

Elizabeth Ferry: From Brandeis University welcome to Recall This Book, where we assemble scholars and writers from different disciplines to make sense of contemporary issues, problems, and events. Today, once again, your hosts are myself, Elizabeth Ferry, and my colleague and friend John Plotz, who is Professor of English at Brandeis University, and I am-

John Plotz: Hello.

Elizabeth Ferry: Hello John.

Elizabeth Ferry: ...And I am Professor of Anthropology at Brandeis University. We are joined today by Silvia Bottinelli, from the School of the Museum of Fine Arts. A native of Tuscany, Silvia Bottinelli started teaching at the museum school in 2010. She is a modern and contemporary art historian in the visual and critical studies department.

Silvia Bottinelli: Now, visual and material studies department.

Elizabeth Ferry: Visual and material studies department.

John Plotz: Oh even better.

Elizabeth Ferry: Yes, yes. Welcome Silvia.

Silvia Bottinelli: Thank you.

Elizabeth Ferry: Today we're going to talk about a book that Silvia edited, along with Margherita d'Ayala Valva. And the title of the book is *The Taste of Art, Cooking Food and Counterculture in Contemporary Practices*. And we're going to talk in general about questions related to food as art, art as cuisine, and the ways in which commodities move through the world in order to make food, and how those are represented artistically.

John Plotz: Silvia I think it's such a fascinating topic and to me there's so many different ways in, but can I toss out a couple that I would love to talk about?

Silvia Bottinelli: Absolutely.

John Plotz: And one is I think a phrase that you and your coauthors use, which is relational aesthetics. And that's thinking about the process, meaning I understand it as the making of art, but also the participating in an art event. And that obviously seems to be related to the way in which we associate food with commensality, eating together, celebrating, this sort of social dimension, right?

Silvia Bottinelli: Food as event.

John Plotz: Right. Food as event. So that's one side. And then the other side, which I think might be a very long way away, is the materiality of food as object, and food as art object. I'd love to hear about how you see those two spaces intersecting, or not intersecting, with one another. Because the food as object brings up questions that you and your colleagues discuss about sort of materiality, and the way in which a food object can be turned into an art object, but its status as food then kind of becomes problematized by the very fact of being that object. So anyway, those are two different dimensions that I saw intersecting, and I'd love to hear your thoughts, if possible.

Silvia Bottinelli: Yeah, that's a great question. And again, I think the answer is rooted in the meanders of our history. So starting in the 1960s, artists were willing to question the idea of the canon but also the traditional mediums of making art. And so they were exploring senses beyond sight as tools to understand and to discover art, not necessarily art objects, but art in general. And food really lent itself wonderfully to this, because it is something that we can look at but also certainly do experience bodily. Another aspect that artists were interested in questioning was the idea of the author,

right? What is an author and ideas of intentionality and exclusivity. The artist as a genius was not really responding well, in the 1960s, to an idea of a fair society where meaning was constructed in a more kind of...

Elizabeth Ferry: Democratic.

Silvia Bottinelli: ... Democratic way. And so the idea of art as something that you consume through the body and that's more sensorial was very important, but also the idea of sharing authorship through participation was very important. And so those two dimensions get connected in this critique of what art used to be.

John Plotz: So can I ask, is there some fabulous conceptual art project of the sixties or seventies that's food-related that you would talk about? Because I can think of, when you're saying that my mind is racing through all those Yoko Ono examples-

Silvia Bottinelli: Absolutely.

John Plotz: But I don't know what the food versions of those are.

Silvia Bottinelli: Well Yoko Ono actually has a piece where she places an Apple on top of a pillar. And then the apple is really something that you're invited to again consume and feel and experience directly. And so that's really part of that fluxus moment of the late 50s, early 1960s, where you're trying to substitute the traditional mode of art consumption, with something that becomes more experiential.

Silvia Bottinelli: And another artist that was still in New York in the same year as that Yoko Ono was, that was interested in the apple specifically was Allan Kaprow. And so he created an apple shrine in the basement of the Judson church. And that was an avant-garde kind of meeting point. And he created a whole labyrinth out of newspapers, and stacks of media stuff, that he had accumulated together. And then the viewers had to go through this labyrinth and then towards

the end, there was a shrine to the apple with apples that people could actually eat and chew. And the idea there from a conceptual perspective, and also from a happening and a performance art perspective, was that we learned so much, or at least we are exposed to so much, through the media and newspapers and the actual presence of the newspapers that were accumulated there were a reminder of that. But that information is just so much, and so much today to digest, that you really don't get anything out of it.

Elizabeth Ferry: ...You're not nourished by it

Silvia Bottinelli: Right. You just stroll through it. You stroll through the stacks of things, and nothing really stays with you. And then in the end though, you have this other source of information that's the apple, and that's information that you gather from the actual contact of your body with it, right?

John Plotz: I see.

Silvia Bottinelli: Like through the senses. And then you ingest it and there's something that's left to you because the apple becomes you, right? That's what happens with food. You are what you eat quite literally as well. And that's the kind of knowledge that Kaprow was trying to foster.

John Plotz: Yeah, that's fascinating. I mean this is a wild connection, but just since I imagine our listeners are thinking about those older paintings, like beautiful Dutch still lifes, in which you just see this utterly luscious lobster. Or, I don't know why I'm thinking of lobster for some reason, or grapes. How would you play out the comparison between that luscious present but inedible painting, versus something like this apple that you're invited to come fight your way through the art and then eat?

Silvia Bottinelli: Right. So that's one of the main differences between representational art that basically depicts food, and art starting in the 1960s that instead engages with food as

material, or as a prop for performance as an opportunity for exchange, that you can actually not eat that painting. But those paintings are important points of reference for artists in subsequent centuries, and an even for artists that practice today. And in particular the idea of the Vanitas is very strong. The idea that that food that's the king, is a symbol for and a reminder of the fact that everything changes and dies eventually. And in fact that is connected to an idea of disgust, and how this kind of emotions of disgust, have a function of reminding us that overabundance is not necessarily something to look for.

Elizabeth Ferry: Can I pick up on the question about the democratization of this idea of sort of making art more accessible through using food in the 1960s. I guess my background for it is from having written a book about mineral specimens. And one of the things that I found, and this was probably starting in the 1980s, but my guess is the similar process started earlier for food, which is that mineral specimens used to be kind of mostly scientific objects. And then there was a series of projects of different sorts to make them more analogous to art and not to scientific objects. And one of the features of that was to allow them to be much more costly. Because if you're going to say they're like a Rembrandt, as opposed to an example of agularites or whatever other minerals species, you can obviously charge a lot more money, right? So part of what I got very interested in with sort of the project of making that analogy persuasive, right?

Elizabeth Ferry: And I'm wondering, so maybe not quite at the same time, but somewhere around there, there's also a project of making food and cooking and cuisine into something that at least at the higher level has a much more art like quality, right? And that they're sort of... And partakes of the institutions and the vocabulary and the elitism of the art world, where it didn't necessarily in the past. So I'm just curious what you think of that idea.

Silvia Bottinelli: Yeah, there's huge complexity regarding the relationship between institutions and the market and art. Not only food and art, but art in general, right? And the first thing that comes to mind, well first of all, the intentions of the artists that started to embrace food in the 60s were connected exactly to that, undermining the power of the market. Because you can't sell, at least they thought, that you couldn't sell an art food item at the same price of a painting but-

Elizabeth Ferry: Enter the banana and duct tape, right?

Silvia Bottinelli: Exactly, right? So that's exactly where I wanted to go. Now this has been completely turned around because now Maurizio Cattelan just taped a banana at the Miami Art Fair on the wall, and that was I think \$120,000.

Elizabeth Ferry: I think so, yes.

Silvia Bottinelli: And of course then it was eaten by a performance artist that made a point of saying I was hungry, and this was tasting just like the other 120,000 bananas that you could probably find around Miami. But I think it's a huge, huge question. Artists are, on the one hand, always trying to find ways to disentangle themselves from the market. It's hard to generalize, but in many cases avant-garde artists see themselves as intellectuals that are trying to advance a certain concepts, ideas, or critique society in a way or another. But then they're connected to the system of again of fairs and galleries and they need to support sustain themselves, but also that's how the game works, and so there's lots of contradictions there.

Silvia Bottinelli: I would say it's the same with the realm of the university...

Elizabeth Ferry: And the realm of restaurants...

Silvia Bottinelli: And the realm of restaurants as well. And so we've seen starting, I would say 2006 is a good date to refer to, thinking

about the time when basically chefs were entering the art world. So Ferran Adria was invited in 2006 to participate in a Documenta in Kassel. Documenta is one of the major appointments in the art world. It happens every five years. It started after World War II, and in '55. And it is a very important kind of really meeting point for people that want to observe what's happened in the art world in the past segment of years. And so the presence of Adria in that context really sanctioned the idea that food, and being creative with food could also be understood in the form of art.

Elizabeth Ferry: Right, right.

John Plotz: Yeah, I would love to pursue that more. I allowed myself only one, I have said I was only allowed to bring up Andy Warhol once, but I'm going to play my Andy Warhol card.

Silvia Bottinelli: Yes, yes.

John Plotz: Can we talk about something-

Elizabeth Ferry: -Per episode or

John Plotz: Oh no. Hannah Arendt is only one per episode. Oops. Just used it up. With Andy Warhol I was thinking about the soup cans. Could you talk more about that in that same context? Because it's proliferating, it's present everywhere, somehow by turning it into art you are framing it.

Elizabeth Ferry: She's making a face.

John Plotz: You're really tired of it. Oh no.

Silvia Bottinelli: It's my face.

John Plotz: We don't have to—I'm sorry, I just find him endlessly fascinating. But yeah.

Silvia Bottinelli: So Andy Warhol started working on the soup cans representations, or the representations of food, or industrially processed and packaged food, in his work starting in the early 1960s. So we're a little bit earlier than Matta Clark's food restaurant, and more or less around the same time of a few years, more or less, of Yoko Ono's and Allan Kaprow's performances with the apples. For Warhol, he really provocatively embraced the idea of industrial production and marketing and advertising, and instead of being critical of it, at least on the surface, he really kind of went along with it.

Silvia Bottinelli: And so first of all representing those soup cans, he is making them into works of art, just like you were mentioning before Elizabeth, right? The very idea of placing something into a gallery, or into the realm of the art world makes it almost more valuable or supposedly sanctions its importance for society. So that soup can now becomes really put on a pedestal, if you will, quite literally. And then there's the mode of display of those objects, that or at least those representations of the objects, that's important. Because they're usually displayed in series, where they're really one next to the other, next to the other, and that elicits references to industrial production. Once again, right? That's the fact that mass production and manufacturing and yeah...

John Plotz: Yeah. But they're not food art by your definition right? Because they don't have the food stuff is gone from them. What's there is the lithograph or whatever, or the-

Silvia Bottinelli: Yes, yes. Or it is by the definition that we used in *The Taste of Art*, and then these are really moldable and flexible definitions. I don't believe in labels that are too rigid, in general, or that list a certain number of artists and then not others-



John Plotz: It does seem to have some relationship to those Dutch still lives as well. Right?

Silvia Bottinelli: Yes.

John Plotz: Because it's about, this is the thing which we can all have. In fact, honestly Elizabeth, if we're going to talk about Mintz and *Sweetness and Power*, it's also like the jam jar in Sydney Mintz's account of sugar, everybody can have sugar. And the soup can is everyone can have this comfort. It's not just a lobster for a king anymore, now-

Silvia Bottinelli: Just the short-

Elizabeth Ferry: But they can't necessarily have the print of it.

Silvia Bottinelli: Right.

John Plotz: Yeah. They can't afford the print, but the print betokens...

Elizabeth Ferry: And the print is aware of that.

John Plotz: ...Warhol comes out of this graphic design background. I hear what you're saying, he's not a satirist, I take that point. But he's actually upholding the work that somebody did to make the Campbell can attractive.

Silvia Bottinelli: Yeah. So Donna Gustafson did write actually an essay about Vanitas in pop art. Just getting at some of the same conclusions that you are exploring and it's not the only Andy Warhol, but there is many other artists that worked within the pop realm, that were exploring this idea like freezing time, right? And giving that sense of artificiality almost, that goes with the packaging of food that is organic inside, but that looks completely steel, and almost buried inside.

John Plotz: Yeah. There's glorified ephemerality. I mean I think there is something to that. I know in Mintz's book he distinguishes

between the sweetness of sugar as the thing that makes it a cheap commodity, versus the decorative element of it. But in some weird way what Warhol does, is he makes the cheap food object also into...

Silvia Bottinelli: That's an interesting connection. Yeah. Yeah.

Elizabeth Ferry: But there's something about the substantiality of the food art you guys are talking about in the book, and Mintz's sculptures, which maybe I'll now introduce it. So the second book that we wanted to put on the table was Sidney Mintz's *Sweetness and Power*. I think its original title was *The Place of Sugar in World History*. He actually didn't like that title because in fact the book, although it talks about Asia, doesn't talk that much about Asia, and he often complained because the publishers made him put that in. And then everyone would say, "But you say it's world and you don't talk about Asia." It's like, "I know."

John Plotz: Thanks for that pro tip Elizabeth I like that. Who says you don't get value added in a podcast.

Elizabeth Ferry: That's right.

Elizabeth Ferry: But you know, that sort of crucial moment. So just as you were saying, Silvia, sugar up until the industrial revolution. Well in the first place sweetness was, there were many vehicles for sweetness. Honey, beet sugar, other kinds of things. There were many uses for it, and it was extremely exclusive in its consumption. The connection to the food art is that there was a type of art, almost like a kind of centerpiece at aristocratic court banquets, and the banquets of aristocracy, of decorative objects that were made out of sugar. They were known as subtleties. When we say things like sugar became much cheaper, well the reason it became much cheaper was because of the establishment of colonies based on plantation production and enslaved labor, right?

Elizabeth Ferry: So not only is there a big cost, but there is much bigger cost for some people than there is for others, right?

Silvia Bottinelli: Absolutely.

Elizabeth Ferry: And that's kind of the one dimension of Mintz's argument. The other dimension of it, which John referred to a few minutes ago, is sort of what makes the argument so brilliant I think, is that just as plantations in the colonies were producing sugar and bringing the price down, sugar became much more available to an emerging proletariat as a quick delivery of calories, as something that could be easily added sometimes to other colonial products like tea-

Silvia Bottinelli: Coffee. Chocolate.

Elizabeth Ferry: And coffee. Yep. And that could make it possible for an emerging proletariat that no longer had a very stable agricultural food source necessarily, and that had to be at the mill at a certain hour, and when men and women were often both working and in factories or another ways-

Silvia Bottinelli: And in England, right? In particular-

Elizabeth Ferry: England in particular, yeah, so that the industrial revolution was fueled by sugar in both ways, right? And he describes sugar and other things as proletarian drug foods, right. Because they sort of, they give you a quick hit of energy, they're fun to eat, a little bit of their kind of pleasurable luxury sort of sticks to them still, even though they're now available-

John Plotz: We were lucky enough to have this conversation because our collaborator, Claire Ogden had the idea of putting this conversation together, and she is interested in *The Futurist Cookbook* and we're going to now have a listen to a little piece of it that she recorded. So Silvia, do you want to say anything to just introduce us to the thing, *The Futurist*

*Cookbook*, because I know I've never taught it, I know you have. But-

Silvia Bottinelli: Absolutely. Yeah. So the cookbook was one of the many manifestations of the futurist philosophy that was very much about trying to bring art to all different sorts of levels, and make art very much part of life in many dimensions. And so cooking was one that was included in this bigger picture starting in the early 1930s. So, several years after the publication of *The Futurist Manifesto*. Yeah.

Silvia Bottinelli: But regarding the cookbook, one of the themes that emerges is once again, the idea of looking to the future, and trying to do things that were really embracing almost both violence, certainly war. And then so it was autarkic in many ways. There was the idea of cultivating the body and the muscles in the body. So for example, one of the aspects that comes out, is the proposal to eliminate pasta from the Italian diet, which is of course extremely unsuccessful because it was absolutely contrary to the idea of nation.

John Plotz: My recallable book is all about pasta. So yeah.

Silvia Bottinelli: There you go.

John Plotz: Okay, great, well let's have a listen. So we'll listen to Claire Ogden reading from *The Futurist Cookbook*, and then we will come back and talk more about it.

Claire Ogden: "Nowadays, everyone knows in advance the precise mechanism of events, family memories, felicitations, and forecasts rollout like newspapers from presses. Our kitchen has banned pasta shuta. We come to this decision because pasta is made of long silent archeological worms, which weigh down the stomach, make it ill, render it useless. You mustn't introduce these white worms into the body, unless you want to make it as closed, dark, and immobile as a museum. These improvised dinners are recommended as a means of bringing together the maximum originality,

variety, surprise, unexpectedness, and good humor. Sculpted meat, a synthetic interpretation of the orchards, gardens, and pastures of Italy, is composed of a large cylindrical Rissole of minced veal. This cylinder, A, standing upright in the middle of the plate, is crowned with a thick layer of honey, C, and supported at the bottom by a sausage ring, B, which rests on three golden spheres of chicken meat, D. A whole salami, skinned, is served upright on a dish containing some very hot black coffee, and mixed with a good deal of eau de cologne."

Claire Ogden: These crazy excerpts come from *The Futurist Cookbook*. In the second wave of futurism, *The Futurist Cookbook* shocked the Italian nation. It took the prospect of murdering a nostalgia as its aim, founding a blasphemous restaurant, The Holy Palate, and publishing an absurd collection of formulas, not recipes, in its cookbook. With the futurists, dining was a performance. Marinetti also became obsessed with inserting smell and touch into the realm of food. The combination of sensory elements verges on the insane, eating olives in one hand, while stroking sandpaper in the other, to what is now commonplace. They called for a scented dish soap, which is standard practice today. Later culinary innovations, like modernist cuisine, can find their origins in futurism's blending of art and science. But *The Futurist Cookbook*, like many manifestos at the time, is full of contradictions. Futurist food was torn between its desire for artistic value, and its absolute veneration of the scientific progress of food.

Claire Ogden: As Marinetti said, "We may even prepare mankind for the not to distant possibility of broadcasting nourishing waves over the radio." Many of the futurist formulas weren't even nourishing. As Marinetti said, "It is better not to have any hunger when tasting these new dishes." In the end, the cookbook has fascist nationalistic aims. Marinetti hoped that a more aesthetically pleasing diet would modernize the entire Italian nation. So really the aesthetics of food

futurism were a means to an end. A desperate attempt to spread futurisms influenced further, despite futurisms failures to incorporate technology into Italian cuisine at the time, we can see in *The Futurist Cookbook* the avant-garde dissatisfaction with the present, and desire for a more creative, innovative future. Futurist ideas about food did have an influence. In molecular gastronomy today, chefs reappropriate the techniques of the theatrical avant-garde to suit a more privileged cultural framework. Food futurism is part of a larger tradition of the struggle to reconcile foods, traditions, and history with its creative possibilities.

John Plotz: Okay, so many thanks to Claire for that.

Elizabeth Ferry: You can tell who's our sound engineer.

John Plotz: I know, I liked her futurist motorcycle there. Marinetti riding away into the sunset. Yeah. Wow. So can we send some food out over the airwaves? Is that-

Silvia Bottinelli: That would be revolutionary. Carol Hills Toskey wrote an essay in *The Taste of Art* about *The Futurist Cookbook*, and really making a point similar to what Claire is making, regarding the fact that there is a little bit of, one of the ingredients of molecular gastronomy is probably, once again, Marinetti and the futurist cuisine. And so there's parallelisms that are analyzed there.

John Plotz: Is there a particular Italian legacy of the futurists, do you think? That goes through?

Silvia Bottinelli: I would say for sure there's been an impact of futurism on art, contemporary Italian art, and even art in the 1960s. Although the political tones, the ideological tones of the futurist movement were luckily not embraced afterwards. So that's good. That that being aligned with fascism or that kind of support of war and violence, as important means to really bring the population to a future dimension, are clearly not things that more recently artists have supported.

But I would say that Arte Povera, that is another known movement in 20th century Italian art that started in 1967, was initially baptized neo-futurism. It was one of the possible names that critics came up with-

John Plotz: Interesting. Wait, yeah-

Silvia Bottinelli: And it was still because of the multisensorial dimension, the interest in performance, and the interest in viewing art as something that was more than as a sculpture and a painting.

John Plotz: And yeah, that's fascinating. Because actually I was imagining more in line with what you were just saying, something more like an anti-futurist impulse, something like a repudiation. But it's interesting to think about that notion where formal dimensions might nonetheless persist even though the political iconography of it has to be rejected.

Silvia Bottinelli: Absolutely. And for Arte Povera there was a strong interest in food once again. And food is an as an everyday material. Or the kitchen as a space to be explored. And one thing that comes to mind is the work of Marisa Merz that was an artist based in Turin. She has a show right now at the Philadelphia Museum of Art. And her work was very much centered around the kitchen space, and she used aluminum foil that had just become more readily available as a product that people could use to preserve foods. And fridges in the 60s were again, starting to be more commonplace and in homes, and so she used those aluminum foils to create sculptures that were extremely light and formed coils and sometimes even took the shape of chairs and really domestic references.

Silvia Bottinelli: And those were included, basically they occupied all sorts of different spaces in her home. And she has this line that's often quoted where she says she was tending to her child Bea in the kitchen and also working in the kitchen, and everything was in the same place on the same level. Both

the creative act as well as the child rearing were. And that's so much in conflict with the idea of the artist as a genius that we were mentioning before was questioned in those areas.

Elizabeth Ferry: Just as a sideline. I mean, aluminum is such an amazing modern material because it's both the enabler of middle-class domesticity, midcentury domesticity, and also the material that makes skyscrapers possible.

Silvia Bottinelli: Absolutely. And during the fascist-

Elizabeth Ferry: And airplanes. So yeah.

Silvia Bottinelli: Right, right. So yeah, absolutely. A material associated with modernity, but at the same time to the private sphere. And so-

Elizabeth Ferry: Well a sort of gendered modernities, right?

Silvia Bottinelli: Yes, yes. And during the fascist period, it was going back to Marinetti and the context in which *The Futurist Cookbook* took place, there was a hope that that would be an autarkic metal that could be used in fact for airplanes, and for infrastructure, and skyscrapers, or this-

Elizabeth Ferry: Spaceships.

Silvia Bottinelli: Building. And yeah, right? So it was really perceived as a possible metal for the future.

John Plotz: This might be a great time to turn to recallable books?

Elizabeth Ferry: Yeah I think so. I have a very short recallable poem. I actually was-

John Plotz: Oh, wow. Okay.

Elizabeth Ferry: I was going to do "Potato" by Richard Wilbur, but when we started talking about Vanitas, I chose another poem in my



head, which is a poem that written by David Ferry. It is a two line poem.

Elizabeth Ferry: "Ripeness is all. What rot."

John Plotz: That's great. That's the decay curve right there. Yeah.

Silvia Bottinelli: Right.

John Plotz: That's great, okay.

Elizabeth Ferry: And to you John.

John Plotz: Oh, well, shouldn't we ask, defer to our guest?

Elizabeth Ferry: We could.

Elizabeth Ferry: I was going to give her the last one.

John Plotz: Oh, okay. Well...

Silvia Bottinelli: Okay. So should I go?

Elizabeth Ferry: Yes. We can still muscle for it.

Silvia Bottinelli: So I would recommend, I would recall the catalog of a show at the Smart Museum in Chicago titled *Feast: Radical Hospitality in Contemporary Art* that was edited by Stephanie Smith. That is a beautifully illustrated book with lots and lots of case studies, both historical and more contemporary, that address everything within the food system from agriculture to really food production to consumption and feasts of all sorts. And yeah, so I think that that's one of the most loved books by my students. So I certainly-

Elizabeth Ferry: Wonderful. And there'll be a link available on our website for it.

John Plotz: Sadly, the way I discovered the book I want to talk about was by finding the obituary of its author, but it's the wonderful Phyllis Pray Bober, do you know her? She's an ancient food historian, and she wrote a book I love called *Art Culture and Cuisine, Ancient and Medieval Gastronomy*. But that kind of understates how delightful it is on extravagant Roman cooking. I learned about garum fish sauce through it. And I discovered some of these amazing feasts, and I also found out reading her obituary that she was famous for her class at Bryn Mawr. She would frequently prepare a Roman feast that included an entire wild boar roasted in a college oven. And I don't know about that, but I do know that the book is just amazing on the ways that Romans understood basically luxury and consumption, and how food represented for them a whole set of meanings that I think is very different from ours.

John Plotz: And in fact, that's actually also the book *Courtesans and Fishcakes* by Peter Davidson, which I love-

Elizabeth Ferry: Oh yeah, which is a wonderful book.

John Plotz: Which is about ancient Greek, kind of the democratic impulse to eat fish together. It was the meat that you eat together that you didn't have to sacrifice to the gods. But anyway, I love Phyllis Bober's book, so that's my recommendation.

Silvia Bottinelli: That's great.

Silvia Bottinelli: I could see connections with *The Futurist Cookbook* actually there because of the use of honey and meats that was mentioned in one of the recipes that Claire talked about or Roman. Very Roman. Yeah.

Elizabeth Ferry: Okay. Well I think it's time for us to thank you Silvia.

Silvia Bottinelli: Thank you.

Elizabeth Ferry: For coming and chatting with us today. It's was very wide ranging and I feel like we could go on for another couple of hours.

John Plotz: It has. Now I really want to have a cooking show where we actually cook over the radio.

Elizabeth Ferry: I was thinking why are we not cooking.

Silvia Bottinelli: You promised that you would speak about food porn at the beginning so maybe that's another follow-up.

John Plotz: Anyway, thank you so much.

Silvia Bottinelli: Thank you.

Elizabeth Ferry: Yes, thank you.

Elizabeth Ferry: Recall this Book is the brainchild of John Plotz and Elizabeth Ferry. It is affiliated with Public Books, and recorded and edited in the Media Lab of the Brandeis Library by Plotz, Ferry, and a cadre of colleagues in Boston and beyond.

Elizabeth Ferry: Our music comes from a song by Eric Chasalow and Barbara Cassidy, called Fly Away. Sound editing is by Claire Ogden, and production assistance, including website design and social media, are by Matthew Schratz and Kaliska Ross. Mark Delello oversees and advises on all technological matters, and we appreciate the support of university librarian, Matthew Sheehy and Dean Dorothy Hodgson and of the Mandel Center for the Humanities at Brandeis.

Elizabeth Ferry: We always want to hear from you with your comments, criticisms, or suggestions, you can email us directly at Ferry, or at Plotz at Brandeis EDU, or you can contact us via social media and our website. If you enjoyed today's show, please be sure to write a review or rate us on iTunes, Stitcher, or wherever you get your podcasts. You may be interested in checking out past episodes, including topics like new and

old media, women in political power, minimalism, or some other angle altogether. Other episodes which we're calling Recall This Book in Focus, include conversations with Samuel Delaney, Zadie Smith, Mike Leigh, and more to come. Thank you very much.