so enduringly, or so delightfully as that “right” other person ... If the relationship is not established or is uncertain, anxiety or other displeasure centers may be quite active as well, producing a situation of great emotional turmoil as the lover swings between hope and torment [10].

The neuroscientist Donald Pfaff defines strongly love as a drive. Drive itself is a neural state that energizes and directs behavior to acquire a particular biological “need” to survive or reproduce [11]. Like drives, romantic attraction is persistent. Emotions, on the other hand, come and go across the day. Like drives, romantic love is focused on a specific award, the beloved; emotions are linked instead to a variety of objects and ideas.

Like drives, romantic love is not associated with any particular facial expression; all the primary emotions (anger, fear, joy and disgust) have stereotypical facial poses. Like drives, romantic love is exceedingly difficult to control, it is harder to control thrust, for example, than to control anger. Drives also lie along a continuum. Some, like thrust and need for warmth, cannot be extinguished until satisfied. The sex drive, hunger, and the maternal instinct can often be redirected, even quelled. Falling in love is evidently stronger than the sex drive because one’s sexual advances are rejected, people don not kill themselves or somebody else. Rejected lovers, on the contrary, sometimes stalk, commit suicide or homicide, or experience severe depression, even physical pain [12].

9 Hatfield, E., Rapson, R. L. (2009). The neuropsychology of passionate love, Psychology of social relationships, Hauppauge, NY: Nova Science Publishers, Inc.

10 Liebowitz, M. R. (1983) The Chemistry of Love. Boston: Little, Brown & Co. (pp. 48-49)

11 Pfaff, D., (1999) Drive: Neurobiological And Molecular Mechanisms of Sexual Motivation, The MIT Press

12 Fisher, H., (2006) Lost Love: The Nature of romantic rejection, Cut Loose: (mostly) midlife and older women on the end of (mostly) long-term relationships. New Jersey: Rutgers University Press

3.1.4 The Stages Of Love

Neuroscientists nowadays believe that the basic human emotions and motivations arise from distinct circuits or systems of neural activity. Among these neural systems, humanity has evolved three distinctly different yet interrelated brain systems for courtship, mating, reproduction, and parenting. These are lust, romantic love, and male/female attachment [13].

Each of these primary brain system for loving produces a different constellation of thoughts, feelings, and behaviors. Each evolved to play a different role in courtship, mating, reproduction, and parenting. The sex drive evolved to motivate the human ancestors to seek coitus with a range of partners. Romantic love evolved to motivate individuals to select among potential mates, prefer a particular individual, and focus their courtship attention on this favored mating partner, thereby conserving precious courtship time and energy [14].

LUST

The sex drive (libido or lust) is characterized by the craving for sexual gratification, it could be often directed toward many partners. In mammals, the sex drive is primarily associated with estrogens and androgens, in humans the androgens, particularly testosterone, are central to sexual desire in both man and woman . Studies of human sexual arousal show that specific networks of brain activation are associated with sex. These vary but among them are the hypothalamus and the amygdala [15].

ROMANTIC LOVE

Begins when an individual comes to regard another as special, even unique. The lover then intensely focuses his/her attention on this preferred individual, acclaiming and adoring the beloved's good sides and overlooking or minimizing their flaws. Furthermore, the lover also experiences extreme energy, hyperactivity, sleeplessness, euphoria, mood swings, goal-orientated behaviors, and a strong motivation to win the beloved.

Recent data suggest that this brain system is primarily associated with elevated activity of dopamin in the reward pathways of the brain. Most likely it is also associated with elevated activity of central norepinephrine and suppressed activity of central serotonin, as well as other brain systems acting together to produce range of emotions, motivation, cognition, and behaviors common to romantic love [16].

13 Fisher, H., (2006) *Lost Love: The Nature of romantic rejection*, Cut Loose: (mostly) midlife and older women on the end of (mostly) long-term relationships. New Jersey: Rutgers University Press.

14 Fisher, H., (2006) *Broken Hearts: The Nature and Risks of Romantic Rejection*. Romance and Sex in Adolescence and Emerging Adulthood: Risks and Opportunities. A Booth and C Crouter (Eds). New Jersey: Lawrence Erlbaum Associates

15 Fisher, H., (2006) *The drive to Love: The Neural Mechanism for Mate Selection*, Yale University Press, New Haven

16 Fisher, H., (2006) *Broken Hearts: The Nature and Risks of Romantic Rejection*. Romance and Sex in

In relation, Helen Fisher asserts that romantic love has all of the primary characteristics of an addictive substance [16]. Like drug addicts, the lover craves contact with the beloved and expresses increasing tolerance to the beloved one. In the beginning of the relationship, the lover is often content to see the beloved irregularly. With time, however, the lover seeks to interact with the beloved more and more. Like drug addicts the lover displays inappropriate, even dangerous behaviors when s/he senses physical or emotional barriers to the relationship.

Moreover, if the beloved breaks off the relationship, the lover also shows the common signs of drug withdrawal including depression, crying, lethargy, anxiety, insomnia of hypersomnia, loss of appetite or gluttony, irritability, and chronic loneliness.

Rejected lovers also relapse the way drug addicts do. Long after the romantic relationship has ended events, people, places, even songs associated with the beloved can trigger the lover's craving and initiate obsessive thinking and/or compulsive calling or writing to achieve contact with the beloved.

Because romantic love is regularly associated with intensely focused attention, euphoria, craving, obsession, compulsion, distortion of reality, emotional and physical dependence, personality changes, and loss of self-control, psychologists regard romantic love as an addiction. This passion is a positive addiction when the lover's adoration is returned and a horribly negative fixation when the lover's passion is spurned.

ATTACHMENT

Attachment is characterized in birds and mammals by mutual territory defense and/or nest-building, mutual feeding and grooming, maintenance of close proximity, separation anxiety, shared parental chores and affiliative behaviors. In humans, partner attachment is known as passionate love. Human attachment is associated with the above mammalian traits, as well as feelings of calm, security, social comfort, and emotional union with a long-term mate.

3.1.5 The Research on Love

In the time line the first modern-day neuroscientists to study passionate love were Niels Birbaumer and his Tübingen colleagues (1993) [7]. These authors argued that cortical processes in imagery do not differ from "actual" processing, storage, and retrieval of information. As part of a larger research project, they interviewed 10 men and women. Participants were asked to complete six different tasks, which ranged from imaging tasks (imagining a time in their past in which they had been joyously in love [without sexual imagery] and imagining

Adolescence and Emerging Adulthood: Risks and Opportunities. A Booth and C Crouter (Eds). New Jersey: Lawrence Erlbaum Associates

the same scene [with sexual imagery]) to sensory tasks (such as determining which of two pieces of sandpaper was the smoothest). Their experiment included EEG (electroencephalogram) recordings and were obtained from 15 different brain locations. In the analyses, the authors concluded that passionate love is "mental chaos". Passionate imagery employed anatomically more complex and more widespread (less localized) brain processes than did sensory tasks. The authors concluded this preliminary study by calling for more research.

In more recent investigation, namely in the year of 2000, two London neuroscientists, Andreas Bartels and Semir Zeki, attempted to identify the brain regions associated with passionate love and sexual desire [7]. Young men and women from 11 countries and several ethnic groups were placed in an fMRI (functional magnetic imagery) scanner. This scanner constructs an image of the brain in which changes in blood flow (induced by brain activity) and these changes are represented as color-coded pixels.

Bartels and Zeki discovered that passion sparked increased activity in the brain areas associated with euphoria and reward, and decreased activity in the areas associated with sadness, anxiety, and fear. Most of the regions that were activated during the experience of romantic love were those that are active when people are under the influence of euphoria-inducing drugs such as opiates or cocaine. Apparently, both passionate love and those drugs activate an "experiencing bliss" circuit in the brain.

Among the regions where activity decreased during the experience of love were zones, previously implicated in the areas of the brain controlling critical thought. Such brain areas are also activated when people experience painful emotions such as sadness, anger and fear. The authors argue that once we fall in love with someone, we feel less need to assess critically their character and personality (In that sense, love may indeed be "blind") [7].

3.1.6 The Bio-Chemistry of Love

The following table will give a better understanding of the substances which play a main role in passionate and romantic love.

Chemical/ Hormone/ Neurotransmitter	Function	Which role does it play in love?
TESTOSTERONE (In both men and women) steroid hormone / androgen	The libido hormone.	Lust
PHENYLETHYLAMINE, (PEA) Natural monoamine alkaloid, trace amine	Functions as a neurotransmitter and neuromodulator.	Produces the mood-lifting and energizing effects of romantic love. First attraction causes us to produce more PEA, which results in those dizzying feelings associated with romantic love. Large quantities of PEA increase both physical and emotional energy and at the same time release more dopamine.
NOREPINEPHRINE (Noradrenalin) Catecholamine with multiple roles including as a hormone and a neurotransmitter	It has a role as the neurotransmitter released from the sympathetic neurons affecting the heart. An increase in norepinephrine from the sympathetic nervous system increases the rate of contractions. As a stress hormone, norepinephrine affects parts of the brain, such as the amygdala, where attention and responses are controlled. Increases the brain's oxygen supply.	Associated with a pounding heart, elevated blood pressure, and other physiological responses of the sympathetic nervous system, phenomena common to romantic love. Short-term stress reaction also triggers production of norepinephrine. Enhances sexual desire.
OXYTOCIN Neuromodulator in the brain	Role in various behaviors, including orgasm, social recognition, pair bonding, anxiety, and maternal behaviors.	Released by men and women during orgasm. Deepens the feelings of attachment and makes couples feel much closer to one another after they have had sex. The theory goes that the more sex a couple has, the deeper their bond becomes. It is also responsible for a mum's breast automatically releasing milk at the mere sight or sound of her young baby.
SEROTONIN Monoamine neurotransmitter	Soothing effect on the brain contributor to feelings of well-being and happiness. Some cognitive functions, including memory and learning.	Inhibitor to the sexual centers of the brain. Decreased activity of bodily (and perhaps also brain) serotonin most likely contributes to the lover's obsessive thinking and impulsivity.
DOPAMINE In the brain, dopamine functions as a neurotransmitter	Plays important roles in behavior and cognition, voluntary movement, motivation, punishment and reward, inhibition of prolactin production (involved in lactation and sexual gratification), sleep, mood, attention, working memory, and learning. Addictions.	Feel-good brain chemical. The feeling can range between contentment to euphoria. It produces the focused attention, motivation, and goal-orientated behaviors characteristic of romantic love, ecstasy, intense energy, sleeplessness, mood swings, emotional dependence, and craving. Acting as stimulant.
VASOPRESSIN	Regulates the body's retention of water. In the brain implicated in memory formation. Involved in aggression, blood pressure regulation and temperature regulation.	Long-term commitment stage, released after sex. Pair-bonding chemical important for the formation of mother-infant and other affiliative bonds. Sexual activity triggers it. Parental attachment system.

Psychiatrist Michael Liebowitz (1983) was one of the first to speculate about the chemistry of love [9]. He argued that passionate love brings on a giddy feeling, comparable to an amphetamine high. He contended that it was phenethylamin (PEA), a compound, that produces the mood-lifting and energizing effects of romantic love. He observed that “love addicts” and drug addicts have a great deal in common: the craving for romance is merely the craving for a particular kind of high. The fact that most romances lose some of their intensity with time, may well be due to normal biological processes. His speculations were based on the assumption that non-drug and drug highs and lows operate via similar changes in brain chemistry. Liebowitz proposed that naturally occurring brain chemicals, similar to the stimulants (such as amphetamine and cocaine), produce the “rush” lovers feel. In relaxation, chemicals related to the narcotics (morphine), tranquilizers, sedatives (such as barbiturates, Quaaludes and other “downers”), or alcohol, which acts chemically much like the sedatives, and marijuana and other cannabis derivatives, produce a mellow state and wipe out anxiety, loneliness, panic attacks, and depression. In spiritual peak experiences, chemicals similar to the psychedelics (such as LSD, mescaline and psilocybin) produce a sense of beauty, meaningfulness, and timelessness. Liebowitz wrote the popular book *The Chemistry of Love* (1983), where he explains the “chocolate theory of love,” which attributes chocolate’s supposed aphrodisiac effects to phenethylamin.

In the same era, Helen Singer Kaplan (1979) provided some information on the chemistry of sexual desire [17]. In both men and women, testosterone is the libido hormone. In addition the neurotransmitter dopamine is acting as stimulant and serotonin as inhibitor to the sexual centers of the brain.

Italian psychiatrist Donatella Marazziti has been studying the biochemistry of lovesickness and exploring the similarities between love and obsessive-compulsive disorder. She declared in the popular press, one of her observations—“Love is insanity”—and this sparked intense scientific and journalistic interest [15]. In the late 1990s, Donatella Marazziti and her colleagues (1999) speculated that passionate lovers and patients suffering from obsessive-compulsive disorders (OCD) might have something in common: both may be lacking serotonin that has a soothing effect on the brain. Too little serotonin has been linked to anxiety, depression, and aggression. Drugs in the Prozac family fight these conditions by boosting the chemicals presence in the brain. Another finding of Marazziti was that both men and women in love have considerably higher levels of the stress hormone cortisol, indicating that courtship can be somewhat stressful.

Helen Fisher - an anthropologist working in the Center for Human Evolution Studies, Rutgers University, US, Fisher conducted extensive research and wrote several books on the

17 Fisher H., Brown L., Aron A., Strong G., Mashek D.(2010) Reward, Addiction, and Emotion Regulation Systems Associated With Rejection in Love, *J Neurophysiol* 104:51-60

evolution and future of human sex, love, marriage, gender differences in the brain and how the personality type shapes who we are and who we love. The research on the brain on state of limerence, made by Fisher and her colleagues Arthur Aron and Lucy Brown, point out as well that the brain chemicals dopamine and serotonin are related to the characteristic feelings and behavior of people in love [15]. Dopamine is a feel-good brain chemical and when the brain is flooded with it, the feeling of well-being is predominant, from contentment to euphoria. High dopamine levels are related to the "high" people experience early in a love affair. That is why people in love also tend to notice less need for sleep, extra energy, and decreased appetite. Some scientists think it's no coincidence that these are also common effects of amphetamines and cocaine, which alter the mind mainly by raising dopamine levels. In a neuroimaging study made by the team of Fisher invited seven men and ten women who had "just fallen in love". Their age ranged from eighteen to twenty-six [14]. The researchers recruited subjects who had been "madly in love" for an average of seven months. Once inside the MRI machine, subjects were shown two photographs, one neutral, the other of their loved one.

Group activation specific to the thought of the beloved occurred in several regions. Most significant was activity in the right ventral tegmental area (VTA) and right postero-dorsal body and dorsal tail of the caudate nucleus. Moreover the VTA is central to the brain's "reward system", the neural network associated with sensation of pleasure, general arousal, focused attention, and motivation to pursue and acquire rewards. The caudate nucleus is also associated with motivation and goal-oriented behaviors, it, too, is a central dopaminergic reward system.

The data from the research suggests that the focused attention, motivation, and goal-oriented behaviors characteristic of romantic love are associated with elevated activity of central dopamine. Because specific activities of dopamine are also associated with ecstasy, intense energy, sleeplessness, mood swings, emotional dependence, and craving, dopamine most likely as contributes to these aspects of romantic love.

Furthermore the central dopamine, norepinephrine, and serotonin, in various changing ratios and in conjunction with other neural systems, contribute these aspects. But these neurotransmitters also contribute to many other emotions and motivations; they are not specific to romantic love. Nevertheless the thoughts, emotions and motivations associated with romantic love may be so varied across individuals, as well as across time within each individual, that the full set of dynamic, parallel neural systems involved may be impossible to record by group analysis.

In addition, scientists have been criticized for the widespread use of fMRI techniques to study the nature of love, claiming that currently the fMRI studies track only superficial changes and lack reliability and validity. Participants were staggered by the experimental

room, and often reported that the noise and the feeling of claustrophobia easily distracted them from the task given by the researches. Nonetheless, these path-breaking researches have the potential to answer age-old questions as to the nature of culture, love, and human sexuality.

3.1.7 Evolution of Romantic Love

Since Darwin's concept of sexual selection explained the patterns of sexual dimorphism in birds and mammals, scientists have been describing physical and behavioral manners that birds and mammals have evolved to attract potential mates. The peacock's tail feathers are the standard example. But the corresponding brain mechanism by which the display choos-er responds to these characteristics, comes to prefer a specific individual, and focuses his or her courtship time and energy on this particular specimen, has not been defined.

Yet all birds and mammals express mate preferences, none copulate randomly. In most mammalian and avian species this mate preference is brief. In rats, for example, courtship attraction often lasts seconds; among elephants, it lasts three to five days, among foxes, it lasts about two weeks [14]. But all species display similar characteristics of attraction. Among these traits, attracted individuals focus their attention on a preferred mating partner and express heightened energy, obsessive following, sleeplessness, loss of appetite, possessive mate guarding, courtship gestures such as patting and stroking, and intense motivation to win this particular individual.

All these traits are also characteristic of human romantic love. Moreover, many creatures express this attraction instantly, what may be the forerunner of human "love at first sight." Animal studies indicate that this mate preference (or attraction) is associated with elevated activities of central dopamine, another similarity with human romantic love.

The mammalian (and avian) attraction system most likely evolved for the same adaptive reason it evolved in humans: to enable individuals to prefer specific mating partners, thereby conserving valuable courtship time and energy. Then, at some point in hominid evolution, this mammalian neural mechanism for mate preference developed into human romantic love. Perhaps this process initially began as early as 3.5 million years ago, along with the evolution of hominid pair-bonding, then started to take its developed human form some two million years ago as the brain began to exhibit some characteristic human traits [11].

3.1.8 Individual Differences in Romantic Love

Childhood, adolescent, and adult experiences unquestionably play a role and influence how people fall in love, and why some do it more regularly and/or more passionately than others. But baseline levels of dopamine and serotonin are directed by specific genes, and these genes are polymorphic; they produce individual variations in these neurotransmitter systems. For that reason some men and women can potentially inherit the biological proclivity to fall in love more often and/or more intensely than others.

One's habits and diseases can also affect one's biological sensitivity to romantic love. For example, daily drug use can alter the structure and function of the brain's reward system for weeks, months, or years. Moreover, schizophrenia, Parkinson's disease, and other ailments alter dopaminergic pathways. Even environmental and social circumstances potentially contribute to one's romantic receptiveness.

Novel situations, for example, can stimulate romantic feelings, most likely because novelty (and danger) raise the activity of central dopamine.

Still Fisher argues that the fMRI studies made by her team does not contribute to the question of why people fall in love with one person rather than another. The one who triggers this brain system is a different issue, directed largely by environmental and social forces. Timing plays a role, people tend to fall in love when they are ready. Most men and women fall in love with individuals of the same ethnic, social, religious, educational, and economic background, those of similar physical attractiveness, a comparable intelligence, similar attitudes, expectations, values, interests, and those with similar social and communication skills.

Biology also plays role in the attraction stage. People fall in love with individuals who are somewhat mysterious, perhaps in part because novelty elevates the activity of dopamine and norepinephrine. Women are more attracted to men with a different immune system, an evolutionary mechanism that may have evolved to rear more varied young [14]. But whether all these environmental and biological stimuli trigger the brain circuitry associated with romance, or the brain circuitry of romance somehow sparks one's interest in a particular individual, is undetermined.

Foremost, these fMRI data show that the brain circuitry for romantic love is distinct from that of the sex drive and that of attachment. Anecdotal data support this finding: one can feel deep attachment for one individual while feeling romantic passion for someone else while feeling the sex drive for a range of others. The relative biological independence of these three mating drives may have evolved to enable ancestral men and women to opportunistically

engage in monogamy and adultery simultaneously and/or sequentially. But the relative neurological independence of these three mating drives helps to explain contemporary cross-cultural patterns of sexual jealousy, stalking, spousal abuse, love homicide, love suicide, and the clinical depression associated with unstable and disbanded partnerships.

3.1.9 How long does Love last?

Romantic love can be maintained in a long-term relationship, but it generally becomes less intense. And the characteristic shortness of early-stage, intense romantic love is most likely an adaptive mechanism. Romantic love is metabolically expensive. So this brain system probably evolved primarily to enable our ancestors to focus their courtship and mating energy on a preferred individual only long enough to conceive a child. Then this intense passion gradually subsided as most couples shifted into feelings of attachment so they could more calmly rear their child through infancy together.

Few studies have explored the course of the early stage romantic love. One investigation of blood platelet density of serotonin transporter indicates that intense romantic love lasts between twelve and eighteen months. Dorothy Tennov also measured the duration of limerence from the moment infatuation hit to the moment a "feeling of neutrality" for one's love object began. She conducted that the most frequent duration of "being in love", as well as the average, was between 18 months and three years.

3.2 Unrequited Love

*Wanderer, worshiper, lover of leaving.
It doesn't matter.
Ours is not a caravan of despair.
Come, even if you have broken your vow
a thousand times
Come, yet again, come, come.*

Rumi [18]

3.2.1 The Nature of Romantic Rejection

Psychiatrists and neuroscientists currently divide romantic rejection into couple of phases [11]. During the first, the protest phase, the deserted lover tries obsessively to win back the departing mate. Alas, their romantic passion also intensifies. Most abandoned men and women feel rage as well as love. Then, as resignation sets in, the discarded lover gives up and often slips into depression triggered by despair. These stages of romantic activity are caused by action in several conjoining brain systems. Among them is dopamine, this natural stimulant plays a key role.

3.2.2 Psychological States In The Rejection

THE PROTEST RESPONSE

When one realizes that their partner is ending the relationship, usually he or she denies the truth because the break up is too cruel to be comprehended. With the realization, the abandoned partner becomes intensely restless. They reminisce, searching for clues to what went wrong and how to patch up the crumbling relationship. They think continually about him or her and they protest. They relentlessly seek the slightest sign of hope. Psychiatrists Thomas Lewis, Fari Amini, and Richard Lannon maintain that this protest response is a basic mammalian mechanism that activates when any kind of social bond is ruptured. In this situation the psychiatrists observed rising activity of dopamine and as well as the closely related neurotransmitter norepinephrine, which serves to increase alertness and stimulate the abandoned individual to search and call for help [11].

Another related brain chemical comes into action when one gets dumped: cortisol. Any kind of stress stimulates the adrenal cortex to synthesize the release of this hormone. Cortisol activates myriad brain and bodily systems to soften the trauma. Among these circuits, the immune system starts to fight a disease.

18 Rumi, J. al-D., (2004) The Essential Rumi, New Expanded Edition, Later printing, Harper One

FRUSTRATION ATTRACTION

Along with the stress and impulse to protest, abandoned lovers also feel another powerful sensation: renewed passion as ejection heightens feelings of romantic passion. And this seemingly odd reaction also has a biological correlate: when an expected reward is delayed in coming, dopamine-producing neurons in the brain's reward system prolong their activities. Ironically as the adored one slips away, the very chemical that contributes to feelings of romantic love becomes even more potent, creating protest and romantic passion-and impelling the abandoned lover to try with all his/her might to secure the deserting mate.

ABANDONMENT RAGE

The one who rejects in the relationship often feels deeply guilty about causing the break up. So if the discarded partner earnestly pursues, the rejecter is likely to reconsider and return. Many do, at least temporarily. Protest sometimes works.

But even when the deserting mate leaves the relationship with compassion and honesty, many rejected people swing violently from feelings of heartbreak to utter fury.

Fisher declares that love and hate-rage are connected in the brain. The primary rage system is closely linked to centers in the prefrontal cortex that anticipate rewards. The scientist cites animals study which shows that the reward and rage circuits are intertwined. To this common response to unfulfilled expectations she refers as "frustration-aggression." In short, when people and other animals begin to realize that an expected reward is in jeopardy, even unattainable, these centers in the prefrontal cortex signal lower regions associated with rage - and trigger fury.

The anger is not always directed at the lost reward, however. Still the rejected lover may kick a chair, throw a glass, or get angry at a friend rather than strike the beloved with words or fists. But this brain link between love and hate-rage helps explain why crimes of passion-such as stalking, homicide, and suicide-are so common around the world. When an attachment is ruptured, the brain can easily turn romantic love to fury.

The opposite of love is not hate, but indifference. In fact, love and hate have much in common. Both are associated with bodily and mental arousal. Both produce excessive energy. Both drive one to obsessively focus one's attention on the beloved. Both generate goal-directed behaviors. And both cause intense yearning, either for union with a sweetheart or for revenge against a rejecting partner [11].

Abandonment rage, according to Fisher, evolved for the purpose to drive disappointed lovers to extricate themselves from dead-end matches and resume their quest for love in better places.

THE DESPAIR RESPONSE

Eventually, however, all these feelings wane. The focused attention on the failing partnership, the drive to win back the beloved, even the rage: for most disappointed lovers, all vanish. The refused person feels deep melancholy, what is known as the “despair response”. People also die of a broken heart. They expire from heart attack or strokes caused by their depression.

Men and women tend to handle love-sadness differently. Men are often more dependent on their romantic partners, probably because men have fewer ties to relatives and friends. Moreover men are less likely to reveal their pain. And men are three to four times more likely than women to commit suicide after a love affair has decayed.

Rejected women sob, loose weight or eat too much, sleep a lot or not at all, loose interest in sex, become unable to concentrate, have trouble remembering commonplace daily things, withdraw socially, and contemplate suicide.

This second phase of rejection – resignation coupled with despair – is well documented in other species. Infant mammals suffer terribly when they are separated from their mothers [11]. As you recall, when you isolate a puppy in the kitchen, it first protests but then eventually curls up in a corner. Abandoned infant monkeys suck on their fingers or their toes, clasp themselves, and often swirl into a fetal position and rock.

The feeling of despair has been associated with several different networks in the mammalian brain. But among them are the brain’s reward system and its fuel dopamine. As the abandoned partner gradually realizes that the reward will never come, the dopamine-making cells in the midbrain decrease their activity. Moreover, diminishing activity of dopamine produces lethargy, despondency, and depression. The stress system contributes. As mentioned, short-term stress activates the production of dopamine and norepinephrine and suppresses serotonin. But as stress wears on, it drives the activity of all these potent substances down below normal – producing profound depression.

Like abandonment rage, the despair response seems counterproductive, as the body loses too much energy on crying and despair. But scientists believe that the depression the abandoned people experience may have evolved as a copying mechanism. Perhaps, some maintain, it originally emerged to enable abandoned infant mammals to conserve their stamina, to discourage them from wondering until their mother returns, and to keep them quiet and thus protected from predators. Others suggest that high metabolic and social costs of depression are actually its benefits: depression is an honest, believable signal to others that something is desperately wrong, that the depressed person genuinely needs help. Depression gives insight. In fact, mildly depressed people make clearer assessments of themselves and others. But even severe, prolonged depression can push a person to accept unhappy facts,

make decisions, and resolve conflicts that will ultimately promote their survival and ability to reproduce. The pain of rejection probably steers the abandoned individual away from making similar bad choices in the future, too.

How each individual copes with these reactions of protest, frustration-attraction, stress, and panic however, varies with his/her experiences, and cultural milieu. Nevertheless, rejected lovers (of any age) suffer a complex array of intense emotions and motivations.

Humans are wired to suffer when they get rejected. Most men and women can vividly remember the bitter details of their distress at a breakup – even decades after the anxiety has diffused and this is for good evolutionary reasons. Those who love and mate and breed will pass on their genes toward eternity, while those who lose in love and sex and reproduction, will die out. So to avoid genetic oblivion humans have evolved these intensely powerful reactions to desertion, including the protest response, frustration-attraction, abandonment rage, and despair.

3.2.3 The Biology of Romantic Rejection

After the first study of Fisher on romantic love, she and her colleagues conducted a second fMRI study, the one of romantic rejection. They studied ten women and five men who were still very much in love but had recently been rejected by their romantic partner. Preliminary analysis of the positive-neutral contrast showed significant group affects and activity in

- right nucleus accumbens/ventral putamen/pallidum

Other studies cited from Fishes show that the nucleus accumbens/ventral pallidum putamen region becomes more active as an individual chooses a high-risk investment associated with big gains or big losses or anticipates a monetary reward. This region is also part of the dopaminergic reward system.

- lateral orbitofrontal cortex

The region of the orbito frontal cortex where other activity was found, has been associated with “theory of mind”, the human ability to muse on the thoughts and intentions of others, this brain region is also associated with evaluating punishments, implementing appropriate adjustments in behavior, obsessive compulsive behaviors, and controlling anger.

- anterior insular/operculum cortex

The region of the anterior insula/operculum cortex which has been associated with skin and muscle pain and anxiety.

These results suggest that the dopaminergic reward system remains active in recently romantically rejected men and women, but the precise location of activity differs. These preliminary results also suggest that neural regions associated with taking risks for big gains or losses, physical pain, obsessive/compulsive behaviors, ruminating on the intentions and actions of the rejecter, evaluating options, and emotion regulation increase their activity when someone is rejected by a beloved.

When romantic love in the biological system is associated with reward and reproduction, then it becomes more understandable why it shares behavioral characteristics with addiction and why it is so devastating when it is lost. Importantly, the study of love also provides an opportunity to investigate neural systems associated with reward and emotion within the context of a natural life situation as opposed to a laboratory-induced response. Investigating the neural systems associated with romantic rejection may also contribute to understand the costly psychological, social, reproductive, and medical consequences of romantic rejection worldwide [15].

Even though the separation with the beloved one could bring a lot of anxiety and despair, there are a lot of lessons which can be learned from the experience. The end of one relationship makes room for the start of another, the break up can liberate and open up a world of possibilities. The anthropologists Helen Fisher's conclusion is that romantic love evolved to enable the human beings to focus their courtship energy on a particular mate, form a pair-bond, and conceive a child. This drive is deeply embedded in the human brain, as almost every one of us has gone through the despair of romantic rejection. But humans are creatures with an broad array of adaptive mechanisms, and among them are persistence and hope. The vast majority of people eventually recovers from lost love, they renew their quest, and fall in love again.

3.2.4 Artworks which deal with the subject Love, Suffering and Confession

Within the realm of art the topics of love, suffering and confession, have been exploited up to the point of cliché. In the following text I will mention various names and artworks which were predominantly using emotions, affection and disappointment as a main motive, as well as a short historical overview of confession art.



Figure 1.
Frida Kahlo, *Self Portrait as a Tehuana*, 1940
Oil on canvas, 76 x 61 cm
Collection of Jacques and Natasha Gelman Mexico City, Mexico



Figure 2.
Frida Kahlo, *The Two Fridas*, 1939
Oil on canvas, 173,5 x 173 cm
Museum of Modern Art, Mexico City, Mexico

The life of the Mexican artist **Frida Kahlo** (1907 - 1954) was highly loaded and saturated by suffering. As a kid she developed polio, had a near fatal traffic accident at the age of eighteen, and experienced a traumatic spontaneous abortion when 25 years old. Three years later, she felt betrayed and hurt when her mentor/husband Diego Rivera had an affair with her sister. During her life she underwent a total of 35 surgeries, including bone grafts, and became addicted to pain killers and alcohol. "My painting carries within it the message of pain" [19]. Many of Frida's paintings center on the conflicting forces of her identity and relationship with Rivera. Her paintings empowered her to go on living and were an attempt to create mirroring self objects out of those who responded positively to her art.

Her biographers believe that Kahlo's art did not exist until July 1932 when she spontaneously aborted the loss of a desperately wanted pregnancy, and in effect gave birth to her own personal style. During her life she had three miscarriages and although she compensated for these losses with paintings, she grieved all her life for a child, and the inability to have one provided an impulse to her artistic work. The fierce honesty with which she recorded her loves, losses, illnesses, childlessness, and abiding passion for her husband was recognized by Rivera. "Frida," he said, "is the only example in the history of art and of an artist who tore open her chest and heart to reveal the biological truth of her feelings..." [17].

19 DiGiovanni, J.F., Lee, R.R., (2008) *The Art And Suffering Of Frida Kahlo (1907-1954)*

Louise Bourgeois (1911-2010) was a French-American artist and sculptor, contributor to both modern and contemporary art. Her works, abstract and confessional, are exploring subjects like the human body, sexuality, protection and vulnerability. Most of her sculptures are suggestive of the human figure and express themes of betrayal, anxiety, and loneliness. In general Bourgeois' work is wholly autobiographical, created from a constant evaluation of her own past as she finds inspiration from her childhood years and hidden emotions. She is recognized today as the founder of Confessional art.

In the 1990's, artists of varying cultural and ethnic backgrounds and sexual orientations began to become highly visible [20]. Women in particular achieved quite high levels of recognition. Yet while many artists from previously disenfranchised groups were praised for bringing new perspectives to the traditional constraints and conventions of the art world, critics also objected that some of these artists were perhaps too narrowly focused on their own personal experiences. Women artists especially, including Sue Williams and Tracey Emin, were criticized for bringing matters of sexual and domestic abuse-subject so often regarded as "women's issues"-to the forefront in their art. Supporters proclaimed that these artists were reversing the tradition of regarding woman as the muse or object of artistic representation, and were, instead, becoming agents of their own creativity. By frankly addressing the dark side of female sexuality, they were creating art that was both inspired and empowering. But other viewers said that these artists could not be taken seriously because their self-proclaimed status as "victim" had the effect of placing their art "beyond the reach of criticism" [18].

Confessional art has been around in art for quite some time already. Female writers, artists, musicians and theorists have been mining their autobiography for decades in a bid to widen the range of issues and experiences that art can depict, and often to search for personal catharsis as well. It was not until the late 1980s and early 1990s, however, when artworks by women were given a new prominence within the artistic community, that confessional art came into prominence as a significant genre of the decade. During that period the mentioned artists attracted substantial amounts of both criticism and praise [18].

Tracy Emin (b. 1963) places herself in the center of her work, telling intimate stories about her life. Several of the works refer to traumas, such as having an abortion or splitting up with her boyfriend. These painful events are conveyed with simplicity and frankness but Emin acclaims that being an artist isn't just about making nice things, it's some kind of communication, a message. She has made several works documenting painful moments of sadness and loneliness experienced when traveling to foreign cities for various exhibitions. Aspects of these influences remain her subject matter and her style. By basing her art on her emo-

20 Goldberg, Lina. "Artist as Victim, (2003) Artist as Celebrity: Interrogating the Work of Tracey Emin and Sue Williams, linagoldberg.com



Figure 3.
Louise Bourgeois, *Untitled*, 1986
Watercolor, ink, oil, charcoal and pencil on paper, 60.3 x 48.2 cm
Cheim and Read, Galerie Karsten Greve and Galerie Hauser



Figure 4.
Louise Bourgeois, *Seven in Bed*, 2001.
Fabric, stainless steel, glass and wood, 172.7 x 85 x 87.6 cm
Cheim and Read, Galerie Karsten Greve and Galerie Hauser



Figure 5.
Tracy Emin, *I whisper to my past, do I have another choice*, 2010



Figure 6.
Tracy Emin, *Self Growth*, 2002

tional life, through the narration of traumatic experiences, Emin found a way to repair her personal damage and to communicate on a direct and open level with her audience [21].

Sue Williams (b. 1954) started working in the early nineties as she began showing raw, cartoonish paintings depicting brutal rape and abuse at the 303 Gallery in New York. She was one of the most celebrated female artists of the era, along with Barbara Kruger and Cindy Sherman. Williams' work in the late eighties and early nineties almost exclusively dealt with issues of abuse. Her early work often included black-and-white cartoon-inspired figures of women being assaulted or brutalized, accompanied by scrawls of crude text.

During the later 1990s Williams made a shift in her art from confessional towards abstract.

21 Manchester, E., (2001) Tate Gallery Foundation, <http://www.tate.org.uk/servlet/ViewWork?cgroupid=999999961&workid=26487&tabview=text&texttype=10>, accessed on 12 April 2012

Nowadays her works are large white canvasses covered with abstractions, colorful swirls and doodles of color.

Take Care of Yourself (Figure 8) by **Sophie Calle** (b. 1953), presented at Venice Biennale in 2007, was prompted by an e-mail she received from her boyfriend who was ending their relationship. It ended: "Take care of yourself." Calle asked 107 women from different professions to interpret a break-up e-mail sent from him using their own critically developed viewpoints. The responses were gathered on paper and film and the women participating ranged from a schoolgirl, through lawyers, head-hunters and lexicographers. Sophie Calle went on a search for meaning in the action of her partner and this created far more questions than it answered.

As a matter of fact her first piece about being dumped, *Exquisite Pain* is the record of how in 1985, Calle won a fellowship in Japan for three months and her boyfriend arranged to meet her in India at the end. While she was boarding the plane she got a message saying he was in hospital in France, because he had actually met someone else. She repeatedly told the story of her dumping, asking others about their worst moments of suffering. She found it too raw to show the piece for almost 20 years, until a Pompidou Centre exhibition in 2003.

Another personal story was presented in an installation called *Raquel, Monique* in the basement of Paris' Palais de Tokyo. Wall text described how she received the news last year that she had been accepted at the Venice Biennale and on the same day she learned that her mother had only one month to live. In a simple language, she describes her mother's last month and her fears. Across from the text, a portrait of her mother and in the next room a video of her mother resting peacefully on her deathbed, in the last minutes of her life.

Calle has been revealing her emotional life in order to feed her artworks but this is also her way of handling the situation, finding consolation and sharing the outcome with broader audience, it is her journey through dealing with heartache and loss.

The photographer **Sally Mann** (b. 1951) uses obsolete photographic methods and nearly abstract images in order to explore the themes of mortality and vulnerability. Focused on the theme of the body, in her photographs she studies relationships between parent and child, artist and subject, life and death, love and loss. In her most recent series, *Proud Flesh*, taken over a six year interval, Mann turns the camera onto her husband, Larry, who is suffering from late-onset muscular dystrophy (Figure 9). The results are frank portraits of a man at his most vulnerable moment, thus, the artist's way of dealing with the painful moments in her life [22].

Truong Tan (b. 1963) a performance artist and painter, known mostly for the erotic references to his sexuality, is making use of his autobiographical experiences, perceptions and

22 Artist's official website, <http://sallymann.com/>, accessed on 16 April 2012

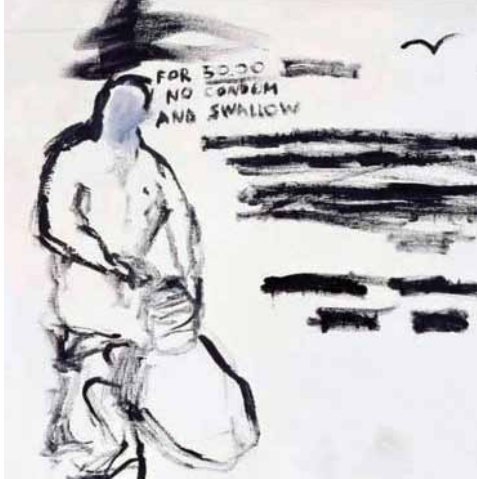


Figure 7.
Sue Williams, *Untitled*, 1993
Oil on canvas, 38.5 x 46 cm, Galerie Eva Presenhuber



Figure 8.
Sophie Calle, *Take Care of Yourself*, 2007



Figure 9.
Sally Mann, *Proud Flesh*, 2003-2009

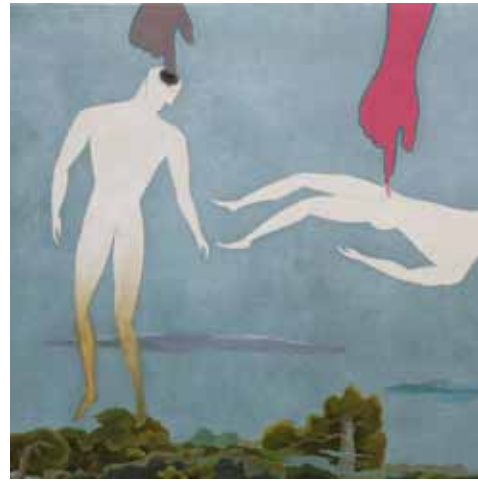


Figure 10.
Truong Tan, *Touched by an Angel*, 2010
Lacquer, dyes and mixed media on board, 80 x 100 cm

feelings to express his artistic narrative. The artist had to departure from his home country Vietnam in 1997, due to his challenging art that openly expressed his gayness and questioned the contradictions of the politic system in Vietnam. Tan moved to Paris and emerged as one of Vietnam's most internationally acclaimed artists.

In a net.art project Impossible Love [23] **Mar Canet** (1981) was gathering impossible love stories. The visitors of the website were supposed to deposit their lost loves. The installation consisted of two parts, first one was a web-based application where tags were being displayed with stories of lost loves, and where the public could deposit their own story, and the second part was located inside an exhibition hall where a printer would print the stories and deposit them in a container.

23 <http://impossiblelove.org/>

3.3 The Heart

"How could you describe this heart in words without filling a whole book?"

A note written by Leonardo da Vinci beside an anatomical drawing on the heart, c. 1513 [24]

*I carry your heart with me (I carry it in
my heart) I am never without it (anywhere
I go you go, my dear; and whatever is done
by only me is your doing, my darling)
I fear no fate (for you are my fate, my sweet) I want
no world (for beautiful you are my world, my true)
and it's you are whatever a moon has always meant
and whatever a sun will always sing is you*

*here is the deepest secret nobody knows
(here is the root of the root and the bud of the bud
and the sky of the sky of a tree called life; which grows
higher than the soul can hope or mind can hide)
and this is the wonder that's keeping the stars apart*

I carry your heart (I carry it in my heart) [25].

E. E. Cummings

3.3.1 Definitions of the Heart

From earliest times, humankind has located soul, spirit, Self, conscience, thought, feeling, compassion, passion, the eternal, and God within the heart. The metaphor has been of significance to many cultures, religions, and philosophical beliefs.

Though we no longer live in a heart-centered world, the heart remains a numinous symbol, that is, one that has a spiritual quality that appeals to a higher sense.

The word "heart" comes from the Latin *cor, cordis*. So, Spanish (*corazón*), French (*coeur*) and Italian (*cuore*) taking the Latin root, while German (*Herz*) and English (*heart*) takes the Greek one (*kardia*). The Indoeuropean root **kr-* has the original sense of "vibrating" [26].

In Webster's Revised Unabridged Dictionary ("heart"), some of the meanings include:

- The nearest the middle or center;
- The part most hidden and within;
- The inmost or most essential part of any body or system;
- The source of life and motion in any organization;
- The chief or vital portion;

24 C. Nicholl, (2004.) *Leonardo da Vinci: Flights of the Mind: A Biography*, Viking Adult

25 Cummings, E. E., (2007) *Selected Poems*, Liveright

26 Gutiérrez Pérez. R., *A cross-cultural analysis of heart metaphors* (2008), Universidad de Alicante

The center of activity;
The heart of a country, of a tree, etc.
Vital part; secret meaning; real intention [27];

The Concise Oxford Thesaurus the definition of "heart" contains [28]:

EMOTIONS

feelings, sentiments; soul, mind, bosom, breast; love, affection, passion.

COMPASSION

sympathy, humanity, feeling(s), fellow feeling, brotherly love, tenderness, empathy, understanding; kindness, goodwill.

ENTHUSIASM

keenness, eagerness, spirit, determination, resolve, purpose, courage, nerve, will power, fortitude; informal guts, spunk.

CENTER

middle, hub, core, nucleus, eye, bosom.

ESSENCE

crux, core, nub, root, gist, meat, marrow, pith, substance, kernel.

COURAGE

cojones, dauntlessness, guts, mettle, moxie, pluck, resolution, spirit, spunk.

However the most popular association that people assert with the heart is undoubtedly the romantic love. The image of the heart is basically a container for emotions, among these love is the outstanding one. Love is an emotion which affects very deeply the human being that an endless number of metaphors has been elaborated. Thus the heart is a complex metaphorical model.

27 Webster's Revised Unabridged Dictionary (1913 + 1828), online version: <http://machaut.uchicago.edu/?resource=Webster%27s>, accessed on 12 April 2012

28 Concise Oxford Thesaurus (2002), OUP Oxford; 2th edition

3.3.2 Anatomy of the Heart

The heart has the size of a fist, the one of an adult pumps up to 8.000 liters of blood daily at a rate of 5 liters per minute. Heart and blood are essentially interconnected, they form a symbiotic relationship, a perpetual cycle working day and night, where the heart regulates and orchestrates the network [29].

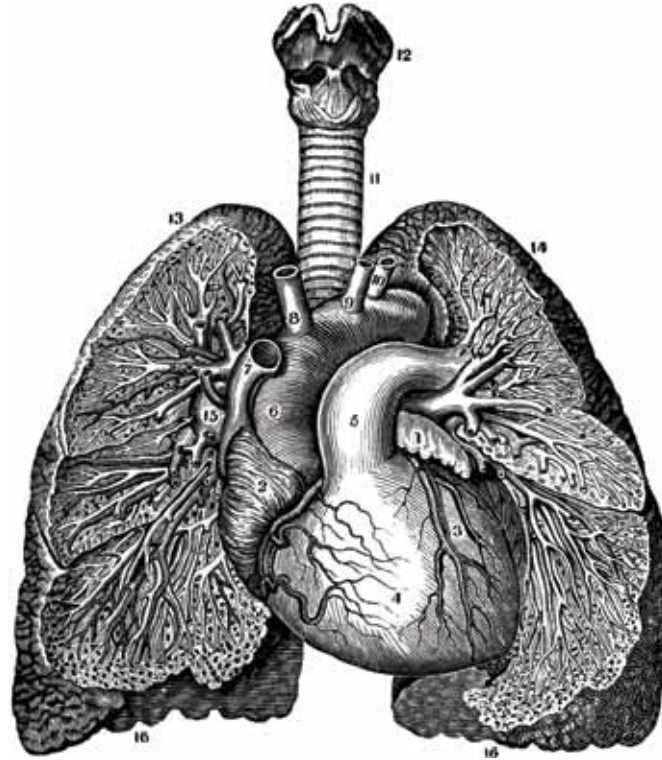


Figure 11.
A view of the bronchia and blood vessels of the lungs, as shown by dissection, as well as the relative position of the lungs to the heart.
Lyman, H. M.; Fenger, C.; Jones, H.W.; Belefied, W.T. *The Practical Home Physician and Encyclopedia of Medicine* (Guelph: The World Publishing Company, nd) 160-161

The human heart has four chambers. The two upper chambers are called the atria. The two lower chambers are called the ventricles. The atria receive blood returning to the heart, and then push it downward to the ventricles. The ventricles, which are larger and stronger, give departing blood a push outward towards its destination.

The heart is in fact two pumps. The right side receives de-oxygenated blood from the body and pumps blood to the lungs to pick up oxygen. The much stronger left ventricle takes oxygenated blood coming back from the lungs and circulates it to the rest of the body. Blood flows through the body in an endless, figure-eight loop.

The oxygen enriched blood is pumped first from the left atrium to the left ventricle in the

29 German Heart Center Munich (2004) How the heart works, http://www.dhm.mhn.de/shared/data/pdf/how_the_heart_works.pdf, accessed on 13 January 2012

heart. Pacemaker cells activate the contraction of the muscular walls of the heart. The heart valves then open and the blood is pumped into the blood vessels. Initially, they race through the body, near the heart the vessels are like expressways.

The ultimate goal of the red blood cells, however, is to reach each individual cell. Every single one must be supplied with oxygen and other nutrients that can be converted into energy. So their speed is reduced gradually and they are finally dispersed into even the narrowest of alleyways. After unloading their oxygen cargo, the red blood cells flow back to the heart through the veins. They are sucked into the right atrium of the heart. The right ventricle pumps them into the lungs and, once again, the red blood cells are refueled with oxygen before they flow to the left side of the heart.

3.3.3 The Brain in the Heart

In strictly biological terms, the sinus node in the right atrium generates electric impulses and conducts them throughout the muscle of the heart, stimulating the heart to contract and pump blood. Although this happens independently of the brain and the spinal cord, it is influenced by the nervous system. The sympathetic nervous system accelerates the heart rate while the parasympathetic nervous system, particularly the vagus nerve, decreases it. Many people have felt their heart beating in both pleasant and unpleasant situations. The parasympathetic nervous system, together with the sympathetic nervous system, constitutes the autonomic nervous system, the branch of the nervous system that performs involuntary functions. The sympathetic nervous system causes sudden heart palpitations by quickly releasing noradrenalin at the nerve endings of the heart muscle. The vagus nerve will temporarily accelerate the heart rate as adrenalin is set free. The function of the heart, therefore, is also influenced by emotions, fears, joy and mental health. Theoretically at least, each red blood cell can sense if a person is in an extraordinary psychological situation. The red blood cell has three months to recognize this situation and then it dies. However, the bone marrow ceaselessly produces new blood cells and the heart continues beating.

In the sixties and seventies physiologists discovered that there are controversies in the conversation between the heart and the brain. They observed that the heart communicates with the brain in ways that significantly affect how we perceive and react to the world [30].

Some years later – in the early nineties, after extensive research, one of the pioneers in neurocardiology, Dr. J. Andrew Armour, introduced the concept of a functional “heart brain” [31]. His work revealed that the heart has a complex built-in nervous system that is suffi-

30 McCraty, R., Atkinson, m., Tomasino, D., (2001) Science Of The Heart Heart frequencies: Transition to entrainment Exploring the Role of the Heart in Human Performance, HeartMath Research Center, Institute of HeartMath, Publication No. 01-001. Boulder Creek

31 Martinez, E., (2009) Science of the Heart, Institute of Heart Math

ciently sophisticated to qualify as a “little brain” in its own right. The heart’s brain is an intricate network of several types of neurons, neurotransmitters, proteins and support cells like those found in the brain proper. Its elaborate circuitry enables it to act independently of the cranial brain – to learn, remember, and even feel and sense.

The heart’s nervous system contains numerous neurons, which detect circulating hormones and neurochemicals and sense heart rate and pressure information. Hormonal, chemical, rate and pressure information is translated into neurological impulses by the heart’s nervous system and sent from the heart to the brain through several afferent (flowing to the brain) pathways.

Case studies appeared in the media where people with transplanted heart developed intriguing abilities, underwent radical change of food preferences and started having dreams with their donors, without actually knowing them. Doctors now attempt to explain why organ recipients are hosts to donors’ memories and emotions. While a handful of scientists are skeptical discharging this strange phenomenon as post-surgery stress or reaction to anti-organ rejection drugs, there is also a number of experts who believe cellular memories are indeed transplanted with organs.

3.3.4 The Heart as a Metaphor in The English Language

Language itself balked at the idea of the heart as an organic pump; after all the heart can be broken, one can cry one’s heart out, lose one’s heart, or wear one’s heart on one’s sleeve. Even today these idioms are common usage.

The heart symbolizes sincerity: From the bottom of one’s heart, To speak from the heart;

The heart expresses worry: To have something at heart;

The heart is a breakable object: To break somebody’s heart;

It is possible to “possess” someone’s heart: To give somebody your heart;

The heart manifests sadness: To take something to heart;

The heart shows courage: To lose heart;

The heart is made of material: To have a heart of gold;

Gold symbolizes the virtues that can be found inside, as goodness or kindness, and those virtues are conceptualized as riches. When someone has a heart of stone, iron, steel, marble, etc., metaphorically, we associate those materials to the heart when we refer to negative feelings. The hardness of the material corresponds to the hardness or coldness in attitude, as we can also observe in the following expressions: To be hardhearted, To be soft/tenderhearted.

The largeness of the heart has positive connotations, like kindness or generosity: To have a big heart;

On the other hand, the smallness or absence of heart has negative connotations: He has no heart;

The heart has temperature, To have a cold heart/to be coldhearted;

The heart is the seat of the intellect, To learn by heart;

The heart is the center or core of something. As an organ situated in the chest the heart is almost in the middle of the body. Besides, the function it carries out is vital for the human survival. That is why we refer to a central place as its heart, especially if that place is very important or has a lot of activity. The heart of the city;

3.3.5 The Heart in the Time line of the Civilization

Historically, the heart was the singular metaphor for what was essential about being human [32]. Besides its physical purposes, it was thought of as the “vital center of being, seat of understanding, memory, and the passions, a sort of microcosm of the self” [33].

The ancient Egyptians considered the heart to be the core of the soul and the seat of emotion, mind, thought, and psyche. The heart was the only part of the viscera left by the Egyptians in the mummy, since it was regarded as the indispensable part of the body in eternity. When a person died, on his way in the Underground world their heart was weighed in the scales against the feather of Maat, the principle of truth and justice (Figure 12). If the heart was found to be free of wrongdoing, the person would continue to exist for all time.

The Rig Veda, The Upanishads and The Bhagavad Gita, the classic texts of India, saw the importance of listening to the voice of the heart, which is our source of happiness. In these writings, the heart is the place where the universe is realized in the self. There lies the center of the body, and inside there is a small shrine in the form of a lotus-flower, the castle of Brahman (the one supreme, universal spirit that is the origin and support of the phenomenal universe). The little space within the heart is as great as this vast universe. The heavens and the earth are there, the sun, and the moon, and the stars; fire and lightning and winds are there; and all that now is and all that is not: for the whole universe is in Brahman and he dwells within the heart [34].

In one of these sacred writings called *Brihadaranyaka Upanishad*, tells how in deep sleep the heart absorbs the mind and the mind goes back to its habitat which is supposed to be the heart [35]. This happens only in sleeping condition.

32 Gutiérrez Pérez. R., A cross-cultural analysis of heart metaphors (2008), Universidad de Alicante

33 Berger, G., (2011) The History of the Heart: The Symbol from Ptahhotep to Hallmark, <http://www.glennberger.net/wp-content/uploads/2011/11/The-History-of-the-Heart.The-Symbol-from-Ptahhotep-to-Hallmark.pdf> - accessed on 13 Jan 2012

34 The Rig Veda: An Anthology of One Hundred Eight Hymns, (1995), Penguin Classics

35 Swami Krishnananda (1977) Comments on The Brihadaranyaka Upanishad, First and Second Brah-



Figure 12.
The Weighing Of The Heart By Anubis, Egypt, c. 1275 BC
The Papyrus Ani



Figure 13.
Anahata, The Heart Chakra

According to this Upanishad people have three states of being: waking, dream and deep sleep, but our native house is the deep sleep where we become one with Brahma – the supreme, universal spirit. So from the brain, which is the center of activity in the waking state, the mind descends to the throat in dream, and goes to the heart in deep sleep [36].

This Upanishad tells about the complex anatomy of the heart: in the heart there is a space, which is called the ether of the heart, into which the mind withdraws itself when it is fatigued of external activity of the waking condition. And inside this heart there is a network of nerves, or nerve currents. This network is the passage for the movement of the mind inside the heart for the fulfilment of its own wishes during the dream state through dream-images, wishes which it could not fulfill in the waking state for certain reasons.

The other ancient Indian documents - the Vedas, describe that in the human body there are number of centers, or wheel-like vortices which, according to traditional Indian medicine, are believed to exist in the surface of the subtle body of the living beings. They are called chakras and are said to be “force centers”. The fourth *chakra*, or *Anahata*, is the chakra of the heart (Figure 13). The heart chakra is the center of compassion.

For the Buddhists the heart is recognized as the physical support of the sense and consciousness. It is also described as the seat of thought and feeling - the basis of mind. It is the seat of the divine intuition and of the Buddha-nature.

Chinese medicine, believes that the heart “houses the mind” and it is responsible for the circulation of blood and the health of the blood vessels [37]. The well-being of the heart is also

mana, Chapter IV, Discourse-23

36 Swami Krishnananda (1977) Comments on The Brihadaranyaka Upanishad, First and Second Brahmana, Chapter IV, Discourse-23

37 Reid, D., (1996) Traditional Chinese Medicine, Shambhala Boston&London

connected with the consciousness and the memory. Furthermore this tradition considers that the heart controls sweating and the health of the heart is reflected on the facial expression. The heart is also connected to the uterus and is paired with the small intestine. Each of the organs in the Chinese medicine is said to "open to an orifice". The heart is said to open to the tongue. Although, the state of all of the organs is reflected on the tongue, the heart therefore has a particularly strong connection [38]. The condition of the heart also effects speech. When the heart is out of balance, a person may talk fast or laugh inappropriately.

The Greek philosopher **Aristotle** says in his writings that the soul is located in the heart, which is in the middle of the body, or the center from which everything followed. In other words, the human capacity for imagination, which is the well-spring of our ability for symbolization, dialectics, and moral thinking, is attributed to the heart.

The heart held a central importance in the Hebraic tradition, found primarily through the Old Testament of the Bible where it is named over a thousand times. It was defined as being the home of "... the innermost self, including conscience, memory, and volition.

In the classical Latin world, the word heart was *cor*, where we find the etymology of heart as core. In this civilization the heart was a symbol for thought, memory, mind, soul, and spirit, as well as for the seat of intelligence, volition, character, and the emotions. These meanings passed into the Christian world and the Romance languages.

For the alchemists the heart was the image of the sun within man, just as gold was the image of the sun on earth. The importance of love in the mystic doctrine of unity explains how it is that love-symbolism came to be closely linked with heart-symbolism, for to love is only to experience a force which urges the lover towards a given center. In emblems the heart signifies love as the center of illumination and happiness, and this is why it is surmounted by flames, or a cross, or a crown.

The heart had its place in the Muslim world as well. The heart appears hundreds of times in The Quran, the central religious text of Islam. The heart is most often referred to as covered, hardened, or diseased and needing to be healed, in the sense of coming to believe in Allah. The mystical dimension of Islam, Sufism, is considered to be "a path of love". The Sufi (also a Dervish) is a traveler on this path on the journey back to God through the mysteries of the heart [39]. This is a quest into a secret chamber of the heart where lover and beloved can share the ecstasy in union. Love, they say, is the most powerful force in the universe and the heart is where it resides. Still love needs to be awakened and activated so it can come to know its primordial passion [40].

38 Kaptchuk, T. J., (2006) *Das Große Buch der chiesischen Medizin*, Fischer Taschenbuch Verlag

39 Vaughan-Lee, L., (2000), *Love is a Fire, The Sufis's Mystical Journey Home*, The Golden Sufi Center

40 Reid, D., (1996) *Traditional Chinese Medicine*, Shambhala Boston&London

The heart as a metaphor had a strong presence and meaning throughout the European Christian history. Among the early Christians, **St. Augustine** (354—430), centered his works around the heart. He believed that God himself was within the heart, the place where “truth is loved.” He named the heart as the location of one’s essential being, saying, “My heart is where I am whatever I am”. He also intuited the lost heart, and the need to find it again as a means of reuniting with the divine. For Augustine, the inner person and interior life were centered in the heart, understood in its biblical sense as the moral and spiritual core of the human being.

In the 6th century B.C., there was a breakthrough in understanding the biological role of the heart. The roman **Galen** one of the major contributors to medicine wrote his work on the circulatory system. He was the first to recognize that there were distinct differences between venous (dark) and arterial (bright) blood [41]. Although his many anatomical experiments on animal models led him to a more complete understanding of the circulatory system, nervous system, respiratory system and other structures, his work was not without scientific inaccuracies. Galen believed that the circulatory system consisted of two separate one-way systems of distribution, rather than a single unified system of circulation. His understanding was that venous blood was generated in the liver, from where it was distributed and consumed by all organs of the body. He posited that arterial blood originated in the heart, from where it was distributed and consumed by all organs of the body.

The Christian saints often had visions that included the heart and Christian sects manifested symbolic imagery that included the heart. **St. Teresa** of Avila (1515-1582) experienced a vision of an angel piercing her heart with a flaming arrow. A heart with a crown of thorns is the emblem of the Jesuits and their founder, Ignatius of Loyola (1491-1556). The “sacred heart” has widely been an object of devotion from the 17th century, when it became represented by a heart pierced by the nails of the cross and encircled with the crown of thorns.

In contemporary usage, one of the primary symbolic meanings of heart is passion, either religious and spiritual, or profane and sexual. The second aspect emerged in the poetical works of the troubadours who appeared in the region of what is now southern France in the 12th century. In the work of these poets the heart began to be thought of not only as a place of spiritual discovery, but as the place of erotic, romantic, idealized, secular love.

This marked a return to classic themes, from the times of the Romans. **Ovid**, a pagan poet in his book *Amores* (16 BC), wrote of the heart as the suffering place of passion.

*That's it: a slender arrow sticks fast in my heart,
And cruel Love lives there, in my conquered breast [42].*

41 Wikipedia, <http://en.wikipedia.org/wiki/Galen>, accessed on 1st of March 2012

42 Ovid, (1983) *The Erotic Poems*, Penguin Classics

The medieval notion of the romantic heart, as it was first promoted by the troubadours, is the place of our greatest emotional sensitivity, our compassion transformed into the reverential devotion to another human being taken as the sacred on earth. As such, the beloved is worthy of the highest treatment. That exquisite emotional quality is the expression of the heart.

In the symbolism of the troubadours poets, the heart became interchangeable with the image of the beloved. The erotic object, the loved one is that "resides" inwardly in the heart and gets projected onto the other. The difficulty of achieving intimacy with the idealized woman is a central theme of the poems of the troubadours. If the heart represents our ideal realization, and our distance from this is named having a lost heart, then the suffering of distance from the woman is symbolic of our difficulty in realizing our essence, or finding the heart. The inward possession of idealized love and the outward manifestation of intimacy with the other are mirror images of the realization of the heart, of being what we are meant to be, which is to embody an ultimate love.

Beginning with the 1400s the practice of finding the heart spread from the monk, troubadour, and saint to the common person. The folk were encouraged to look to their own hearts for their source of spirituality. All of this suggested a movement toward the humanistic, that is, a looking within oneself, rather than to an outside authority, for the source of knowing. In these years people became inspired by the idea of a participation in the creative process of the universe. The doctrine of the individual as the microcosmic participant in the creative process of the macrocosm presented these philosophers with the possibility of this synthesis. This place where the individual and universal merged is represented by the heart.

This European world of the 17th century saw the ascendancy of empiricism. With the advent of such highly influential British empirical philosophers **John Locke** (1632-1704) and **David Hume** (1711-1776) the home of thinking and the center of our being was moved to the head, brain, mind. The philosophy of **Thomas Hobbes** (1588-1679), struck a blow against the humanist view that the individual was the center of morality and goodness. His vision not only moved away from heart-centeredness, but toward a gloomy view of humanity.

However, the heart view continued to be asserted by an enlightened few. A central critic of the Enlightenment glorification of intellect and reason was the Genevois philosopher, writer, and composer, **Jean-Jacques Rousseau** (1712-1778) who pointed to the endless examples of a natural sympathy that humans feel for the suffering of others as a proof of their natural, intrinsic moral nature. He believed that the true philosophy of happiness was not to be found through a process of thinking, but came through listening with our heart, where our virtues were naturally engraved.

With the understanding of the circulation of the blood, discovered by **William Harvey** in 1628, the heart took another step toward losing its symbolic power. With the advent of science and technology the metaphor of the heart changed. It was downgraded to a cardiac muscle, seen only as a spring or pump. Though there was a greater understanding of the material world, the heart has lost its central part and its symbol was reduced to a cliché of romantic novels.

The loss of the heart that emerged from the dehumanization process of the advance of modernity was taken up by the romantics. The revered German author, **Goethe**, who lived from 1749-1832, foretold this longing for the heart in his most profound work, *Faust*, considered to be one of the peaks of western civilization. The main character speaks, referring to the unity of self-knowledge, reason, the energetic source of creation, essence, and the heart:

*When in our narrow cell the lamp
Once more sends out its friendly beams,
It grows brighter, here within the breast,
Within the heart that knows itself.
Reason once more begins to speak
And Hope once more begins to bloom.
We long, now, for the waters of life,
Ah, for the wellspring of our lives!*

[43]

43 Goethe, J. W., (2001) *Faust: Part 1*, Farrar, Straus and Giroux; 1st edition



Figure 14.
Pierpaolo Ferrari, Maurizio Cattelan, Cuore

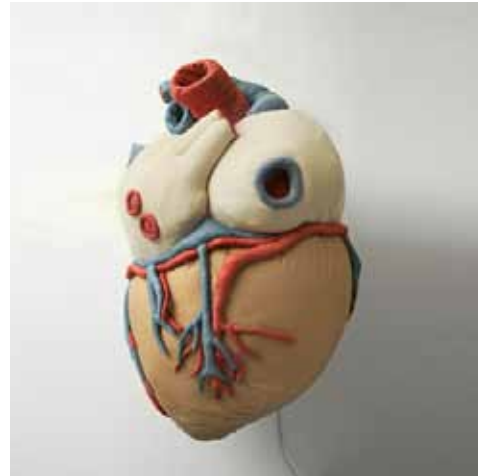


Figure 15.
Emilie Faif, Coeur



Figure 16.
Agnieszka Mazur, Dorota Skalska, Corezone



Figure 17.
Onceagainsam, Needle Felted Real Heart

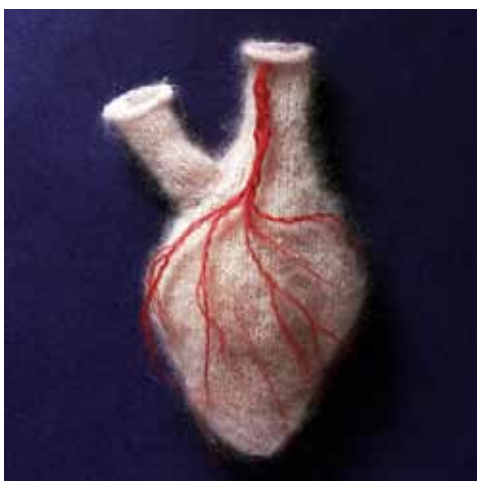


Figure 18.
Sarah Illenberger, Soft-boiled

3.4 Eat Art

Eating is more than just nourishment, it is more than health. It is always a cultural communication. The conversation which cooking promoted, became one of the foundations of the civilization. Food is almost always shared; people eat together; mealtimes are events when the whole family or settlement or village comes together. Food is also an occasion for sharing, for distributing and giving. Food is the most important thing a mother gives a child; it is the substance of her own body, and in most parts of the world mother's milk is still the only safe food for infants. Thus, food becomes not just a symbol of, but a manifestation of love and security [44].

The cultural nature of cooking distinguishes it from all other living things. Therefore it can be transmitted through learning and adapted using reason. Culinary praxis is common to all humankind. It is based on modification of the environment to make it more edible and easier to eat. Trade development has been enabling cuisines to supply themselves with ingredients other than those strictly local since time immemorial, but the food supply is increasingly less local.

There is another consideration, fundamental for understanding why we cook. Human instinct tends towards beauty, therefore having overcome the primary pleasure of calming hunger with something suitable, cookery always seeks to improve the edible beauty of the thing it transforms. It looks for goodness, harmony, the refinement of taste. There are even times when the aim of enjoyment comes before the principles of sustainability and healthy food in exceptional banquets that serve to celebrate, to have a party and also to create a communal spirit, just as daily shared meal is good for the family.

Food is much more than a collection of carbohydrates, fats and proteins. We are what we eat [45] and by eating we construct – reconstruct – ourselves every day. Physically, of course but also symbolically. Individually, of course, but also in a group [46].

On the art scene, food is a subject / object that has fascinated and nourished numerous performers. In many cases their work goes far and beyond the simple aesthetic event to address eating behaviors of our society. Food aversions, allergies, diets special treats, childhood memories thus become food for thought in developing their practices. Often prompted to

44 Fox, R., (2003) *Food and Eating: An Anthropological Perspective*, Social Issues Research Centre, Oxford UK

45 Feuerbach, L., (1850) *Gesammelte Werke* 10, Zu den beiden Schriften siehe Winiger, *Denker der Menschlichkeit*, p. 284–286

46 Altaio, V., Adria, F., Perello, J., (2010) *Cooking science: Condensed Matter*, Actar, Arts Santa Monica

blur the line between art and life, their performances correspond to routine daily activities, such as cooking, eating handling or sharing food.

With the food as medium, the artist can convey emotions associated with death, as food certainly has a life; the decay of food shows the natural decomposition of the body, whether with disease or time. Food is also a strong symbol of consumption: consumed by emotion, disease or madness, to consume and be satisfied such as by the warm embrace of a requited love or by the fullness that a hardy meal provides. Food, because it is not permanent material, also conveys ideas of transience, change and variety. Food is a powerful symbol to express a sense of longing, an emotional hunger or sense of not being fulfilled.

Food allows the artists to include other sensations beside the visual into the experience of their works so that audiences can relate to memories of smell, taste, and texture [47]. Food unites, creates places of communication. Using food for creating an art piece enables perception of space that directly integrates the viewer with all his senses. The works can be directly experienced through the means of touch and smell. The artwork in this sense becomes the interaction between the visitor's bodies and the artwork.

In this logic I choose food as a medium and method to express my concept. In the following chapter I will discuss some of the most important art pieces in the history of art which take use of food as a main material. Names of artists will be presented with focus on those who work on performance art and underline the temporal aspect of the food.

In my research I have been focusing on artists who work with food as a material, but I would briefly mention the Still life masters because back in the 16th century world of food provided and infinite source of artistic elaboration and this course was followed in second half of the century by **Arcimboldo** who was working at the Habsburg and started developing his paintings whose principal subject was *naturalia* of all kinds [48]. His paintings can be classified as fantasies and he used basic elements from the genre of the as-yet-unknown genre of still life, fruits, vegetables, animals and so on, to compose bizarre anthropomorphic images. These fantasies are almost scientific illustrations, which brought together the naturalistic nature of the time.

With a big jump in time I will point out three names, which prove to be notably important on the subject of food in the 20th century. Daniel Spoeri coined the term Eat Art with this assemblages. Honey and fat were continuously used by Joseph Beuys. And Dieter Roth, who now presents museums, collectors and galleries with the difficult task to the preserve and exhibit his works.

47 Boyd. E., (2007) Food as Media in Contemporary art and the Role of the Conservator, Seton Hall University

48 Malaguzzi. S., (2008) Food and feasting in art, Getty Publications

3.4.1 Daniel Spoerri

In 1960 Daniel Spoerri (b. 1930), Swiss artist born in Romania, ex dancer and part of *Nouveau Réaliste* (New Realism movement), pastes together the leftover breakfast of his girlfriend. This work (*Figure 20*) is the first manifestation of the term coined later by the artist, namely **Eat Art**. Spoerri's idea would take shape in the next years, becoming richer and richer in experiments and ways of expression.

The artwork is followed by series of actions and objects called "*Fallenbild*" - the remains of finished or abandoned meals glued, fixed and preserved in order to create dimensional snapshots. A three-dimensional still life (*Figure 21*).



Figure 20.
Daniel Spoerri, *Kichka's Breakfast I*, 1960
MoMA, New York



Figure 21.
Daniel Spoerri, *Fallenbild, Sevilla-Series No. 16*, 1991

Spoerri decided to work with food because he wanted to explore the significance of nutrition in human existence. He tried to establish what was suitable for consumption and its connection with taste. These questions led him to invent experimental dishes such as mashed potato ice cream, and open the Palindromic Diner, where the appearance of the dishes suggested that the guests were starting their meal with coffee, but ingredients and preparation were adapted to a normal menu sequence, so that the espresso turned out to be soup. Spoerri, who owned a large collection of cookery books, also published numerous texts about food, including the culinary column "*Gastronoptikum*" (1970) and a gastronomical diary ("*Gastronomical Diary. Itinerary for two people on an Aegean island along with anecdotes and other stuff, as well as a treatise on the meatball*" 1967). In 1968, the artist opened the Restaurant Spoerri in Düsseldorf, and two years later, founded the Eat Art Gallery above the restaurant. The art works shown there had to be edible or their materials derive from food-related fields. For the exhibition at Modera Museet in Stockholm, he turned a room from Galerie Koepcke, in the center of the old town, into a small shop. He put all kinds of food, jars, cans and other

objects on the shelves. Each object was marked with a round stamp on which it was written: "Attention/oeuvre d'Art/Daniel Spoerri", or the same text appeared in three languages, French, German and English, on other objects. The goods were sold at the same price as in the groceries in town, thus finding buyers quite soon.

Instead of printing catalogue for the same exhibition in Louisiana Museum, Spoerri commissioned the royal bakery of Copenhagen to bake several fresh small breads, in which they put various remains, nails, glass, etc. The catalog was called "*Katalog Tabu*", and one bread was an issue of this "catalog". In this way the artist and the gallery owner wished to draw the public's attention to a contemporary phenomenon, namely "what happens with tons of bread every day: they are thrown to the garbage" [49].

Up to the present time the planning and execution of large banquets is still part of Spoerri's Eat Art concept. *Küche der Armen der Welt* (Kitchen of the World's Poor, 1972) offered very simple, nutritious dishes (e.g. mashed peas with bacon, potatoes and dried cod). The director of the Kölner Werkschulen (Art school in Cologne) was actually called Karl Marx. In his honor, Spoerri organized a dinner with students from the art school, where only guests were invited with a prominent name: Johann Wolfgang Goethe, Richard Wagner, Franz Schubert etc. The dishes served had names like Bismarck, Hering, Mozartkugeln etc., Palindromic Dinner (among others on the occasion of the Fluxus Exhibition of the Schnepel Collection at the Museum Neue Weserburg, Bremen or in 2002 at the Jeu de Paume, Paris) a dinner that seems to run backwards: Visually, it starts with the coffee course, which is actually a consommé, that is served in coffee cups, etc.

Ever since the works of Daniel Spoerri the term Eat Art demonstrates the ongoing interest of artists in the subject of food as an elementary substance. As a fundamental interface of art and life, food remains a central topic, especially in the time of issues such as affluence and hunger, the anti-consumerism and anti-globalization movements, modern dietetics and cooking shows, health crazes and fast food. Working with food confronts us with our own bodies and processes that are part of life in a very direct way, it is opposing us to our own decay, with death.

3.4.2 Joseph Beuys

Food was one of the important mediums for one of the most influential artists in the 20th century - Joseph Beuys (1888- 1986). Fat, in particular, in some form or another, is a reoccurring medium within Beuys' oeuvre. He has used pure fat, lard, pork drippings, butter and oil.

49 Stephani. C., (2006) Daniel Spoerri and the Conception of Eat-Art. - Alltagskultur - and the contemporary art,"Dr. Moshe Carmilly" Institute for Hebrew and Jewish Studies

Beuys often employed felt and honey as media as well, but fat was the most prevalent. The importance of these materials stems from an imaginary experience that the artist injected into his autobiography. In the World War II Beuys was enlisted to serve the Nazi Germany as a pilot, after three years of service he was shot down over Crimea, then part of Russia. He survived the crash and had been taken care of by Tartars, a nomadic tribe living in this area. They rubbed Beuys with fat and then wrapped him in felt to warm him and then gave him honey. Although Beuys admitted years later that the story was fabricated, he incorporated felt, fat and honey throughout his oeuvre and these materials have become some of his main ingredients for expression.



Figure 22.
Joseph Beuys, *How to Explain Paintings to a Dead Hare*, 1965



Figure 23.
Joseph Beuys, *Capri Battery*, 1985

The immediate recognition of edible materials was attracting him as the food was a metaphorical image of art as the essence of human nourishment. He used foods that over time would transform, and welcomed materials that were not fixed, but rather had the ability to go through chemical reactions, color changes, decay, and regeneration. Beuys also used the fact that specific foods had deep roots in certain religions or traditions, such as bread and fish, which carry symbolic meaning in the Christian faith, among others.

Honey, one of his most used materials, was first used by Beuys in 1965 in his action *How to Explain Paintings to a Dead Hare* (Figure 22), in which he anointed his head with honey and gold. Honey not only has a connection with nourishment, but it also has a certain mystical quality. He also viewed the organization of bees as very similar to the principles of socialism in that an end product is made through principles of cooperation and brotherhood. Later in *Honigpumpe* (Honey Pump, 1985) at Documenta, 1977, Beuys would install a pump driven by two strong motors to force 2 tons of honey, over a 17 meter high pipe, lubricated with over 200 pounds of margarine, into a distribution network, which traversed the rooms of the Museum Fridericianum. It was in action throughout the 100 days of the exhibition and Beuys

intended it to be seen as a metaphorical circulation system, absorbing and distributing the energy generated by the lectures, discussions, and seminars that were happening during the exhibition.

For some of his art works in the 70's Beuys would buy containers of oil, honey, rice, and other everyday comestibles and transform them into art pieces by scrawling his name on them or by adding the phrase "1 *Wirtschaftswert*," meaning "one unit of economic value." Others, a bottle of oil, for example, bear his own label, the Joseph Beuys brand.

In Beuys' symbolic system, a substance like honey is charged with meaning. To quote from the essay Tanja Maka wrote for the exhibition *Eat Art* at Busch-Reisinger Museum, Harvard in 2001, "Honey is the product of a cooperative of bees, a small, well-ordered society working together to create life-giving nutrients. The activity of production itself creates warmth within the hive, helping to sustain life. This was a model for Beuys of how human society should function" [50].

As a student of the philosopher and social theorist Rudolf Steiner, Beuys strove to embody his mentor's theories about energy flows in his artwork. One example is *Capri Battery*, created in 1985 - an electric socket holding a yellow light bulb is plugged into a lemon (Figure 23). The simple construction unites nature and culture and demonstrates that the latter is dependent on the former.

Fat, the material found in animal tissue composed of glycerides of fatty acids, was an ideal material for Beuys. It has the ability to exist as a physical example of two extremes: a flowing liquid when warm and a defined solid when cold. Beuys also believed that fat was psychologically effective, in that "people instinctively feel it relates to inner processes and feelings." Fat, a nurturing, life-sustaining substance, is essential for nourishment and fuel. Beuys began using fat in the 1960s with the installations *Fat Corners* (1960, 1962) and a sculpture entitled *Fat Chair* (1964). According to him, these pieces started "an almost chemical process among people that would have been impossible if I had only spoken theoretically."

Beeswax, the tallow like substance secreted by bees and used for building honeycombs, is another substance that Beuys used, often as the antithetical property of liquid honey. Beuys' interest in this sculptural material is closest to the complex relationships between natural structures described by Rudolf Steiner in his nine lectures "On Bees" in 1923. Steiner likened the bees' process of forming solid geometric honeycombs to the changes that continuously take place in the human body and in the earth itself. Occasionally, Beuys would also use wax earplugs during performances to shut himself off from outside sounds and emphasize the necessity of "inner listening."

50 Maka, T., the Michalke Curatorial Intern at the Busch-Reisinger Museum, cited at Harvard Gazette Archives *Eat art!*

3.4.3 Dieter Roth

A painter, graphic designer, sculptor, publisher, musician, filmmaker, as well as a poet, Dieter Roth's (1930-1998) extremely varied oeuvre presents museums with a difficult task when it comes to the preservation of his works. Beyond his ironic and contradictory statements, this is due to the nature of the works themselves: complex installation art; monumental objects and sculptures made from edible substances, such as chocolate, sugar, yoghurt, cheese, bread, mince and spices, which beetles and micro-organisms then transform. Dieter Roth was extremely interested in the structure of decay – its form, play of colors, the variations of putrefaction and mould, and their ornamental aspects, the natural mutation of things – and felt that chance, as a shaping element, as a part of the creation process. He wanted his artworks to live and die like humans. He chose organic materials because the museum cannot preserve them. This undermined and led to dysfunction the mission of the museum [51]. Dieter Roth began to make drawings, oil paintings and prints in various media. He became graphic design apprentice in Bern 1947-51 then in 1954 started to make experimental works, including his first *Gebackene Plastik* ("baked sculpture") - a spiral made out of bread dough for a competition of the Graphic Artists' Association.



Figure 24.
Dieter Roth, *Vogelfutterbüste*, 1969
Dieter Roth Foundation, Hamburg



Figure 25.
Dieter Roth, *Rabbit-Shit-Rabbit*, 1972
Dieter Roth Foundation, Hamburg

In 1961 Roth came up with a new book object: the *Literaturwurst* (Literature sausage). He literally destroyed books that he did not like or that were written by authors whose success he envied. One of the first novels to be stuffed was Gunter Grass's novel *Hundejahre* (Dog Years, 1963). To process the book, Roth first cut it up into confetti-sized bits and then mixed it with real-life ingredients listed in the original sausage recipe, the only modification being

51 Roth, D., Dobke, D., Vischer, T., Walter, B., Garrels, G., (2003). Roth time: a Dieter Roth retrospective. The Museum of Modern Art, New York

that he used the minced novel instead of meat. Throughout his life Roth made more than 50 of the Literature sausages.

Roth's first one-man show was mounted by the Museum College of Art in Philadelphia in September 1964. He then began working with chocolate and continued using organic materials, for instance in his mildew pictures, so-called "*Zerfallobjekten and Bilder*" ("Decay objects and pictures") and "*Gewürzbildern*" ("Spice pictures"). Roth then taught for some years at institutions in the US, Britain and Germany.

In the mid 1960s Roth revolutionized traditional printing craft by rolling out chocolate on to make drypoint engravings. These experiments ushered in the "pressings" and "squashings" Roth undertook in the following year, using sausages, cheese, milk, fruit juice, and other perishables [52].

Roth expanded the usually positive connotations of chocolate to the opposite effect. He allowed it to stand for naive childlike delight, but also treated it as a symbol of human excrement. He liked chocolate because it smelled good and could easily be processed, but also because its constantly changing surface expressively demonstrates transience [44]. Roth's signature chocolate piece is his self portrait *P.O.T.H. A. A. VFB.*, of 1968 (Figure 24). The title, an acronym for "Portrait of the Artist as Vogelfutterbüste" (bird seed bust), alludes to James Joyce's famous novel "*Portrait of an Artist as a Young Man*", which Roth dismissed as kitsch. Roth's opinion of the novel, at the age of thirty eight led him to design a bust of himself as an old man. He had thirty copies cast in chocolate mixed with bird seeds. Placed on a landing board mounted on a broomstick, the bust was to be set up in a garden and gradually devoured by birds.

In one of his most controversial exhibitions Roth filled the Eugenia Buttler Gallery in Los Angeles with stacks of suitcases stuffed with cheese. As the exhibition progressed, the cheese began to putrefy, attracting hordes of flies to the gallery and driving away all the human visitors. The concept of the show was derived from a German slang expression, "Who's left his suitcase here?", a comment made when someone has broken wind. Roth's display was an definite challenge to the "good taste" of the bourgeois art world and, more specifically, to the marked mechanisms that underlie it.

A lot of Roth's artworks present his belief that museums are "funeral homes implying that once art was in a museum, it was on its way to burial in the archives of history." This idea of the museum as funeral home is physically enacted in Roth's artworks, as they deteriorate and eventually die.

52 Roth, D., Dobke, D., Vischer, T., Walter, B., Garrels, G., (2003). Roth time: a Dieter Roth retrospective. The Museum of Modern Art, New York

3.4.4 Artists and works dealing with Temporality and the Death Aspect of the Food

Asked about the aesthetics of his works with mould and decay **Michel Blazy** (b. 1966) explains that these things disgust because they are associated with the idea of death, discarded items, dubious hygiene, neglect, etc., The opposite of tamed and controlled temporality the way the antiseptic worlds of supermarkets, or even a museum, are represented. Blazy admits that the template for his artworks is not the object that resists time, but rather the living substance subject to time passage. Mould of insects transform matter, cause it to decompose. They recycle death, which is necessary for life to regenerate itself. The process of decay continually generates new forms and that is what interests me about it (Figure 26). His paintings don't end up with death, they arise from their own destruction [53]. He uses deserts as artistic material for pictures, object and installations, but leaves the work to be implemented by living animals such as mice and insects.



Figure 26.
Michel Blazy, Sculpture, 2002



Figure 27.
Felix Gonzalez-Torres, Untitled (Lover Boys), 1991
Candies individually wrapped in clear wrapping, endless supply.

The 2007 Venice Biennale, featured **Felix Gonzalez-Torres's** 700 pounds of cellophane wrapped black-licorice candies, which viewers could take with them (Figure 27).

The artist decided to use food as a tool for participation. In his lifetime Felix Gonzalez-Torres (1957-1996) produced installations with piles of individually wrapped candy from which visitors were encouraged to take a piece. As a result, the audience witnessed the slow disappearance of the work until it became nothing. Gonzalez-Torres dealt with the subject of mortality, referencing the pain of losing a loved one to AIDS. "I wanted to make art work that

53 Holzhey. M., (2010) Eating the Universe, DuMont Buchverlag

could disappear, that never existed.... I would abandon this work before this work abandoned me." [54]. At the same time, the installation can be endlessly reproduced simply by adding more candy. For Gonzalez-Torres, food needs to be consumed in order to be complete.

Thomas Rentmeister (b. 1964) works with sugar (Figure 28), Nutella (Figure 29), crisps, refrigerators, Penaten baby cream, tampons, or washing powder, pulling them into piles, spilling them, or combining them in illogical groups of objects and materials to create sculptures and expansive installations. After using polyester for his smooth early sculptures Rentmeister realized that he is not interested in the clean, industrial look of Minimalism. He lifted the daily products to a level of the archetype where he could work with their universal meaning though unmistakably referring to highly personal emotions and memories.

Anya Gallaccio (b. 1963), part of the Goldsmiths – a young British artist group in the late 80s, began with *Tense*, a ton of oranges scattered on the floor within a huge rectangular outline in a warehouse area where imported food was usually stored. As oranges do not grow in Britain, and with their joyful color for Anya Gallaccio the exotic fruits were bringing optimistic and joyful mood and they were a sculptural object. Over the course of the exhibition the oranges decayed and dried, their brightness became muted and they generated green and brown moulds, while the smell of the oranges intensified unexpectedly for the artist. Much of Anya Gallaccio's work uses organic materials, with fruit, vegetables and flowers. Sometimes these materials undergo a change during the course of being exhibited. In *Stroke* (1993) the walls of a gallery have been coated in a homogeneous layer of dark brown chocolate to a height of more than two meters and a chocolate bench. The chocolate begins to oxidize and mould, and a whitish surface appear. Anya Gallaccio is not interested in art as an entertainment, she manifests that giving time to the artwork is important and rewarding activity, which can be experienced fully in the quiet museums. In this way the viewer can connect and different emotions can be triggered [55].

One of the most famous works of **Janine Antoni** (b. 1964), *Gnaw* (Figure 30), a multi-part installation, is comprised of a 300 kg block of chocolate and a 300 kg block of lard, juxtaposed with a display case arranged with objects formed with lard and chocolate gnawed from the larger blocks. The block of are gnawed by the artist before the opening of the exhibition. Janine Antoni describes her artistic process as an inspiration of the everyday body rituals, eating bathing, mopping and their transformation into a sculpture. She has been known to use varied media such as soap, chocolate and lard in the creation of her works. In *Lick* and

54 Storr. R., (Jan, 1995) "Felix Gonzalez-Torres: Etre Un Espion", an interview in *Art Press*

55 Fortnum. R., (2007) *Contemporary British women artists: In their own Words*, I.B.Tauris



Figure 28.
Thomas Rentmeister, *Untitled*, 2005



Figure 29.
Thomas Rentmeister, *Untitled*, 2000
Nutella (ca. 600 kg)



Figure 30.
Janine Antoni, *Gnaw*, 1992
Chocolate, lard



Figure 31.
Janine Antoni, *Lick and Lather*, 1993-94
Chocolate, soap



Figure 32.
Sonja Alhäuser, *Brown Bath*, 2009



Figure 33.
Sonja Alhäuser, *Picknick-Set*, 2010
Isomalt, chocolate, marzipan, table cloth

Lather (Figure 31) she made replica bust of herself in soap and in chocolate. Afterwards she “washed herself with herself” by using the soap sculpture and she “fed herself with herself”. She describes that both licking and bathing are very gentle act and by this piece she is “slowly erasing herself and setting a conflict and a question of who I am”.

Chocolate, popcorn and caramel are the materials **Sonja Alhäuser** (b. 1969) uses to construct her sculptures. They are all intended to be consumed by the viewer in the gallery as Alhäuser’s attempts to fully engage the visitors with the short-lasting nature of chocolate and its temporality (Figure 32,33).

The artist studied at Düsseldorf Art Academy, where Dieter Roth taught but, in contrast to Roth’s chocolate artworks, in which food is symbolic and becomes inedible as soon as it becomes art, Sonja Alhäuser’s work addresses the “pleasurable aspects of consumption and the literal conflation of art and everyday life” [56]. Sonja Alhäuser is aware that she cannot control the work once it has entered an exhibition, and she welcomes the process of change as the audience interacts with the work.

Sonja Alhäuser invites people to eliminate the distance and interact, even destroy the work, in this way the norms of going to the museum can be subverted. The artwork in this sense becomes the interaction between the visitor’s bodies and the artwork. This act of consumption, which is usually a private act, is made public in the space of the gallery. The gallery becomes a space for the consumption of food, rather than merely the usual visual consumption of an artwork. The gallery also becomes a space for the destruction of an artwork, which further adds to this confusion. The audience can rich the artwork with their stomachs, following the tradition of Beuys and Roth who used edible materials to make art more accessible and parody the seriousness of the art world.

In 1987 **Jana Sterbak** (b. 1955) fashioned a dress for an installation *Vanitas: Flesh Dress (Figure 34)*, this was the artist’s first artwork to use food. 55 steaks of meat were sewed together in a dress. Photographs of a mannequin wearing the bloody patchwork, documented the original condition of the meat, before it aged and dried out from day to day. Sterbak reveals the body beneath the skin, so that the natural process of decay is visible to all. Her anti-fashion statement is a ironic comment on the image of the female as a object, quite literally as meat. In a later work *Chair Appolinaire* (1996), the installation consists of a large, solid chair covered with raw meat. The piece of furniture no longer invites one to seat, to rest, instead the idea of sitting down brings only disgust.

56 Busch-Reisinger Museum, (2001) Eat art : Joseph Beuys, Dieter Roth, Sonja Alhäuser, Harvard University Art Museums

In *Bread Bed* (Figure 35) the work consists of an iron bed the size of a double bed where the mattress should be, or similar to this *Cake Stool* (1997), an iron frame with a cake where the seat should be. Both works contrast the cold, industry produced iron with soft, easily destroyable food. Sterbak is not only interested in the sensual qualities of food, but also in the cultural connotation of the food. Bread is one of the most elementary foodstuff, as well as it incorporates the divine, the body of Jesus in the Christianity. Bed on the other hand, is one of the most important everyday objects, there is where we sleep, make love, bring children into world, we stay there when we are sick, or dying. Her works talk strongly with their complex, ambivalent levels of meaning, some of them immediately readable to the viewer.



Figure 34.
Jana Sterbak, *Flesh Dress*, 1987
55 steaks of meat



Figure 35.
Jana Sterbak, *Bread Bed*, 1997

3.4.5 Food in Performance Art

Food shares with performance art its brief life span. Both are ephemeral in essence. As an organic, perishable substance, food is subject to change, decay, and ultimately dissolution—if left to its own devices. In culinary matters as in performance art, the period of preparation usually outlasts that of the actual consumption. A great deal of investment and effort often disappears without a trace, having fulfilled its function of nourishing our bodies and souls [57].

The exhibition "*The Specialization of Sensitivity in the State of Prime Matter as Stabilized Pictorial Sensitivity*" more simply known as "*Le Vide*" (The Void), opened in 1958, on **Ives Klein's** (1957 – 1996) 30th birthday. For the exhibition, the gallery was painted white. Klein worked for 48 hours straight, applying specially formulated white paint with a roller. The

57 Gratza. A., (2010) SPIRITUAL NOURISHMENT Food and Ritual in Performance Art, PAJ: A Journal of Performance and Art, Vol. 32, No. 1 (PAJ 94), Pages 67-75, MIT Press

interior was stripped of its furniture. Most surprising was the serving of a blue cocktail, a mixture of gin, Cointreau, and methylene blue, prepared by the bar at La Coupole, a famous Left Bank watering spot. To Klein's surprise and delight, the next day, all who drank the cocktail found their urine stained blue.

In 1959 within the context "*Eros*", the surrealist exhibition at the gallery of Daniel Cordier, **Meret Oppenheim** (1913 - 1985) invited few guests in the evening dresses and dinner jackets, to taste – under the surveillance of several photographers – shell fish, smoked fish and various kinds of meat and fruit, displayed and offered to them on the naked body of a woman lying on a table, motionless and passive [58].

In *Homometer I* (1973) **VALIE EXPORT** (b. 1940) took the bread as a symbol for nourishment, survival, life and reproduction and in the first sequel in a street action the artist tied a round loaf of bread over her stomach, associating pregnancy and asks the passers-by to cut themselves a slice off the loaf (Figure 36) [59]. For *Homometer II* (1976), EXPORT tied two loafs of bread to her feet, questioning the role of the women in the society as their obligations often trap them from following their ambitions.

When discussing performance art one cannot miss mentioning **Paul McCarthy** (b. 1945) though he is known as "impossible for many performance audiences to watch" [60]. In one of his early works *Hot Dog* (1974) McCarthy uses typical American foods like mustard, ketchup, mayonnaise and in front of an audience stuffs his penis into the bread, smears his ass with mustard and drinks the ketchup until he chokes and vomits. This work was a milestone in his career, as he from then on started to explore the ways in which American ideals of the body are implanted from early age by the media and the social institutions, and how these ideals can be subverted through the usage of food in the performance.

In *Tubbing* (1975), he sat in a bathtub and performed oral sex on a sausage; in *Meat Cake* (1974), he used mayonnaise and margarine as masturbatory lubricants; in *Heinz Ketchup Sauce* (1974), he performed an extraordinary range of sexual activities with a bottle of ketchup.

Like Andy Warhol's Campbell's Soup can, the common foods that McCarthy features are edible icons of America that are not only mass produced, but symbolic of mass production and consumption themselves. Their symbolism both complements and complicates his work, allowing it to be understood as pointed social critique towards capitalist consumption [55].

58 Balano. C., (2008) *A world of food around you*, Silvana Editoriale Spa, Milano

59 Mueller. R., (1994) *Valie Export: Fragments of the Imagination*, Indiana University Press

60 Burnham, L., F., (1980) "Performance Art in Southern California: An Overview", in *Performance Anthology: Source Book for a Decade of California Performance Art*, eds. Carl E. Loeffler and Darlene Tong (San Francisco: Contemporary Arts Press, 1980), 419.



Figure 36.
VALIE EXPORT, *Homometer II*, 1974-76

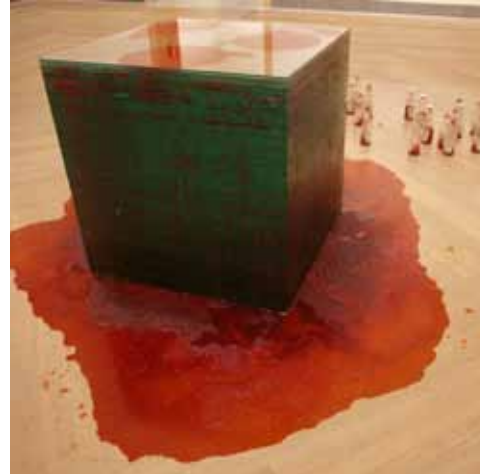


Figure 37.
Paul McCarthy, *Ketchup Sandwich*, 1970
Moderna Museet Collection, Stockholm

The conceptual artist **Vanessa Beecroft** (b. 1969) has been suffering for years from what psychiatrists call 'exercise bulimia', a compulsive need to burn off unwanted calories using excessive exercise. Anorexia haunted her teens and twenties, too, and she smoked to keep her weight down.

During this time she kept a diary - *The Book of Food* - detailing every piece of food that passed her lips between 1983 and 1993 and with this work Beecroft entered the art world in 1993. She adapted *The Book of Food* into a white cube-shaped book. The book, placed in the center of an empty gallery, was supplemented by 30 girls, consisting of fellow students or girls found on the streets of Milan, who were instructed to move around the space, aloof, numb, dressed in Beecroft's own clothes - mostly red or yellow. Many of the girls, chosen for their uncanny resemblance to Beecroft, were themselves struggling with eating disorders.



Figure 38.
Jennifer Rubell, *Creation*, 2009



Figure 39.
Jennifer Rubell, *Incubation*, 2011

Jennifer Rubell (b. 1970) is a cook, a writer of cooking books, and a food artist who works predominantly with food performances. One of her major works *Creation* was inspired by the first three chapters of Genesis (Figure 38). Food was spread among three floors, and included a ton of ribs progressively drenched by a honey trap mounted on the ceiling, referencing the creation of Eve, three felled apple trees, and seven Jacques Torres - chocolate mini-facsimiles of Jeff Koons's "Rabbit," with hammers provided to break them. In *Incubation* (Figure 39) Jennifer Rubell is simultaneously addressing the creation of food, the creation of life, and the creation of art. In an incubation chamber, resembling hospital nursery, yogurt is made by two uniformed nurses. There is pair of pedestals - one mounted on the ceiling, the other on the floor - with a single line of honey dripping from the top pedestal to the bottom one. Nurses pass one jar of yogurt at a time through a slot in the incubation chamber. Viewers take a jar, open it, then reach up to the honey to receive it.

BBB Johannes Deimling's (b. 1969) works relate to the pleasure of cooking, from shopping for ingredients to preparing the dishes, and are largely influenced by his childhood memories. His love of food makes him acutely aware of the act of eating, and the act of "not eating". In 1998, appealed to learn that thousands of Somali children were subsisting on a tiny handful of rice a day, he undertook a ten-day action (*A Handful of Rice*, 1999) during which his daily diet consisted of a handful of rice and water. Deimling associates food and performance as both being ephemeral, but also because he sees them as social events. And in fact, growing, selling, preparing and eating food are all elements that engage people in encounters and negotiations. In *Geradeaus (Straight ahead)*, 2003 he goes to a bakery, buys two loafs of bread, puts them on his feet like shoes, walks around the city until the bread crumbles and then stops at a bakery and repeats the process, several times.

In the performance *My New York* **Zhang Huan** (b. 1965) covered with a white cloth was carried out to the museum courtyard on a palanquin. The cloth was removed to reveal the artist draped in raw steaks, which gave Zhang Huan's slight physique the appearance of pumped-up bodybuilder (Figure 40).

Set down on the ground, he began to walk through the crowd and distribute white doves to various bystanders, who set them free. *My New York* brought together several ideas, The steak suit created a protective shell that gave Zhang Huan an awesome presence.

However its raw red surface also suggested a flayed body and reduced the artist to an almost animal-like condition. The doves, a symbol of reconciliation and liberation, referenced the Buddhist tradition of setting live animals free to accumulate grace. Thus for Zhang Huan, this work again summed up a series of mixed feelings about his complex relationship to his adopted city [61].

61 Heartney, E., (2007) Zhang Huan: Altered States, Charta / Asia Society

Eat Love Budapest by **Marije Vogelzang** (b. 1978) is a multisensory performance project, bringing together two strangers for the intimate act of sharing food and being fed (Figure 41) [62]. During the 3-day performance, ten roma women were invited to anonymously share their stories with one stranger at a time, feeding the guest with their own hands. The foods served had personal meaning to them, and recounted memories, songs, and stories as they sat together. The project presented the individuality and beauty inherent in the life of each person, including the nameless ones and those whom we may group together as being all alike based on their nationality or appearance, as romani people have historically frequently suffered in various countries. Upon entering the exhibition space, a visitor was led by an assistant to a small tent-like installation and invited to sit down inside.



Figure 40.
Zhang Huan, *My New York*, 2002



Figure 41.
Marije Vogelzang, *Eat Love Budapest*, 2011



Figure 42.
Christine Bernhard, *Farben Essen (Eating Colors)*, 2004



Figure 43.
Nadezhda Oleg Lyahova, *VANITAS*, 2007
Gallery for Contemporary Art, Panchevo, Serbia

62 <http://www.designboom.com/weblog/cat/8/view/18307/eat-love-budapest-by-marije-vogelzang.html>, accessed on 1st of February 2012

Marije Vogelzang works extensively with food. She doesn't agree with the title they assert to her as 'food designer', she prefers 'eating design', where she focuses on the verb 'eat', because the aim is to look at the content and background of the food as well, because the shape is a tool to tell a story [57].

The audience was invited on a feast on which to consume the face of the author in the work *Vanitas* (Figure 43) of **Nadezhda Oleg Lyahova** (b. 1961). On the table the cast of the face was served in white round plates decorated with fruits.

3.4.6 Food in Art used as Texture and Color

In *Farben Essen* (Figure 42) action **Christine Bernhard** (b. 1962) takes the juice from various types of vegetable and is using it to paint pictures. The juice is also offered to eat and drink or in form of salad and juice. The viewer is not only visually participating in the artwork in this way, but also through the fact that the colors spread out throughout his body, making it a temporary of the work as well [63].

Motoi Yamamoto (b. 1966) is a Japanese artist who is predominantly using salt for his artworks. He started using this medium when he was a third-year student at the Kanazawa College of Art in 1996, then his younger sister died at the young age of 24 — two years after being diagnosed with brain cancer. To ease his grief and to honor her memory, he starting working on these installations. Salt has a special place in the death rituals of Japan, and is often handed out to people at the end of funerals, so they can sprinkle it on themselves to ward off evil. He is using salt in loose form to create intricate labyrinth patterns on the gallery floor or in baked brick form to construct large interior structures.

According to the artist, "Drawing a labyrinth with salt is like following a trace of my memory. Memories seem to change and vanish as time goes by. However, what I seek is the way in which I can touch a precious moment in my memories that cannot be attained through pictures or writings." While working on these installations, Yamamoto says that he is only concerned with the "line," and that the focus of his attention cannot waver from that. When asked about the lack of permanence of his works, the artist states "It does not matter if the work lasts or does not last. I use salt. It lasts as long as it will." (Figure 44,45) [64].

In his series of photographs *Sugar Children* (Figure 46) the Brazilian artist **Vik Muniz** (b. 1961) uses sugar to "draw" children whose parents and grandparents have worked on the sugar plantation on the island of Saint Kitts.

63 Biebrach-Schmitt, B., http://www.mmiii.de/index.php?kat=9_2_1&art=16, accessed on 12th January 2012

64 http://halsey.cofc.edu/o5_fon/o9_yamamotoVo2.html, accessed on 1 March 2012

The multimedia artist **Judith Samen** (b. 1970) who works with photography, drawing, installation and video is using a lot of edible materials like bread, potatoes, cabbage, and milk. Sometimes the food itself is the main focus, such as when she presents fish in a modern hunting scene, or when rituals of food preparation take the spotlight, as they often do. In one of her works hundreds of potato fritters are hanging on the wall: nailed to the wall. In front of them an old small wooden table, on the table a portable two-plate cooking hob, a pan of one of the hotplates – a visual dinner. The installation is called *Reibekuchenwand: P.O.P. II / Performace ohne Publikum* (Fritter Wall: PWP II/ Performance without Audience, Figure 47). The viewer is asking himself is he/she should enter the area (stage) between the wall and the table. Judith Samen says that in a week the fritters curl away from the wall, shrink and secrete at least five drops per fritter, so the composition will look totally different after a week [65].



Figure 44.
Motoi Yamamoto, SAKURA - Cherry Blossom, 2008



Figure 45.
Motoi Yamamoto, SAKURA - Cherry Blossom, 2008



Figure 46.
Vik Muniz, Sugar Children, 1996



Figure 47.
Judith Samen, Reibekuchenwand, 2002

3.4.7 Art Places & Events on the Topic Cooking And Food

Filippo Tommaso Marinetti (1876 - 1944) and **Fillia** (Luigi Colombo, 1904 – 1936), part of Futurism movement, published in the *Turin Gazzetta del Popolo* on December 28, 1930 a *Manifesto of Futurist Cooking*. They recognized that people “think, dream and act according to what they eat and drink”, so cooking and eating needed to become subservient to the proper aesthetic experience, that Futurism favored. They boycotted pasta, as it causes lassitude, pessimism and lack of passion, favored sculpted foods whose main appeal is also food to the eye and imagination, abolished the knife and the fork.

The Manifesto of Futurist Cooking also proposed that the way in which meals were served be fundamentally changed. Some food on the table should not have to be eaten, but only experienced by the eyes and nose, the political discussion and speeches would be forbidden and music and poetry should be forbidden except during certain intervals.

Traditional kitchen equipment would be replaced by scientific equipment, bringing modernity and science to the kitchen. They suggested some equipment as ozonizers, ultraviolet ray lamps; autoclaves, dialyzers, atmospheric and vacuum stills, so the food can be cooked without destroying vitamins.

The Futurists amused themselves and outraged the public by inventing preposterous new dishes, most of which were shocking due to their unusual combinations and exotic ingredients. For example, mortadella with nougat or pineapples with sardines [66]. Marinetti wanted Italians to stop eating foreign food and to stop using foreign food words.

The tavern of the Holy Palate was the name given to the first modernist artists’ restaurant with Futuristic food, which opened doors in Turin on March 1931. At the opening 14 courses were served in a room decorated with aluminum and illuminated with special lightning, which has been revised by the Futurist artists; the food was prepared by a chef. In keeping the artistic conventions, all the dishes on the menu bore the signatures of their respective inventors. From the very beginning Marinetti was underlining through food a political statement and a conscious reaction to the world’s economic crisis of that time.

In 1969 the artist **Allan Ruppersburg** (b. 1944) opened his restaurant **Al’s Cafe**, Los Angeles (followed by Al’s Grand Hotel two years later), as part of his quest for searching new styles in art and new context and condition for creativity, or how an art piece’s influence can be enhanced by the location, other than a museum or a gallery. Al’s cafe opened every Thursday

66 David, E., *Italian Food*, (1974) Penguin Books

evening, and along side drinks, sold uneatable dishes, made by the artist himself, such as so called assemblage menus, which were offered for the price of a normal meal. Some of the items in the menu were: an Angles National Forests salad made of all things I gathered in the woods, pine cones, leaves, etc. A desert was Bubble Gum and Raisins, another dish was a toy bus sitting in mound of cotton.

The meals were named after a real food found down the street on any menu. The artist served no edible stuff, just beer and coffee. All the meals were created on the open counter, in front of the eyes of the customer. Al's Cafe was initially financed by collector friends, who paid the rent and financed the interior furniture and fittings, but even after few weeks, the small restaurant was standing on its own feet, financially speaking. The cafe was targeting the art scene in Los Angeles and rapidly became a preferred meeting place. It was often packed to the rafters and many important artist met there including Ed Ruscha, John Baldessari, Allan Karpow and Robert Rauschenberg. In Al's Cafe art became part of reality, and all the possible encounter of discussion became part of everyday life, as Allen himself used to say, the joint "used art to transform life". The place was blurring the borders between artist and observers, they all joined together an immediate exchange, every discussion was part of a project.

FOOD, New York was founded in 1971 as community project by a group of artists, a center for communication and as an autonomous artwork. It was chiefly financed by the dancer and photographer Caroline Goodden, but the idea and the realization of Food tends to go to the artist Gordon Matta-Clark (1943 - 1978). The place opened in 1971 and became a meeting place for the art scene in Manhattan. Around 300 artists worked alternate shifts at FOOD and earned their living this way. For Matta-Clark FOOD was not only a meeting place for the scene: he perceived the restaurant to be a conceptual artwork and part of a living infrastructure, offering artists possibilities for interaction, exchange, exhibition and writing. The place became a scene where the lively art scene was brought together but it was used for other activities, events and performances. The project was engaging the interests of Matta-Clark in several directions, as a qualified architect he found inspiration for his *cuttings* from a combination of food and architecture, which was a headline in his works in the following years. The project FOOD was financial failure, which was part of the program due to the fact that throughout the time of the project the meals continued being served for free, not only on the opening evening [53].

In 1972 The Austrian artist **Peter Kubelka** (b. 1934) (Figure 58) participated in an American television in a live broadcast with the title *Eating the Universe*. For a day the studio was transformed into a cooking area. The artist prepared the meals in front of his audience while explaining that the recognition of cooking, eating and digesting as "the dearest of all encounters given to us by nature with the universe around us, a universe surrounding us, a

universe to which we completely belong, which makes our existence possible and which nourishes us". Furthermore he announces the preparation of the meals as "the oldest visual art" as well as underlining the craving of humans for knowledge. It is not for nothing that the process of comprehension is compared to the process of digestion of philosophical concepts and expressed as a metaphor [53].

FOOD SEX ART the STARVING ARTISTS' COOKBOOK (1986-1991) is a video project of **Paul Lamarre** and **Melissa P. Wolf** (aka EIDIA). The project consists of 150 video recordings of artists cooking in the U.S., Europe, and Russia. While expounding on the artists' relationship between art and life, *THE STARVING ARTISTS' COOKBOOK* is also a portrait series on the artist in society; and a video documentation of the socioeconomic condition of the arts community. Paul Lamarre and Melissa P. Wolf have traveled to Moscow and St. Petersburg twice for this series, in 1992, and 1995 after receiving a Citizens Exchange Council/International ArtsLink Fellowship for Collaborative Projects in 1994. The project includes videos of Louise Bourgeois, John Cage etc [67].

Food and its preparatory play a central role in the art of **Rirkrit Tiravanija** (b. 1961). The physical materials of his work are not being chosen by their aesthetics but for their ability to frame or catalyze an experience (Figure 48) [68]. Following the example of Peter Kubelka, Tiravanija organized a cooking project lasting several weeks in 2001/02 in Frankfurt am Main. Cooking battle was inviting participants to compete with each other in a cooking contest, not to determine a winner, but to focus on culinary living practices as an expression of one's personal cooking skills. "When you turn life into art, what would be more meaningful than the fact that we directly take our life into practice and force something to become art. That is why the matter is simply not exhausted in the serving of food. Eating is kind of framework and what happens within this framework is something else."

In 1992 at 303 Gallery in New York Tiravanija emptied the contents of the gallery offices into its exhibition space and there, in the middle of the space he cooked and served green and red Thai curries to any visitor with an appetite. While food was the subject of his work, the true function was to create a space in which previously unacquainted members of the public could gather in the timeless custom to share a meal. On an occasion in 1993 Tiravanija cooked "very simple German soup" to reflect on the cultural integration of immigrants and foreigners by means of food practices. In order that one becomes a good citizen and emigrant he/she has to be able to cook a good German soup, so this is how you prove to be a real German.

67 <http://eidia.com/starvingartists/>, accessed on 10 April 2012

68 New Museum, (2011) *Rethinking Contemporary Art and Multicultural Education*, New Museum of Contemporary Art, New York

The Dusseldorf-based artist **Arpad Dobriban** (b. 1957) is on a journey to find food recipes from the past in order to put them back into practice among a wider community (Figure 49). After an initial interview, Dobriban invites people to his “mobile kitchen” and asks them to teach him about the preparation of dishes, which might still be part of their families’ everyday menu. Over the years, Arpad Dobriban’s events take place at squares, streets or small plots of wasteland, rather than in a gallery or a museum. The artist chooses sites previously unconnected to gastronomic traditions, and he installs his mobile kitchen and a large table for the feast, from which emanates the atmosphere of a festive family event.



Figure 48.
Rirkrit Tiravanija, Workshop with at Food for Thought, 2008
Denmark



Figure 49.
Arpad Dobriban, Die Schönheit der großen Straße, 2010



Figure 50.
Fallen Fruit, Public Fruit Jam, 2008
Machine Project, Los Angeles



Figure 51.
Peter Kubelka, Mit der Mutti am Himbeerstrauch, 2011
The World in a Spoon, Weltkulturenmuseum
Frankfurt am Main

The happening *Public Fruit Jam* (2006 – ongoing) of the group **Fallen Fruit** (Matias Viegner, David Burns, Austin Young) invited the public to bring home-grown or street picked fruit and collaborate with the group of artists in making a collective fruit jams. Working without recipes, they asked people to sit with others they do not already know and negotiate what kind of jam to make (Figure 50) [69].

3.4.8 Art and the Future of Food

Thomas Feuerstein's (b. 1968) artworks function like laboratory experiments which lead the viewer into a tapestry of narratives. In the series *Planet Paradies* (2009), Feuerstein relates the story of an artist who produces his own food and painting materials, cultivating a manna that serves as pigment for his paintings and as a source of food and energy, whilst freeing the atmosphere of carbon dioxide at the same time. The machines of the series operate the lines of bio-reactors, in which a nutrient solution made up of water and fertilizer is pumped through a system of pipes. Depending on the site specifications, the machines function on sunlight or artificial light and produce plankton that are continually filtered and collected. With the process Rentmeister derives a fine powder which he then uses for his paintings *Ernte* (Harvest, 2005) as well as a beverage Tono-Bungay (2007) is fermented and distilled from the manna. The search for alternative sources of nutrition and energy has led to increase the significance of algae as a foodstuff and beverage, as well as cosmetic and pharmaceutical product; they are fed to prawns, fish, cattle and pigs; they fix carbon dioxide, aid production of fuels and plastics, and are deployed in the purification of water. Algae often crop up in science fiction scenarios and have been considered by NASA as a protein source for long-term missions. *Arbeit am Fleisch* (Working on Meat, 2005) – a keyboard made of minced meat.

The designer **Matt Brown** (b. 1982) - developed a series of futuristic food preparation devices in the project, *Food and the future of it* (2009). He imagined new ways of eating, preparing and dealing with food. The series of appliances that brown created were inspired by existing devices, traditional eating methods and the latest technology in food and other fields. The devices in the collection all either printed or grew food, something brown imagined to be more than feasible in the year 2040. Some of the devices included a "cheese extruder", an "egg printer" and even a "pasta printer". Each of the products performed a very futuristic function but brown designed them to have very simply and familiar forms that wouldn't look out of place even on today's kitchen counters [70].

69 Group's official website, <http://www.fallenfruit.org/index.php/about/>, accessed on 12 April 2012

70 <http://www.designboom.com/weblog/cat/8/view/9012/matt-brown-future-of-food.html>, accessed on 12 April 2012

3.4.9 More on Food and Art

In Japan when people travel they almost always take balls of rice onigiri in a box with them. According to the tradition a woman who can't make good onigiri won't be able to get married. Therefore **Kazuto Tzuneta** (b.1977) and **Masayuki Mori** (b. 1980) created *Onigiri Factory* (Figure 52) machine, which makes the perfect onigiri balls.

The piece is presented as a performance where four people dressed in white clothes resembling factory workers, prepare the ingredients of the balls. Processing-based program calculates the different amounts and measurements and gives them the data they have to follow. The resulted three balls are presented to a member of the audience and he has to decide for the best one. The conclusion is given to the algorithm and it produces one more turn which creates the perfect onigiri ball.

The collaboration between **Marina Abramovic** (b. 1946) and Park Avenue Winter's chef, Kevin Lasko – *The Volcano Flambe* (2011) was an exquisite dessert course turned into a performance piece. Dark chocolate ice cream, meringue, and banana mousse that is covered with gold leaf and topped with spun sugar and presented with wooden box containing headphones and a tiny mp3 player (Figure 53). The soundtrack features Abramovic, giving instructions in a hypnotic voice: "Close your eyes...Breathe slowly, deeply..." Timed correctly, the one who would taste the dessert is supposed to open his/her eyes just before the server pours a flaming liquid over the dessert that's been placed on the table.



Figure 52.
Kazuto Tzuneta, Masayuki Mori, *Onigiri Factory*, 2009
Roter Krebs, Linz, Austria



Figure 53.
Marina Abramovic, *The Volcano Flambe*, 2011
Park Avenue Winter, New York

The artist **Shane Waltener** (b. 1966) studies techniques, ritual and ceremonies of the domestic crafters and tries to trace the social history often attached to certain crafts like decorating, embroidering and knitting. Shane Waltener came up with the idea of creating *Sweet Graffiti* (2008) (icing, glazing) - graffiti tags on the walls, proving the communication power of the old, traditional crafting techniques. In this way the art often related to vandalism and anarchism becomes sweet and cute, transforming into positive message the 3-dimensional character.

3.4.10 Food-Love Rituals

Feeding has always been linked with courtship. With humans this works two ways since we are the only animals who cook: the bride is usually appraised for her cooking ability. In some cultures this is far more important than her virginity [71].

In fact, food and sex are physically linked in the limbic system of the brain, which controls emotional activity [66]. Particularly in species such as ours, where she is relatively dependent during the suckling period, she needs a male to provide food. Thus, a male's willingness to provide food becomes an important index of his suitability as a mate. Above all, it suggests his willingness to invest in the female's offspring. Studies of mate preferences in many cultures reveal that while men universally go for looks (actually a fair indicator of fertility), women go for provisioning: a male with resources is preferred to one without, regardless of his attractiveness [66]. Courtship etiquette today seems to demand the offer of a meal by the male as part of foreplay; and the female is then supposed to cook breakfast to complete her part of the bargain. The choice of setting for food and courtship is as important as the food itself.

There is a tendency to move gradually (or swiftly as the case may be) from the public to the private. For modern urban couples, dates usually begin in a crowded public place such as a bar or disco. On the crucial second date, they may move to a restaurant, where the male is able to demonstrate his resource accrual ability by paying the bill. This stage may be prolonged, but at some time the your place or mine issue will arise, with, researchers have found, her place being generally preferred [66]. At this stage she is supposed to supply a meal usually a romantic candlelight dinner thus demonstrating her abilities as a cook and hostess. Breakfast follows the consummation, again usually cooked by the female since it's her kitchen. But the male at this point should at least offer to make breakfast, thus demonstrating his egalitarian and cooperative nature.

If the relationship gets serious, then the next important ceremonial meal is likely to be with

71 Fox. R., (2003) Food and Eating: An Anthropological Perspective, Social Issues Research Centre, Oxford UK

her family. Again the meal is used as a bridge to mark the importance of the event and as an icebreaker and demonstration of the family's good will. The prospective mate joins her family at its most familial: eating the family meal. He can be analyzed in this setting, his manners, speech, and behavior can be assessed. He in turn gets to see his prospective in-laws close up, in a setting which both offers information and lubricates the difficult mechanism of social interaction.

Again the equation of good food, good sex, and emotional security taps very deep motives lodged in the basic mammalian search for reproductive success [66].

3.4.11 Love Potions

'Aphrodisiac' or 'love potion' describes anything that increases libido, it may vary between simple herbs and natural substances, to many other techniques, some dangerous in the extreme. The name comes from Aphrodite, the Greek goddess of sexuality and love. Aphrodisiacs were first discovered as a remedy for various sexual problems including fears of inadequate performance as well as a need to increase fertility. Reproduction was an important moral and religious issue and aphrodisiacs were sought to insure both male and female potency.

These substances were not only used to increase the sexual activity and enjoyment. In some parts of the world where marriages are arranged between parties who may never previously meet, parents often offer them some sort of love drug in the hope of attracting the romance to the relationship. For example, in arranged marriages between Hindus, a bowl of honey is often placed beside the couple. Honey has a special place in Indian mythology, and a chain of bees forms the bowstring of Kama, the Indian God of Love. The word 'honeymoon' itself derives from an ancient English tradition where the couple ate only honey and drank mead - made from honey - during the early weeks of the marriage.

Here is a list with groups of the most common aphrodisiacs [72]:

ODD SUBSTANCES

In Victorian times prairie oysters, bulls' testicles, and rich in male sex hormones foods were popular in increasing sexual activity of man. Another 19th century love potion, was rat poison, when taken in tiny doses was considered to irritate the sexual organs and created a pleasurable feeling. Too much, however, and the dose was fatal. Like rat poison, but less risky, pepper mixed with gin is believed to contain irritating oils that pass through the urinary system, creating a burning sensation to the genitals that some find stimulating. Or ex-

72 Harper, A., (2007) Cupid's Arrow - A Guide to Ancient & Modern Day Love Potions, Meander Press 2007

tremely painful if, like rat poison, the dose is too high. One of the most powerful love potion in Northern Pakistan is water that has washed the body of a dead leather worker. In Swedish folklore, to capture the love of someone you should carry an apple in your armpit for a day, and then give it to the intended lover [73].

ANIMAL LOTIONS

Over the centuries there is a big list of animals and animal products which have been used: dried black ants, consumed mixed with olive oil, lizards used by early Arabs and Europeans who, having dried, pulverized and mixed the powder with sweet wine, acknowledged it the finest of all love potions. Throughout Eastern Asia, snake blood was thought to benefit men whose prowess was waning and, even today, some Asian restaurants serve snake blood as an alleged aphrodisiac. Bile of jackal which was supposed to be rubbed over the penis and vulva, and donkeys' milk designed to be massaged into the penis are also some of the exotic recipes concluded to enhance sex desire. Today's other alleged animal-derived aphrodisiacs include shark fins and reindeer antlers, rhino horns, Spanish fly, and a traditional Chinese drug made from the skin of a frog. In Eastern Asia tiger bones, fat, liver and penis are among the highly prized aphrodisiacs, and affordable only by the very rich or extremely desperate male.

LOOK-A-LIKE

Some affirmed aphrodisiacs resemble different parts of the human body, leading early man to think they have other human attributes, too. For example, bananas, zucchini and cucumbers are considered a phallic symbol, or onions, oysters and figs appear like testicles.

PLANTS

Venus, the planet associated with the Italian goddess of love and beauty, has its own set of herbs believed to stimulate feelings of love and desire, making them alleged love potions: coltsfoot, marshmallow, mint, plantain, thyme, vervain and yarrow. Teas made from any of these herbs, sipped before sex, are thought to be powerful sexual stimulants. Furthermore asparagus, cardamom, celery, chickpeas, chili, coriander, fennel, garlic, ginger, jasmine, nutmeg, oregano, pepper, potatoes and roses are being used in various parts of the world in hope for a better performance in bed.

CULINARY DELIGHTS

Oysters are the most commonly alleged culinary aphrodisiac, being rich in zinc, and a mineral known to increase sperm count and testosterone levels in infertile males. But oysters are far too costly for the average person who may well discover equal benefits from serving eels, squid and octopus, these being the centuries-old choice in Mediterranean countries.

73 Savulescu, J., Sandberg, A., (2008) Neuroenhancement of Love and Marriage: The Chemicals Between Us, Springer Science + Business Media B.V.

In folk medicine asparagus and artichokes have much the same effect at far less cost, as do beans, celery, parsnips and lentils. Chinese herbalists particularly recommend asparagus, which stimulates hormone production and increases the sex drive.

In the scientific world some authors argue that staying long in love is not defined in our evolution. The time of staying together and raising a child is a lot longer what it used to be hundreds years ago. In particular, human lifespan on the European continent is longer with about 20-30 years, due to education of risk and to better health care [68]. These scientists propose that chemical and other biological manipulation of our emotion is a way to circumvent this bind, allowing human desires to influence the underlying biology. They call this a "biological liberation," so to say, we could be liberated from the biological and genetic constraints evolution has placed on us. They propose that targeted neuroenhancements can allow men and women to synchronize and coordinate their drives and desires, to better work together as a couple [68].

CHOCOLATE

In the *Chemistry of Love* (1979), researcher Michael Liebowitz reports that "chocolate is loaded with Phenethylamine (PEA)." This became the focus for an article in *The New York Times*, which was then taken up by the wire services and then by magazine free-lancers, evolving into the now-eponymous "chocolate theory of love." However, phenethylamin is rapidly metabolized by the enzyme MAO-B, preventing significant concentrations from reaching the brain, thus contributing no perceptible psychoactive effect without the use of a monoamine oxidase inhibitor (MAOI).

3.5 Translation, Transformation and Emotions in selected works of art

In this chapter I am presenting a number of artworks which deal with the topics of translation and transformation, as well as the Neoanalog tendencies occurring in the new media art. In the practical section I am dealing with translation of emotions, and the artworks I show in this selection have a similar approach as my artistic work.

Walter Benjamin talks about the translation as a mode. He asserts that in order to comprehend the mode as such, one should go back to the original, because it contains the key to the translation: its translatability [74]. Translation serves the purpose of expressing the reciprocal relationship between two languages. It cannot reveal this hidden relationship itself, but it can represent it by realizing it in basic form. A translation, instead of resembling the meaning of the original, should incorporate the original's mode of signification, thus making both, the original and the translation recognizable as fragments of a greater language, just as fragments are part of a vessel. The essence of the task of the translator consists in finding that intended effect upon the language into which he is translating. This produces in it the echo of the original [69].

Neoanalog tendencies are based on mixed reality strategies, however they reach for a simulated space to re-build it in the real world. Very often the main field of inspiration is gaming, and it is an experience of a certain generation [75]. Apparently, the world of symbols and icons had been real enough for some game players who soon have become game developers and some of them have become artists. Intersections of the real and the virtual can be tracked back in the conceptual art, but since the emergence of so-called new media art, the opposition between the real and the virtual became an important category.

74 L. Venuti, (2004) *The translation studies reader*. Routledge

75 Wójtowicz, E., (2008) *The Invisible Strikes Back. Neoanalog Tendencies in Contemporary Media Art*, 2nd Inclusiva-net Platform Meeting, Medialab-Prado in Madrid

Aram Bartholl (b. 1972) is interested in the transition between the digital and the analog world. In several projects he plays with this transformation. His works reflect the tendency of taking the signs and symbols from the virtual realm and reconstructing them in a material medium, often lo-fi quality. As he puts them back into the real world, he implements them in a physical space.

Random Screen is a mechanical thermodynamic screen that the user can't control and that functions without any electricity. Conventional tea candles are illuminating and generating the changes on the 5x5 pixel screen (Figure 54, 55). Each individual pixel of *Random Screen* is an independent unit. As core components the artist uses a projection foil, a modified beer can and a small tea candle. The candle served as a source of light, at the same time, the warmth it gave off set the modified beer can in motion. The candlelight was diffused on a second projection foil in the middle of the pixel box in order to generate as little shadow-flickering on the projection surface.

The project *Map* was a public space installation questioning the red map marker of the location based search engine Google Maps. Google marks with a small graphic icon the search results in the map interface and the design of the virtual map pin seems to be derived from a physical map needle. When the map is switched to satellite mode it seems that they become part of the city. In the city center a sign from the series 'Map' is set up at the exact spot where Google Maps assumes to be the city center of the city. Transferred to physical space the map marker questioned the relation of the digital information space to every day life public city space (Figure 56).

In *SMS to Paper Airplanes* (Figure 58, 59) **Christian Groß** visualized the text message communication with his girlfriend while they were in a long distance relationship [71]. He used paper planes as medium, because it allowed the private content to be hidden and at the same time planes are the most common way to cover a distance. The text messages were filtered and analyzed using Processing. The sender was encoded by the direction of the paper airplane, the length of the message with its size and the amount of positive emotional words with the amounts of folds.

News Knitter by **Ebru Kurbak** and **Mahir M. Yavuz** is a data visualization project which uses knitted garments as an alternative medium to visualize large scale data (Figure 57). The garment's pattern is constructed through converted information gathered from the daily political news. Live news feed from the Internet that is broadcasted within particular period is analyzed, filtered and converted into a unique visual pattern for a knitted sweater. The system consisted of two different types of software: whereas one receives the content from live feeds, the other converts it into visual patterns, and a fully computerized flat knitting machine produces the final output.



Figure 54.
Aram Bartholl, *Random Screen*, 2005



Figure 55.
Aram Bartholl, *Random Screen*, 2005



Figure 56.
Aram Bartholl's *Map*, public installation, 2006-2010



Figure 57.
Ebru Kurbak, Mahir M. Yavuz, *News Knitter*, 2007



Figure 58.
Christian Groß, *SMS to Paper Airplanes*, 2011



Figure 59.
Christian Groß, *SMS to Paper Airplanes*, 2011

Fear 9 by **Sissel Tolaas** (b. 1959) was exhibited at the Louisiana Museum of Contemporary Art in Denmark in 2009 (Figure 60). To make her piece, *Fear 9*, Tolaas asked nine highly phobic men to wear a sweat-collecting device “the size of a cell phone” under their armpit while exposing themselves to the situations they most feared [76]. They then mailed the sweat to Tolaas’ lab, where she used “headspace” technology to analyze the aromatic makeup of the perspiration. (*Headspace* is conventionally used by perfumers to collect the scent of exotic or rare flowers, enabling accurate synthetic reproduction.) The nine different types of sweat were then mimicked using modern aroma chemicals and then micro-encapsulation technology turned the Louisiana gallery wall into a giant scratch and sniff embodiment of fear. At the Fear exhibition in Seoul, Sissel Tolaas came across a 90-years-old Korean man standing in front of the smell of her Guy Number 9 exhibit and crying. She asked what the problem was, he said that the last time he remembered smelling sweat was in the Korean-Japanese war. That was the last time he had that close awareness of the scent of other male bodies and he was moved by it.

Maurice Benayoun presents his work *The Mechanics of Emotions* as an art opera in 15+ parts which is revealing *The World’s Nervous System* [77]. Benayoun narrates that with today’s communication networks, the world is equipped with an extensive virtual nervous system. From anywhere in the world one can feel what’s happening anywhere else in real time as long as it is connected to the Internet and is English speaking.

Under the umbrella *Mechanics of Emotions* the artist developed several outcomes. One of them is the *World Emotional Maps* where the Internet is presented as a metaphoric organ that plays the role of the World nervous system using search engine and cartography (Figure 61). Thus this piece is a transmission system for sensations, either positive or negative, pleasures or pains.

Extracted emotional distortions of the globe, the *Frozen Feelings* are 3D snap shots of the world’s emotions and digitally carved into different kind of materials. They are built after the *World Emotion Maps* (Figure 62).

Katie Paterson (b. 1981) made sound recordings from three glaciers in Iceland, Langjökull, Snæfellsjökull, Solheimajökull, and pressed them into three records, cast, and frozen with the melting water from each of these glaciers (Figure 63). Then she played them on three turntables until they completely melted. The records were played once and now exist as three digital films. The turntables would begin playing together, and for the first ten minutes as the needles trace their way around, the sounds from each glacier merges in and out with

76 C. A. Jones, Ed., (2006) *Sensorium: Embodied Experience, Technology, and Contemporary Art*, 1st MIT Press Ed. The MIT Press

77 Artist’s website, <http://www.benayoun.com/projet.php?id=28>, accessed on 22 March 2012

the sounds the ice itself creates. The needle would catch on the last loop, and the record would play for nearly two hours, until it completely melts [73].

In Earth–Moon–Earth (Moonlight Sonata Reflected from the Surface of the Moon) Paterson used E.M.E (Earth-Moon-Earth), a form of radio transmission whereby messages were sent in Morse code from earth, reflected from the surface of the moon, and then received back on earth. The moon reflected only part of the information back – some was absorbed in its shadows, ‘lost’ in its craters [73]. Returned to earth and ‘fragmented’ by the moon’s surface, it was re-translated into a new score, the gaps and absences becoming intervals and pauses. In the exhibition space the new ‘moon–altered’ score was played on a self-playing grand piano.



Figure 60.
Sissel Tolaas, *Fear 9*, 2009



Figure 61.
Maurice Benayoun, *The Mechanics of Emotions*, 2005
Mix emotions map



Figure 62.
Maurice Benayoun, *The Mechanics of Emotions*, 2005
Frozen Feelings, INSECURE, 26.03.2005 00:39:07

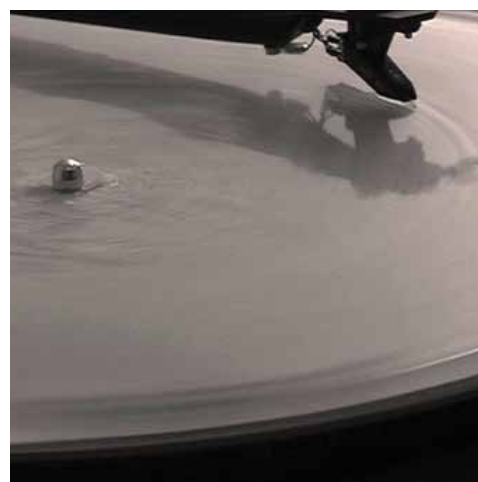


Figure 63.
Katie Paterson, *Langjökull, Snæfellsjökull, Solheimajökull*, 2009

4. Practical section

Within this chapter I will show some earlier examples of my works , which are connected to the topics of love, connection and translation and then I will discuss in detail the main artworks, which are the subject of this thesis.

4.1 Previous works

4.1.1 **Why do I:RED**, 2008

Why do I:RED (Figure 64) is an intimate visual love letter I wanted to send to a person, but I was too insecure to confess my feelings in words. These images are marking the beginning of the project *What's the use of the unrequited love* since they are made in the beginning of the relationship, mentioned in the introduction. The images are shot with a compact camera and a small magnifying glass and the result turned out as a sensual imaginary representing my desire.

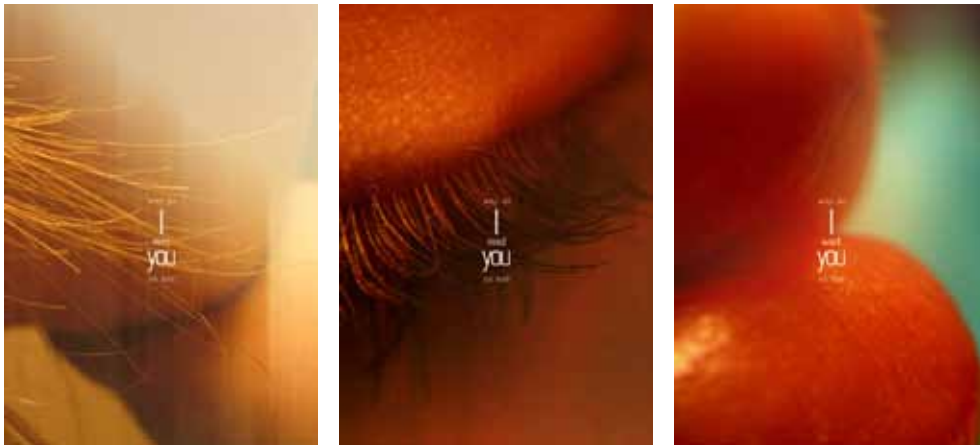


Figure 64
Why do I:RED, 2008

4.1.2 **Breakup Kit**, 2009

Is a package of ready-made objects for receiving first aid after splitting with a beloved one. It consists of 1 kg salt, an empty notebook, the book „Eat, Pray, Love“ of Elizabeth Gilbert, tissues, a garbage bag to trash all the belongings of the former boyfriend , the album *Quiet Letters* of the music band Bliss, a box of camomile tea and instructions for using the kit. All these objects are directly connected with my own experience of going through the melancholy and the sadness resulting from the end of the affair with my former.

4.1.3 **Glovatron**, 2010



Figure 65.
Glovatron at ARS Electronica, Linz, Austria, 2010

Another work, developed together with Myrssini Antoniou, was again connected to the topic of love, communication and translation - *Glovatron*. It was a wearable device predominantly designed to comfort couples in a distant relationship. It consisted of a pair of gloves, aimed to create remote intimacy between two distant individuals. Each glove was detecting and transmitting the heartbeat

of it's owner and received and reproduced the heartbeat of it's paired one.

Sharing ones heartbeat is often considered as a way to offer relaxation and comfort moments, couples usually hug and lay their heads over each others hearts. However heartbeat can also imply anxiety, stress or fear if it beats on a high rate and it is also a immediate way to detect life or death. With this project we were interested to explore the possibilities to feel remote intimacy. Although human contact and interaction are evolving in multiple ways, this is not necessary improving our connectedness with our loved ones. We were questioning wether the exchange of heartbeats can enable couples to share an intimate moment without the physical contact and the presence of each other, and how this could serve as a bridge over distance.

4.1.5 **Error messages**, 2011



Figure 66.
Error messages, 2011

In this project I presented a series of embroidered error messages from the Windows operating system. The embroideries had approximately the size as if they would be on the screen with the default resolution, and they were exhibited in gold coated wooden frames. The PC users are accustomed to the error messages which are part of one of today's most familiar computer interfaces and they appear when there is a loss of communication

between the program and the user or a misunderstanding. The statement was that with the contemporary communication technologies we are more than ever bound to the screen as a window to and through the world. Nevertheless this is not really helping us to keep our connectedness and we often fail to communicate with each other. By using the old-fashioned craft of embroidery, the error messages appeared in cross stitch and were given a new context. As they are being part of the modern aesthetics of the computer screen, the embroidering is giving them the status of the new 'beauty' and the new 'hype'.

4.2 *What's the use of the unrequited love?*

In the theoretical part of this thesis I discussed how a strong emotional experience, like unrequited love and rejection, may have complex influence on one's mind and body. Romantic love is regularly associated with intensely focused attention, euphoria, craving, obsession, emotional and physical dependence, and personality changes. This addictive passion is a positive experience when the lover's adoration is returned and a negative fixation when the lover's passion is spurned. Still, as history shows, unrequited love suggests a strong degree of euphoria in the limerence, so the rejection may as well become a catalyst for artistic creation.

The idea for the main series of projects I am presenting in this thesis, came to my mind after an experience of unrequited love. I was madly in love with a person and we've had an affair for a few months, but this ended after a while, because he did not reciprocate my feelings.

After we broke up I was pondering upon the questions: Why do we have moments in our life when we give so much and don't get anything in return? Why do we encounter certain people and give ourselves in, but this brings us anxiety, pain and sorrow in return?

Therefore I wanted to engage my feelings into a personal artistic project where I can use these rejected feelings, so there would be kind of sense and use in this affair.

The projects I am about to present, are two outcomes of the same experience. With the heart objects (Chapter 4.2.1) I am transforming my rejected heart into something useful, where the performance piece (Chapter 4.2.2) is my final purification process, my catharsis. There I'm leaving the unrequited love behind.

4.2.1 The Objects

During the affair I mentioned above, all the affection and emotions somehow went in vain, so in the first artistic piece I was transforming, or literally employing “my” rejected heart into an usable item.

In *Lover’s Discourse* Roland Barthes describes the heart as an object of desire, he makes an analogy with the sexual organs, because they both swell and weaken. Yet Barthes says that the heart’s main purpose is to be a gift-object, whether ignored or rejected [78]. In this manner the objects I created are meant to be given away, be utilized and then vanish.

DEVELOPMENT OF THE OBJECTS



Figure 67.
A kilo of pig heart cost €7,85; this one weighted 0,376 kg and cost €2,95.



Figure 68.
First sketches out of clay.

As part of the research on the shape of the heart I went at a local butcher to buy a pig’s heart (as it resembles most the human’s heart). I wanted to study its shape and properties. Each one of the pigs’ hearts the shop was offering, was sharply chopped in the middle. Curiously enough, when I asked if they could provide me a whole, undamaged heart, it turned out that they are not allowed by law to sell them uncut. So ironically I got a broken heart as a sample for my artistic project (Figure 67).

The next step was to create a prototype of the object out of clay. I simplified the shape of the natural heart, still keeping the resemblance with it, but at the same time giving it individual characteristics.

78 Barthes, R., (1979) *A Lover’s Discourse: Fragments*, Hill and Wang



Figure 69.
The mold-making process.



Figure 70.
First results, casting a candle.



Figure 71.
Final result, the clay model for the mold.



Figure 72.
The mold was created using gypsum and consisted of three parts.

Heart #1 - Candle



The first molded object was a candle. Candles are usually made out of a solid block of wax with an embedded wick, which is lit to provide light, and sometimes heat. Before the invention of electric lighting candles and oil lamps were commonly used for illumination. In areas without electricity, they are still used routinely. In the developed world today, candles are used mainly

for their aesthetic value and scent, for emergency lighting during electrical power failures, and for religious or ritual purposes [79]. Candles carry connotation to light, warmth and romance, but they melt and vanish, while being utilized.

Heart #2 - Soap



Soap is a common cleansing agent. In its chemical sense this term is applied to the salts of the non-volatile fatty acids [80]. Soaps serve for washing, bathing, and cleaning, but they are also used in textile spinning and are important components of lubricants. I chose to use this substance because the soap possess the ability to remove dirt from surfaces such as the human skin,

textiles, and other solids, but this happens only while it disintegrates and dissolves.

Heart #3 - Bird feed



People generally make or buy bird food to feed to pet birds or use them in birdfeeders. Some of the most common ingredients are black sunflower seeds, Niger, thistle seed, a favorite of goldfinches, millet for sparrows and juncos, and safflower for cardinals, among others [81]. I liked the idea of having the birds with their sharp beaks, dispersing the heart, but this action would feed them

79 <http://en.wikipedia.org/wiki/Candle>, accessed on 13 April 2012

80 Thomssen, E. G., Ph. D. (1922). Soap-Making Manual Free ebook at Project Gutenberg

81 http://en.wikipedia.org/wiki/Bird_feed, accessed on 13 April 2012

at the same time. During the development of the bird seed heart object I had to add caramel, because it was otherwise difficult to stick the seeds together, therefore the heart can be eaten by ants, flies, bees or other insects as well.

Heart #4 - Fondue Chocolate



Fondue is a Swiss dish of mainly melted cheese served in a communal pot over a spirit lamp, and eaten by dipping long-stemmed forks with bread into the cheese [82]. As a desert slices of fruit or pastry can be dipped in a caquelon of melted chocolate. In the same manner as the bird feed heart, this one too, serves for feeding, but first the heart has to melt completely, and then can be consumed.



Figure 73.
The heart objects in detail.

82 <http://en.wikipedia.org/wiki/Fondue>, accessed on 13 April 2012

4.2.2 The Performance of *What's the use of the unrequited love?*

During the period of the already mentioned relationship, I was keeping a blog-diary where I was sharing my moods, emotions and experiences. I also recorded the songs I was listening to, or a poem, which would match the mood of this day. In total, the blog covered about 120 entries (days) within 9 months. This writing activity helped me keep track of the affair and comforted me in the frustration and the anxiety, which were shadowing my affection to the person I was in love with. After the affair ended I decided to visualize the moods in the blog entries, so I can see the saddest moments, the mood swings, and the good days, too.

Instead of making a visual representation, I chose to engage the data/the feelings into something usable/edible. Every successful relationship consists of several crucial ingredients like understanding, communication, compromises etc. In the same manner, the preparation of a good cake depends on the quality and the quantity of each one of the ingredients. Therefore, my approach was to take a recipe for muffins and translate the data of the blog into the ingredients. Each muffin would be representing a day of the blog-diary, and will then be an illustration of my state on this particular day.

The content of the blog was strictly private, and I wanted to keep it that way. The act of cooking allowed me to present that data in a transformed way and to finally share it publicly, but still keep the content confidential.

I selected the format of a performance, because the project was meant to be a catharsis, a purification ritual where the audience would witness my efforts and help me transform the sadness and the anxiety shared on the blog. This performance had to reveal the blogged set of emotions, but mixed and baked. I wanted to offer them to the visitors, so they can help me digest and leave the taste of this relationship behind.

THE SPACE

The performance was situated in bb15, Linz, Austria (Figure 74), an alternative art location, where most of the exhibitions take experimental approaches. On roughly 100 m² exhibition area the space hosts exhibitions, performances, workshops, discussions and concerts. The scale of the rooms were offering a cozy, yet spacious feeling and this was suiting strongly the nature of the event. The date: 10th of April 2012.

THE SETTING

The setup consisted of a big table, covered with white table cloth; small oven, having the capacity for baking 18 muffins at a time; few glass containers for keeping the ingredients

for the muffins; spoons of different sizes, whisk for beating the eggs; silicone cups and paper cups for muffins; small bowl for mixing the ingredients, bigger bowl with water for washing hands; pan for melting the butter, small kitchen clock for measuring time, paper napkins, cardboard egg carton (Figure 75).



Figure 74.
The beginning of the performance,
bb15 - Raum für Gegenwartskunst,
Baumbachstraße 15, 4020, Linz, Austria
Photo by Daniel Mabrouk



Figure 75.
Close up of the table setting.
Photo by Marlene Wagenhofer

All the dishes and containers on the table, as well as the clothes I was wearing, were chosen to have white or neutral color, so they would not disturb the visual appearance of the performance. The focus had to fall on the muffins and their consistency.

Because I would be busy cooking during the performance, I knew that I will not have a visual contact with the audience, still, I wanted to guide and inform them about the ingredients, which are being currently mixed. That is why I used a wireless microphone and loudspeakers, so my voice would still dominate, even if there would be loud voices in the room.

THE ACTIONS

I was standing behind the table, wearing an apron. Before starting to mix the ingredients I was announcing out loud the date of the blog post, which I was about to mix. On the table I had a printout of all the recipes, so later I would recite the ingredients corresponding to the data of the particular blog post. Then I would start combining the substances in the recipe.

When the mixture was finished I was pouring it in the prepared cup for baking, and I would proceed on the same pattern to the next day and mixture.

When 18 muffins were gathered, I was putting them in the oven and starting the small kitchen clock. The backing would last 20 minutes and in the meantime I started preparing the muffins for the next oven. The clock would ring when the baking time was over and then I was offering the muffins to the audience.



Figure 76.
Photo by Marlene Wagenhofer

CAMOMILE TEA

As I quoted in chapter 3.1.4, long after a romantic relationship ends, events, people, places, even songs associated with the beloved, can trigger a lover's craving. Because of its mild flavor and capacity to soothe one's nerves I was drinking a lot of camomile tea while I was recovering from the unreciprocated love experience. Ever since this tea brings reminiscences and bitter taste in my mouth. As the audience would not have the same connotation, and as I was expecting that some of the muffins will not be tasteful, I decided to offer camomile tea to the audience so I can comfort them in some way with its sedative properties.

THE RECIPE

I wanted to find a recipe, which in some way is connected to love, and one of the ingredients had to be chocolate (or cacao), because of its connotation to love. The choice fell on *This Could Be Love Muffins* recipe (Appendix 7.1). The main ingredients were eggs, sugar, vanilla, butter, cocoa, flour, cinnamon and backing powder.

THE BLOG

The online diary, where I was sharing my feelings is hosted by blogger.com (Figure 77). Furthermore I installed Google Analytics code, so I can track the visits (Figure 79). Each one of the blog entries consists of the following data: date of the post, small icon indicating the time of crying on this day, the exact time of starting my day and drinking my first cup of coffee and a fortune cookie's content, list of the songs I was listening the most on the current date, and the data from the Google Analytics tracker.

THE FORMULA

The idea was to make one muffin for each day, so first I calculated the ingredients needed



Figure 77.
The blog entries posted on 9th and 10th of Oct. 2008

for preparing one single muffin. Thanks to Online Cooking Volumes Converter [83] the estimate was the following:

ONE IDEAL *THIS COULD BE LOVE* MUFFIN

- 1 table spoon butter, melted
- 1 table spoon cocoa
- 2 table spoons sugar
- 2 table spoons flour
- 1/8 teaspoon vanilla
- 2,5 table spoons eggs, lightly beaten
- 1/16 tea spoon ground cinnamon
- 1/8 teaspoon baking powder

TRANSLATION

The aspect in muffins, which I was mostly interested in, was their consistency and color. This was the way I wanted to track the moods of the blog entries. Thus the dominant ingredients in the formula had to be the flour, the backing powder and the cacao. A happy and joyful day would have the perfect ingredients, whereas the other days I would be reducing the quantity depending on the data.



Figure 78.
Photo by Marlene Wagenhofer

The amount of **flour** I appended to the Google Analytics's visits (Figure 79). The blog was private, so there were no other visitors and I could see how many times I've been on the blog. The more anxious I was on this particular day, the more time I would be spending on describing my moods and feelings. The highest number of visits was 9, so the relation was the following: 0 visits = 2 spoons (ideal amount), 1 visit = 1,9 spoons, 2 visits = 1,7 spoons, 3 visits = 0,5 spoons, 4 visits = 1,3 spoons, etc.

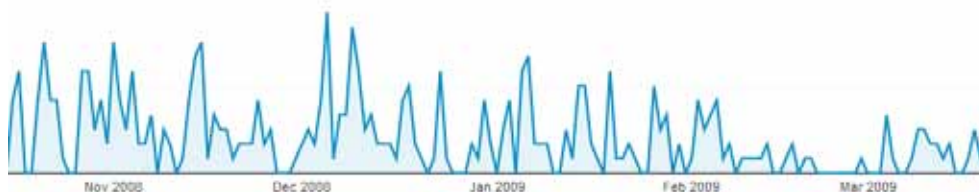


Figure 79.
Google Analytics, Visits Overview of the blog for the period November 2008 - March 2009.

83 <http://www.convert-me.com/en/convert/cooking/>, accessed on 24 March 2012



Figure 80.
Photo by Marlene Wagenhofer

The **baking powder** was related to the message in the fortune cookie. Whenever the message inside was positive, I was setting the default quantity (1/8 teaspoon baking powder), otherwise I did not put any.



Figure 81.

Cacao was indicating the amount of tears. With a small icon I was illustrating how much I cried on that day, with a scale from 0 to 5. The highest recorded score was 3 though, so the proportion was the following: 0 out of 5 = 1 spoon of cacao (the ideal quantity), 1 out of 5 = half a spoon, 2 out of 5 = tip of a spoon, 3 out of 5 = no cacao.



Figure 82.

The soundtrack of the day was determining the **sugar**. I classified the songs according to their depressive mood in a scale from 1 to 3. Therefore very sad songs would change the sugar to 1 spoon, quite sad songs = 1,5 spoons, and if the songs were positive I would add the ideal amount - 2 spoons.



Figure 83.
Photo by Marlene Wagenhofer

The amount of **butter** was depending on the time I started the day. Whenever I was early awake, it meant I was fresh and energetic. The relation: starting within 7-8 o'clock = 1 spoon of butter (the ideal quantity), starting 8-9 o'clock = half a spoon, 9-10 o'clock = quarter of a spoon of butter.



Figure 84.
Photo by Marlene Wagenhofer

In some of the days I would also add to the blog post poems or songs lyrics, randomly found on the Internet, or shared by friends of mine. **Eggs** were depending on the mood of this poem.

In the scale of one muffin, the quantity of the **cin-**
namon and **vanilla** was quite insignificant, that is why they always had the default amount.



Figure 85.
The printout with all the recipes.

AMOUNTS

In total the blog-diary consisted of 120 entries (days), written within 9 months: September 2008 - 12 entries, October 2008 - 18, November 2008 - 16, December 2008 - 17, January 2009 - 13, February 2009 - 10, March 2009 - 5, April 2009 - 10, May 2009 - 9. For this reason I was planning to make 110 muffins, six times 18 muffins to be baked in the oven.

The amounts of products I supplied myself for the performance were 700 gr. butter, 500 gr. cocoa, 30 eggs, 5 kg sugar, 60 gr. vanilla, 5 kg flour, 50 gr. cin-

PHOTO DOCUMENTATION



Figure 86.
Mixing the ingredients. Photo Daniel Mabrouk



Figures 87, 88.
The audience is observing my actions. Photos by Marlene Wagenhofer



Figures 89, 90.
Pouring the dough in the silicone muffin form and washing my hands, before I start with the next recipe. Photos by Daniel Mabrouk



Figures 91, 92.
The first dose of muffins is entering the oven (left) and removing the ready muffin from the silicone form. Photos by Marlene Wagenhofer



Figures 93, 94.
The first muffins are ready. Photos by Marlene Wagenhofer and Daniel Mabrouk



Figures 95, 96, 97, 98.
The audience is tasting, eating and discussing the results. Photos by Marlene Wagenhofer and Daniel Mabrouk





Figures 99, 100.
Discussing with the audience after the performance finished. Photos by Daniel Mabrouk



Figures 101, 102.
View of the table after the performance is over.

CLIMAX

During the action of baking I tried to feel and observe indirectly the mood in the room. The audience was an important part of the performance, and I wanted to know what kind of mood my actions would provoke. As the whole event was meant to be a ritual, where the audience plays a big role, I was prepared to cease the action, depending on the reception of the muffins.

The performance lasted about 150 minutes. I decided to stop after finishing the third oven, even though I had three more to go.

There were few events that provoked this decision:

- After I finished the first oven and the audience started discussing the muffins, the silence in the room was broken, the people continued on a low voice having conversations between each other. This meant that the people were feeling cozy and the mood was now relaxed, so the transition started developing.
- All the muffins I baked became actually edible and got eaten by the observers. In this way the audience was deliberately taking and absorbing my sorrows. The dominating gloomy mood (of the entries in my blog) was transformed and my cleansing process achieved its peak.

- The mother of my boyfriend came to ask to help me. She told me that she would like to give me a hand so I don't have to finish the whole process by myself. This actually left me quite speechless.

FEEDBACK

According to conversation with some of the members of the audience later on, they found the performance to had a meditative effect on them. Some shared that expecting the muffins to come out of the oven created a lot of tension in the room. Afterwards, when the muffins were offered and distributed, people were sharing the opinion about the taste, exchanging pieces of muffins, and the tension was released, until the next oven was ready.

Part of the audience were close friends of mine, including my new boyfriend. The whole experience had really strong impact on me, because I was going through a lot of past melancholic memories and this introspective journey was happening publicly.

WEAK POINTS

Even though I was announcing out loud the date from the particular blog entry, still when the muffin was brought out from the oven the members of the audience did not know which one of them represented a certain day. If I would do the performance one more time, I would definitely try to find a way to indicate it on a subtle, yet readable way.

THE SURVEY



Figure 103.
One of the surveys, filled from a member of the audience.

In the room, where the table was situated, surveys with a few questions were distributed. I asked the visitors to share anonymously if they ever experienced unrequited love and how did they get over it. I wanted to know what this experience taught them, and what the sense of it according to their personal opinion was. I asked if they tried some of the muffins I offered, and how they did taste like. Nevertheless, some of the most poetic answers

I got from the question about the flavor of love, and of unrequited love.

23 visitors on the performance left responses to the survey about experiencing unrequited love.

- 18 people from the audience at least once in their life had their feelings not reciprocated

- 5 of them were less than 5 weeks in love with the person, 4 people indicated 1 to 6 months, 3 people - 7 to 12 months, one indicated 13 to 23 months, 2 indicated 5 to 10 years
- 19 people were the center of someone's attention, but did not respond to the person's feelings
- Most of the people got over the experience of unrequited love. They cited various methods of what helped them along the way: 'going to the mountain alone', 'visiting bars and giving myself a lot of self-pleasure', 'talking to friends', 'practising love', 'writing a diary, taking long walks (with tortoise)', 'getting love again', 'I just waited and made some drawings', 'I tried not to think about it', 'I turned my attention somewhere else', 'I let it go', 'I cried, this made it easier', 'I focused on my creative work'. 2 of the visitors, though, are still unhappily in love, one of them wrote that this would last for him/her forever.
- About the meaning of unreciprocated love and the negative and positive aspects, the visitors shared: 'extremely important experience, it was painful, but I am very thankful for it', 'I got to know myself better', 'it made me wiser, more careful, and less trusting', 'devastating at that moment, still this shaped my personality', 'life goes on', 'I am not so open anymore', 'melancholy can be a creative and sweet mood, pain is a good teacher', 'I created love for more people'.
- The flavor of love was described to be like: 'warm chocolate cake with liquid filling', 'champagne', 'peach', 'sugar candy', 'wine', 'sometimes like gingerbread, or sweet peach juice, but mostly like water', 'ambrosia', 'sweet, soft, mellowing in your mouth', 'love is tasteless', 'love tastes different to each person, but yet universally the same', 'like lollipop in the beginning, then like Linzer Torte, and in the end - like an empty fridge', 'it tastes like the air in the summer mountain forest, so aromatic, that you can taste it with your breath'.
- The flavor of unrequited love was characterized to be 'bitter' in most of the surveys, still some of the other replies say: 'it tastes like egg shells, sprinkled with blood and vinegar', 'like swallowing barb wire', 'like an ice cream made out of plain ice with additive color and flavor', 'unrequited love makes the food to lose its taste', 'it tastes like spit, after running fast few kilometers in a cold and wet day, a bit like blood', 'it has the flavour of a tasteless old and dry bread', 'it does not have a taste', 'it is like chicken skin'.
- 20 people tried a muffin, 2 did not
- The taste of the muffins was: 'not sweet', 'bittersweet and too wet', 'bitter and a bit dry',

'ideal, not too sweet, not too much chocolate, beautifully combined', 'delicious', 'neither good, nor bad', 'a lot like chocolate, but not sweet. I was intrigued by its appearance - big and with a good shape', 'the muffin tasted surprisingly good', 'sweet, soft', 'one was delicious, the other one sticky', 'soft, warm and not too sweet', 'a bit salty, too little sweet for a muffin, strong cacao taste', 'it was difficult to swallow it'.

5. Conclusion

Even though a separation with the beloved one could bring a lot of anxiety and despair, there are a lot of lessons which can be learned from this experience. The end of one relationship makes room for the start of another, the break up can liberate and open up a world of possibilities. This drive is deeply embedded in the human brain, as almost every one of us has gone through the despair of romantic rejection. But we are creatures with an broad array of adaptive mechanisms, and among them are persistence and hope.

As I already showed in the theoretical part, a lot of artists in the history of art, have been inspired by similar experiences, or they were having identical approach as in creating an artwork. In this sense I would like to mention a few analogies to my take on the topics discussed above.

Felix Gonzalez-Torres (Chapter 3.4.4), said that an artwork needs to be consumed in order to be complete, this is how food becomes the perfect material. Joseph Beuys, a strong promoter of the healing potential of art and the power of a universal human creativity, was known for his ritualistic public performances using honey and fat. Sophie Calle (Chapter 3.2.4) tried to understand how a love relationship can be brought to an end via e-mail, and she searched for a translation of this message, so she would find the meaning of it. Vanessa Beecroft kept a diary, through which she tried to overcome a medical condition, later revealing it in an artwork. Louise Bourgeois and Tracy Emin with their abstract and confessional works, explored subjects like the vulnerability, love, and suffering.

My artwork *What's the use of unrequited love?* is an amalgam of all these aspects, yet taking the inspiration from a personal story, and by this creating a distinctive drawer in the chest which contains the story of my life.

Unrequited love is a sad experience, still it doesn't mean that we should not learn a lesson from it and keep on going through life wiser. Each of us experienced at least once in his life such a mental state, but still we should celebrate love and even its failures, because we don't know where it would guide us to. As the vast majority of people, I managed to recover from the lost love, I renewed my quest, and I fell in love again.

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7. Appendix

7.1 This Could Be Love Muffins

For 10 muffins

1/4 cup butter, melted

1/4 cup cocoa

2 eggs, lightly beaten

1 cup sugar

1 teaspoon vanilla

1 cup flour

1/2 teaspoon ground cinnamon

1 teaspoon baking powder

1/4 cup chopped pecans (optional)

1 chocolate bar, chopped (any variety)

Prep Time: 15 mins

Total Time: 35 mins

1. Combine eggs, sugar and vanilla in a mixing bowl. Add melted butter, cocoa, flour, cinnamon, baking powder, and pecans and mix just until blended.
2. Place paper baking cups in a muffin pan, and coat lightly with cooling spray. Spoon batter into cups, filling each 2/3 full. Sprinkle with chocolate pieces.
3. Bake at 350* for about 20 minutes, until sides pull away from paper and tops are dried to touch. Remove from pans to cool.

Recipe from food.com, accessed on 25th of March 2012

7.2 The survey distributed on the performance, bb15

As this work is part of my Master Thesis it would help me a lot if you could answer these few questions:

1. Have you ever suffered unrequited love?

Yes No

2. Please indicate how long you have been in love with the person?

Less than 4 weeks 1-6 months 7-12 months 13-23 months
 2-5 years 5-10 years Over 10 years

3. What was your way to deal with unrequited love and how did you get over it? Are you over it by now?

4. What was the meaning to you for experiencing unrequited love? What positive or negative conclusions/aspects did you take for yourself from this experience?

5. Have you ever been the centre of someone else's attention but did not respond to the person's feelings?

Yes No I think so, but I'm not 100% sure Not that I'm aware of..

6. Did you try a muffin?

Yes No

7. How did the muffin taste?

8. How does love taste like?

9. How does unrequited love taste like?

Thank you!

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Studienrichtung und Studienkennzahl:

Interface Cultures 380

BetreuerIn: Univ. Prof. Dr. Christa Sommerer, Univ. Prof. Dr. Laurent Mignonneau,

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