



# *Utopian Appetites*

The 21st Symposium of Australian

## GASTRONOMY

*2-5 December 2016  
Melbourne, Australia*

## Host Institutions



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# Welcome to the

## 21st Symposium of Australian

# GASTRONOMY

Utopia. The word conjures images of an earthly paradise for some, a futile chimera for others. When Thomas More coined the term in 1516, he deliberately played on the ambiguity of its Greek origins: *ou + topos* = no place, and *eu + topos* = the best place. Does the island of felicity exist or not? Five hundred years later, we are still puzzling over this question.

Combining Arcadian dreams of natural harmony, Platonic plans for an ideal city, Cockaigne's abundance and Millennial hopes for a new reign of peace on earth, utopia offers a schema for human agency to achieve real happiness. No longer do we await divine intervention or natural selection. The community chooses its way in the world and according to Michèle Le Dœuff, "*chaque rêveur imagine son utopie*" (every dreamer imagines his/her utopia).

Yet utopia is not a blueprint for perfection. It is a method, a process, that is harnessed for the good of society, as well as the individual. Without descending into ideology, utopia expresses the spirit of human hope through utopianism, a broader application of the ideals of social dreaming beyond traditional literary forms.

Utopia's relevance to the realms of gastronomy has always been clear. Founded on the premise of desire – corporeal as well as spiritual – utopia seeks to identify appetites and indulge them. When desire is absent or repressed, utopian impulses flip over into dystopia, where appetites are neither acknowledged nor sated.

The Symposium's guiding theme of "Utopian Appetites" encourages us to envisage the gastronomic project of eating and drinking *well*, bridging disciplinary boundaries, encompassing different spaces, practices, cultures and times. It also represents a framework to think about gastronomy as both an imaginary ideal and a realisable goal for the future.

The Symposium of Australian Gastronomy has come of age.

We are looking with hope towards bright food futures, following in the footsteps of Charles Fourier:

*"Notre tort n'est pas, comme on l'a cru, de trop désirer, mais de trop peu désirer..."*

(Our fault is not, as has been thought, to desire overmuch, but to desire too little)

# PROGRAM SCHEDULE

## DAY 1: FRIDAY 2 DECEMBER

UNIVERSITY OF MELBOURNE  
Sidney Myer Centre, Swanston Street

### Australia's Changing Foodscapes

**8.30AM ARRIVAL & REGISTRATION**

**9.15AM WELCOME**

Welcome to Country; Welcome from host institutions – University of Melbourne & William Angliss Institute; Welcome from Symposium co-convenors – Jacqueline Dutton and Kelly Donati

**10.00AM 1980s – A la recherche de... Australian Gastronomy**

In 1984, the first Symposium of Australian Gastronomy, provocatively entitled “The Upstart Cuisine”, took place in Adelaide. Stephanie Alexander, Michael Symons, Barbara Santich, and James Halliday will share their memories of the 1980s, retracing the influence of European traditions, and exploring how the symposium and other events crystallised gastronomic issues of the era.

**11.00AM MORNING TEA**

**11.30AM 1990s – Gastronomy as Entertainment: Markets, Festivals & Dining Out in Style**

The 1990s saw the growth of Australia's Food & Wine Festivals, the rise of produce markets, and the first Australian branch of an internationally renowned restaurant – long before Noma and the Fat Duck came to town. We'll walk through Melbourne's changing attitudes to eating and drinking well with Natalie O'Brien, Philippe Mouchel, and Rita Erlich.

**12.30PM LUNCH**

Feed your body and mind with a degustation of local delights provided by Melbourne Farmers' Market at the University of Melbourne

**2.00PM 2000s – Gastronomy in the City & the Country**

As Baby Boomers, Gen X-ers and Millennials took up residence in Australian city centres, bars, cafés and restaurants popped up in laneways and on rooftops. With urban regeneration came farmers markets, and yet the urge to escape to the country grew ever stronger as destination dining took hold. Experience the exchanges between the city and the country with Guy Grossi, Miranda Sharp, Annie Smithers, and Miss Pearls from Madame Brussels.

**3.00PM 2010s – Media & Movements in Contemporary Gastronomy**

Leisure and lifestyle programming, reality TV, and social media have transformed the place of food and drink in our everyday lives. As our focus shifts from essential sustenance to seemingly endless choices, we need to be more informed than ever about provenance and politics. We'll get up-close and offline with Costa Georgiadis, Jeni Port, Michael Harden, and Joanna Savill.

**4.00PM University of Melbourne Alumni Winemakers Fair**

Come along and taste wines made by some of Australia's leading vigneron who studied at the University of Melbourne. Hear the stories of their unexpected journeys that took them from Arts, Law, Commerce, Medicine, Veterinary and Agricultural Science and other studies into the wonderful world of wine.

**6.15PM** **Manifesto for a Gastronomic Utopia**

How can we work together towards the best possible food futures in a gastronomic utopia? We're calling on speakers from near and far to respond to this question, including award-winning Bunurong writer Bruce Pascoe, Josh Evans (formerly Nordic Food Lab), local chef and author Annie Smithers, Nobel Prize Food Futures Advisor Claude Fischler, wine writer Max Allen, fair food activist and author Nick Rose and ethical producer Anna Kelly of Plains Paddock Lamb. Together, we're aiming to build a manifesto for the best food future imaginable. Let's dream large!

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**8.00PM** **CURATED DINING AROUND TOWN**  
 (included in four-day symposium ticket only)
 

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## DAY 2: SATURDAY 3 DECEMBER

### UNIVERSITY OF MELBOURNE

Arts West, Building 148 Medical Road, Royal Parade

**9.00AM** **WELCOME**

An Ode to Alan Saunders:  
 a reading by **Christine Cremen**  
 Respondent: **Barbara Santich**

**9.30AM** **PLENARY SESSION**

**Robert Appelbaum** – Concepts of Utopia, Concepts of Food

**10.15AM** **CONCURRENT SESSIONS**

### Reflections on the canon

(Chair: **Duncan Galletly**)

**Michael Symons**, Utopia is the next meal: In praise of eating, drinking, and being merry

**Paul Magee**, Nothing to live for, other than life itself

**Barbara Santich**, Cockaigne, Then and Now

**Jillian Adams**, The cultured exponent of the art of eating: Not in Utopia

### Imagining an Australian wine utopia

(Chair: **Peter Howland**)

**Julie McIntyre**, Utopian ideals in James Busby's colonial vision

**Mikaël Pierre**, The French presence in early Australian wine culture: a "disembodied" migration

**Moya Costello**, Utopia is just up the road and toward the past: young winemakers return to ancient methods

**Bob Swinburn**, What we know in our bones

### Utopia in literature, film and art

(Chair: **Meribah Rose**)

**Paul van Reyk**, "Poor people. Armies. Not enough to eat": Food Wars in the Dystopian Present in Doris Lessing's *Canopus in Argos: Archives*

**Christine Cremen**, Soylent Green – Spoiler Alert – is people!: Food in popular film and fiction (1888-2015)

**Thei Zervaki**, The Poetry of Food: A culinary utopia or a mundane cooking task?

**Nan Chen**, Dutch Utopia: Imagined, Realized and Subverted in Paintings of Food


**11.30AM MORNING TEA**

**12.00PM PLENARY SESSION**  
**Bruce Pascoe** – Dark Emu: Black Seeds: Agriculture or Accident?  
 The Utopian Projects of Indigenous Agriculture in Australia

**1.00PM LUNCH**

Hosted by **Max Allen** and inspired by the remarkable 19th Century Yarra Valley friendship between William Barak, Aboriginal leader at Coranderrk, and the de Pury family, winegrowers at Yeringberg

Barak painting of the *De Pury vineyard*  
 Neuchâtel Ethnology Museum



**3.00PM CONCURRENT SESSIONS**

**Show and Tell (me what you know): a polyvocal performance about eco-gastronomy**  
 by **David Szanto**

**The oenological utopia of *terroir***

(Chair: **Rumina Dhalla**)

**Jacqueline Dutton**, *Utopias of Terroir, Vines and Desirable Wines*

**Peter Howland**, *Utopian Moorings -terroirial imagining, genealogical remembering and the ephemerality of wine*

**Graham Harding**, 'Toujours l'effet du Champagne!': Raphael Bonnedame and the creation of champagne as a wine of provenance and terroir

**Dietary dreaming**

(Chair: **Michael Symons**)

**Duncan Galletly**, *Tantric lessons from a cornflake cookie*

**Jessica Loyer**, *What makes a superfood "super"? The discursive construction of utopian edibles*

**Mary Pope**, *Utopian ideals, dystopian tables: Examining the gluten-free, vegan and paleo diets*

**4.00PM PLENARY SESSION**

**Darra Goldstein** – 'Life Has Become More Joyous, Comrades': The Myth of Abundance in Early Soviet Life

**5.00PM FREE TIME**

**6.30PM-10.00PM GASTRONOMICA APOCALYPTICA**

**William Angliss Institute, Conference Centre**  
 Building A, Level 5, 555 La Trobe Street, Melbourne (corner La Trobe & King St.)

## DAY 3: SUNDAY 4 DECEMBER

WILLIAM ANGLISS INSTITUTE  
Building A, Level 5 Conference Centre

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### 9.00AM PLENARY SESSION

**Josh Evans & David Szanto** – Scriptedness and improvisation in food practice

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### 10.00AM CONCURRENT SESSIONS

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#### Waste not, want not

(Chair: Ferne Edwards)

**Sophie Langley**, *Inedible and unavoidable: exploring innovative uses for food waste in households*

**La Vergne Lehmann**, *Modern kitchen: utopia redux or hopeless cause*

**Dianne McGrath**, *Food waste on the diner's plate - a Utopian dilemma, or the result of the Utopian dream?*

#### Foraging and fermentation: in pursuit of the good life

(Chair: Lilly Cleary)

**Catie Gressier**, *Hunting, foraging and the search for enchantment*

**Penny Wilson**, *Chasing Utopia through the Post-Pasteurian Dream: responding to the desire for the real taste of milk*

**Erika Szymanski**, *Where is the terroir of synthetic yeast? Engineering life, human-yeast collaboration, and good wine for (future) living*

#### Chefs and restaurateurs

(Chair: Joanna Savill)

**David Matthews**, *Utopia and the creation of terroir in Australia*

**Adele Wessell** (and Mike Evans), *Re-regionalising the food system: the place of chefs in education*

**Alison Vincent**, *Developing an appetite for utopia - reality versus the Good Food Guide*

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### 11.00AM MORNING TEA



**11.30AM CONCURRENT SESSIONS****Gastronomic ideals in tourism & marketing****(Chair: Julie McIntyre)****Donna Senese**, Wine tourism in the Okanagan Valley of British Columbia, Canada: exploring the ecological utopia of the past, present and future**Rumina Dhalla**, Sustainability in the Australian Wine Industry: Authenticity and Identity**Tracy Berno**, Consuming paradise: From utopian ideal to tiki reality**Susie Chant**, The effect of marketing on historical perceptions of local foods in Australia**Utopia in cookbooks****(Chair: Adele Wessell)****Ann White**, Tasting Celebrity/Tasting Utopia: Celebrated Actor Folks' Cookeries (1916)**Amir Sayadabdi** and **Saman Hassibi**, Representation of Persian cuisine in Western-Iranian Cookbooks**Madeline Shanahan**, Recipes for Empire: the role of manuscript cookbooks in transforming elite food cultures in seventeenth and eighteenth century Ireland**Utopia in text and at table****(Chair: Barbara Santich)****Melissa Harper**, Reimagining hospitality: Gay Bilson at the Bennelong restaurant**Lilly Cleary**, Blueprints for change: navigating a way through utopian visions and vocabularies**Gay Bilson**, Weather Report on an Upstart Cuisine**12.45PM LUNCH BY THE RULES**  
Introduced by **David Szanto****2.15PM CONCURRENT SESSIONS****Confinement and institutions****(Chair: Ann White)****Diana Noyce**, Of Rice and Men: Striving for Utopian Principles in Changi Prison during World War Two**Kim Connor**, Feeding the Confined: The Reality of Institutional Diet at Hyde Park Barracks**Shelley Boyd**, Positron Prison Food: Margaret Atwood's Enclosed Consumer Eden**Dreaming up Australia****(Chair: Ross Karavis)****Jacqui Newling**, Fate, famine and providence: food security on Norfolk Island 1788-1790**Charmaine O'Brien**, Meat three times a day: colonial Australia as gustatory paradise**Iain Buckland**, Creating a culinary utopia at Beleura**Performing culinary futures****(Chair: David Szanto)****Richard Mitchell**, Adding Value to Dining by Design: Performing Kiwi Cuisine**Adrian Woodhouse**, Fostering Culinary Identities Through Education: Abandoning the Vacherin and embracing Phyllis' Pavlova

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**3.15PM PLENARY SESSION**

Toward a Recognition of Dystopias: How To Pursue Inclusive Food Policy

(introduced and moderated by Nick Rose)

Rachel Ankeny, Nick Rose, Natalie Abboud and Greg Jacobs

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**4.15PM PLENARY SESSION**

The watery worlds of fish and fisherpeople – **Mark Eather**

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**5.00PM WORKSHOP**

### Boozy botanicals (with cocktails and snacks)

**Shaun Byrne**, bartending veteran MaiDENii Vermouth

**Cameron MacKenzie**, director and distiller, Four Pillars Gin

**Tim Entwisle**, Director of Royal Botanic Gardens Victoria

**Jude Mayall**, Outback Chef

Gin Queen Caroline Childerley facilitates a discussion with Tim Entwisle, Cameron Mackenzie and Shaun Byrne as they introduce us to the wonderful world of native botanicals and their usage in our favourite distilled drinks. They are followed by a tasting and DIY negroni workshop to illustrate the difference these unique ingredients make to this most perfect of cocktails.

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**6.00PM OPTIONAL GASTRONOMIC DIVERSIONS**

*Gastronomic Walking Tour of Melbourne with Charmaine O'Brien.*

(Please meet on the balcony of Level 5 before your tour.)

*Soulforwine @ Mission to Seafarers, 717 Flinders St, Docklands*

*Soulforwine is a party, a massive celebration of extraordinary, zero sulphur natural wine, delicious food and great music.*

**Tickets: \$10-40**

For more information: <http://soulforwine.com.au/>

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## DAY 4: MONDAY 5 DECEMBER

**WILLIAM ANGLISS INSTITUTE**

Building A, Level 5 Conference Centre

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**9.00AM PLENARY SESSION**

**Jane Levi** – Edible Utopia: growing, cooking and eating as creative expressions of a better world

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**10.00AM CONCURRENT SESSIONS**

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## Colonial gastronomy

(Chair: Jacqui Newling)

**Hilary Heslop**, Pathways to Food Utopia from Australia's Colonial Past

**Ross Karavis**, The Federation Banquets and Australia's participation in transnational culinary and trade networks

**Stephanie Johnston**, A Letter from Sydney: Wakefield's utopian vision as the basis for a bid for World Heritage listing of the Mount Lofty Ranges Agrarian Landscape

## The tensions of remembrance: bringing the past into the present

(Chair: Paul van Reyk)

**Jennifer Smith**, Nostalgic farmers? The science or art of dwelling as a food producer

**Juan-Carlo Tomas**, Remembering Pancit Molo:

**Myth and memory** in Filipino home cooking

**Maria Emanovskaya**, Food as part of the consumer Utopia in late Soviet and Post-Soviet Russia

## Multispecies gastronomy: eating and living well with others

(Moderator: Hilary McNevin)

**Kelly Donati**, Multispecies gastronomy and the convivial life

**Josh Evans**, Multispecies gastronomy at Nordic Food Lab

**Sharon Flynn**, Building utopian communities through microbes

**Bruce Burton**, What utopia looks like for a chicken

11.15AM MORNING TEA

11.45AM CONCURRENT SESSIONS

## Technology in utopia

(Chair: La Vergne Lehmann)

**Melissa Caldwell**, Disruptive foods and new ideals of social justice

**Emily Carter**, The role of hospitality during the Automation Revolution

**Ferne Edwards**, ICT-enabled food sharing: creating transformative pathways for utopian urban gastronomy?

## Utopian imaginaries

(Chair: Rumina Dhalla)

**Jen Alden**, Intentional food communities and new modes for living well: Sitopia and the Arcadian village

**Roger Haden**, Everyday

**Utopias, Lasting Realities:** food fantasy in the consumerist age

**Adrian Bregazzi**, Mind's palate: menus of the delightful improbable

## Imagining a subterranean utopia: a conversation between a mushroom forager and his architect

(Moderator: Hilary McNevin)

**Cameron Russell**, foraging enthusiast and hospitality veteran, and architect  
Simon Whibley

12.45PM PICNIC IN FLAGSTAFF GARDENS

**Damian Sandercock**, Piper Street Food Co & Friends

Meet in central conference space prior to lunch for details.

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**2.15PM CONCURRENT SESSIONS**


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**Musical utopias (with performances)**

(Chair: Josh Evans)

**Semi Hakim**, Utopic or Dystopic? Symbols of utopic appetite in “Halil brahim Sofrasi” Song

**Amie Sexton**, The Birth of the Modern Restaurant: Escoffier, the French and the love of food

**Miriama Young**, Feasting in Song – The entwining of food with music in the Georgian Caucasus

**Fascism & neo-fascism: ideology in text and practice**

(Chair: Mellissa Caldwell)

**Meribah Rose** (co-written with **Lara Anderson** and **John Hajek**), Cooking for the nation: women’s role in Fascist Italy and Spain

**Tania Cammarano**, Eat like a “fascist”: How Australia’s first Italian cookbook imagined culinary utopia

**Nick Rose**, Making Gardening Great Again: urban agriculture as resistance in neo-fascist Trumpland

**The farmer and the chef: a conversation about collaboration and compromise**

(Moderator: Hilary McNevin)

**Matt Wilkinson**, chef and owner of Pope Joan

Beef producers **Allen and Lizette Snaith**, Warialda Belted Galloway

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**3.30PM PLENARY SESSION**
**Imagining a gastronomic commons**

Socratic circles and manifesto visioning

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**5.00PM Wrap up and next symposium**

**Jackie Dutton** and **Kelly Donati**

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**5.15PM FREE TIME**


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**7.00PM Fourierist Feasting**

Symposium Banquet with **Annie Smithers**

Keynote Speaker: **Stephanie Alexander**

(MC: **Michael Harden**)

Angliss Restaurant, 550 Little Lonsdale St. Melbourne

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## PLENARY AND CONCURRENT SESSIONS

(IN CHRONOLOGICAL ORDER)

### SATURDAY 3 DECEMBER

#### 9.00AM: PLENARY SESSION

**Robert Appelbaum**

### Concepts of Utopia, Concepts of Food

“Utopia” comes in many forms. “Food” comes in many forms too. What are we attempting to do when we put these things together?

In this paper I map out the concepts of utopia and food and call attention to some of the challenges that arise when the two concepts are coupled. Utopia can be in the past, the present, or the future – and so can food. Utopia can be hedonistic or regimented, parsimonious or excessive, very serious or very much a subject of laughter – and so too can food. But Utopia is always also social criticism – can utopian appetites serve as a basis for critique as well?

My chief examples include Thomas More’s *Utopia* and William Morris’s *News from Nowhere*, but I also pay attention to such off key texts as Isak Dinesen’s “Babette’s Feast” and Monty Python’s *The Meaning of Life*, where food plays a prominent role in locating concepts of the good life, as well as cautioning us about what a bad life might be. I focus on balances and imbalances in utopia visions of food, on the complications and contradictions in trying to establish balances. And I ask about the social uses of food utopias.

#### 10.15AM: CONCURRENT SESSIONS

### Reflections on the Canon

(Chair: Duncan Galletly)

**Michael Symons**

*Utopia is the next meal: In praise of eating, drinking, and being merry*

In 1944, writing about capitalism’s “great transformation” of social life, economic historian Karl Polanyi warned that the economists’ idea of a self-adjusting market “implied a stark utopia” that would spell the

end of human life (1944: 3). Since then, Polanyi’s market society has only fallen more in thrall to the corporate, profit-seeking promise that acting greedily will bring benefits, one day. But greed is insatiable, and the utopianism of eternal growth is destroying civilisation.

Think instead about appetite. It is answered by the next meal. Satisfaction is immediate. A preference for the here-and-now encourages a steady-state, contented or sustainable land. An existing earthly paradise is celebrated in the slogan “eat, drink, and be merry (for tomorrow we shall die)”. The philosophy is venerable (thousands of years old), and wiser than might initially appear. Indeed, it’s basic to liberalism. That’s liberalism, not neoliberalism.

**Paul Magee**

*Nothing to live for, other than life itself*

Constructed to eradicate the evils of pride and wealth, Thomas More’s *Utopia* (1516) offers compulsory employment for all, towns of uniform size and custom, collective eating halls, clothing of uniform appearance, taboos against make-up, against gambling, hunting and hawking, no opportunities for the display of difference other than through virtue or intellect and—my own personal favourite, because it reminds me of Canberra—suburbs ‘of equal size, each with its own shopping centre in the middle of it’ (80). The point is that once you flesh out the Utopian vision with some details as to what life looks like there, it begins to sound very boring. After all, it’s all been settled, well in advance. In *Utopia*, “politics is supposed to be over, along with history” (Jameson 42). There’s nothing to live for there, other than life itself.

My paper attempts to take the measure of Frederic Jameson’s two-fold argument that, on the one hand, More’s account of the Utopians “never tempts us for one minute to try to imagine ourselves in their place” (39) but, on the other, “the boredom or dryness that has been attributed to the Utopian text is ... not a literary drawback, nor a serious objection, but a very central strength of the Utopian process in general” (40). What if More’s *Utopia* challenges us precisely by making the object of desire so thoroughly boring, boring us of all of our subjective investments, and reminding us that we’d still be living? Jameson has also remarked that “people find it easier today

to imagine the end of the world than the end of capitalism” (qtd in Anderson 75). Could it be because the latter prospect would bore us?

I combine this discussion with reflections on travelling across the Nullarbor to Perth, thinking of how bored I would be if I had to sell petrol at a roadhouses like Madura Pass, 1256 kms from Perth, 1450 from Adelaide, 200 kms from the nearest roadhouse in either direction. And now we're on the road from Caiguna to Balladonia, “one of the world's longest sections of straight road,” 145 kms without a bend (Ashworth, Turner and Egger, 156). Mind, if I asked, some of these people might find the prospect of living in Canberra, where I do, pretty boring too. Where does an openness to difference come from? Could our sense of boredom be a presentiment of it?

### **Barbara Santich**

#### **Cockaigne, Then and Now**

Utopia: a nowhere place, imaginary, a dream, an ideal - and the antithesis to actuality. A vision of utopia typically represents an implicit criticism of the social, political and economic environment in which the particular utopia was conceived, at the same time offering the concept of an alternative social, political and economic order that would give citizens a 'better' life, 'better' always relative. As such, utopias can offer new or different models for society, often extending to the provision, distribution and preparation of food as well as to its consumption, although considerations of physical sustenance are sometimes neglected. For example, William Lane, who attempted to establish a socialist utopia in Paraguay at the very end of the nineteenth century, failed to include feasible, practical plans for the feeding of the community, which never became properly self-sufficient.

Some utopian visions pay a great deal of attention to food supply and distribution: how sufficient food will be procured; what kinds of foods should be supplied; how the various tasks will be shared; how many meals per day will be cooked and served; where and how they will be eaten. The model is typically either Apollonian, based on reason and logic - sober, frugal, modest

and restrained - or Dionysian, appealing to emotions and instinct, sensual and unbridled.

An example of the latter, predating Thomas More's classic by nearly three centuries, is the medieval Land of Cockaigne, tales of which circulated, in subtly different versions, throughout Europe (except Spain) from the thirteenth to the fifteenth century. This paper will focus on the French variant, *Li Fabliau de Coquaigne*, and the mythical land where everyone had as much to eat as he wanted, where pies grew on trees and fountains flowed wine. The hedonism implicit in the myth of Cockaigne, where desires are instantly gratified, persisted in Voltaire's depiction of the land of El Dorado in *Candide* (1759), although this time with a bitter twist; hemmed in by steep mountains, the inhabitants were virtually trapped. With some blurring of the lines between imaginable and realisable, the utopia of Cockaigne is continued in contemporary society.

### **Jillian Adams**

#### **The cultured exponent of the art of eating: not in Utopia**

*The ambassadors of the nations that lie near Utopia, knowing their customs, and that fine clothes are in no esteem among them, that silk is despised, and gold is a badge of infamy, use to come very modestly clothed; but the Anemolians lying more remote, and having had little commerce with them, understanding that they were coarsely clothed, and all in the same manner, took it for granted that they had none of those fine things among them of which they made no use; and they being a vain-glorious rather than a wise people, resolved to set themselves out with so much pomp, that they should look like gods, and strike the eyes of the poor Utopians with their splendor*  
(Thomas More).

This finery appeared foolish to the Utopians for whom lavish clothes and jewelry were the badges of slavery or the marks of infamy or 'the playthings of children.' They shared their surpluses with one and saw ostentation and vulgar displays of money as ingenious. How then would they have felt about the Gastronomer - the discerning connoisseur of food and drink

– described by Angelica Gibbs in her profile of Cordon Bleu Chef Dione Lucas published in *The New Yorker* in 1948? This paper argues that the gastronome would not be a resident of More's Utopia and, using food articles written about food, it unravels the characteristics of the Gastronomer that Sir Thomas More may have found problematic.

## Imagining an Australian wine utopia

(Chair: Peter Howland)

**Julie McIntyre**

**Utopian ideals in James Busby's colonial vision**

Scottish migrant James Busby is widely credited as the founding father of the Australian wine industry. Yet there are many errors in portrayals of his role in spurring the planting of vineyards and making of wine from his arrival in New South Wales in 1824. This paper gives brief account of Busby's life in the colony as evidenced from an extensive archive of correspondence as well as his publications. Its central premise however is to consider Busby as a philosopher of a colonial imaginary for wine growing within the context of the rise of the second British Empire. Busby emerges as a complex man from the archive of material beyond questions of wine. Indeed whereas Australians associate him with wine, in New Zealand/Aotearoa he is the architect of the Treaty of Waitangi with the Maori peoples. This paper seeks to locate Busby's thinking as a combination of idealism and opportunity in his times to deepen understanding of his contribution to wider colonial Australian culture that includes the wine imaginary.

**Mikaël Pierre**

**The French presence in early Australian wine culture: a "disembodied" migration**

Colonial Australian elites imagined a wine industry would lead to economic and cultural improvement. Mediterranean cultures were considered an ideal of development and wholesomeness to civilize the new colony. In particular, France was seen by Francophile pioneers in Australia as an exemplary model

due to the reputation of French wines among British elites. We can notice a strong French influence in colonial wine terminology regarding techniques, tools, grapes and wine estates. However, we also know that there were only a few French migrants in this colony at this time. It was therefore a transnational process with only marginal human migration. To develop viticulture in the colony, British settlers in Australia sought to transfer vine growing and wine making savoir-faire by conducting observational trips to France and bringing skills, technologies and vine stocks to Australia. They also translated texts of French writers about vine growing and winemaking for a wider diffusion of knowledge in the colony. This "disembodied" migration raises some methodological and epistemological questions for it is not about transmissions related to a significant chain migration or a diaspora; it is an attempt to transplant an idealized culture. This presentation brings fresh perspective to technology transfers between France and colonial Australia in the first half of the nineteenth century.

**Moya Costello**

**Utopia is just up the road and toward the past: young winemakers return to ancient methods**

This is a 'literary reflection' on living just down the road from an early-career winemaker, in an area not known for wine making. I lived in Adelaide, South Australia, the central home of wine-making in Australia, for over twenty years. But the city has an arid climate and the plains have poor soil. When I moved interstate for work, I found myself in a biodiverse region because of good soil, long hours of sunlight and high rainfall. But I looked around for local wine, and it wasn't, with one exception, in the immediate vicinity, because a rain-forest area of high humidity produces mould/fungus which is not conducive to grape growing. But nearby are sites high above sea level, which produce largely alternative grape varieties in a relatively new and up-and-coming wine region. And further, nearby, a family moved into the local store and cellars, with a young wine-maker son who is part of a cork-and-wax revolution producing, along with other

young winemakers, wines of little interference. It is utopian to be in personal contact with such a revolutionary winemaker and utopian wine-making, given Australian wine drinkers' familiarity with clean, single-dimensional wines.

### **Bob Swinburn**

#### **What we know in our bones**

In a review of the work of twentieth century German philosopher Martin Heidegger, fellow philosopher Gilbert Ryle described Heidegger's work as bringing to light what we already 'know in our bones'. What is implied here that an inner knowledge exists in us. It is a knowledge that is not easily put into words, but one that has the potential to direct our actions.

In my doctoral research, I have spent the past several years documenting the activities of the winegrowers of Geelong, and more lately, trying to put in to words what it is that motivates them to become small-scale wine producers when any economic analysis would warn them off. Their resilience indicates to me that there is more at stake in their ventures than the pursuit of money. What is at stake is, however, difficult to identify, and even harder to describe.

A conference that has utopia as its central theme offers the opportunity to speculate what is at stake among the winegrowers of Geelong without spending too much time pre-empting the critiques that usually, and rightfully, come with this type of speculation. My task is to ask what it is that winegrowers 'know in their bones', why it defies description, and more importantly, explore how this knowledge might lead to a brighter future. This future, I suggest, is characterized by a way of relating to the world that, to draw on Heidegger again, goes beyond treating things in our environment only as objects of domination.

## **Utopia in literature, film and art**

**(Chair: Meribah Rose)**

### **Paul van Reyk**

**"Poor people. Armies. Not enough to eat": Food Wars in the Dystopian Present in Doris Lessing's *Canopus in Argos: Archives***

In *The Sirian Experiments*, the third novel in Doris Lessing's space fiction quintet *Canopus in Argos: Archives*, its narrator Ambien II at one point reflects on the precepts of the Adalantalands, people she has recently encountered: "I was thinking, as I went, about their third precept, that they must not take more than they could use, for it seemed to me to go to the heart of the Sirian dilemma...who should use what and how much and when and what for? Above all what for!" Building on the work of Christine Sizemore on Lessing's critiques of global hunger in her semi-autobiographical works, this paper looks at how Lessing's examines the 'Sirian dilemma' in her portrayal of food wars in the dystopian worlds of the *Canopus* quintet. Taking a lead from her contention that utopias, and by extension dystopias are built from criticisms of current societies, it situates her views in the context of food wars she experienced in her own life.

### **Christine Cremen**

#### **Soylent Green – Spoiler Alert – is people!: Food in popular film and fiction (1888-2015)**

The problem with a utopian society is that, more often than not, it is a dystopia just waiting to happen. Are the public kitchens envisaged in Edward Bellamy's socialist utopia *Looking Backward* (written in 1888, but set in the year 2000), a dream come true, or are they the stuff of which nightmares are made? The original Shangri-La in James Hilton's novel *Lost Horizon* (which was published in 1933, and first filmed in 1938) was a hidden-away community in the Himalayas where the ageing process is delayed, in part, because of what its inhabitants ate, but would you want to live there – and would they let you? Because the dystopian narrative at least is rooted in reality, commenting, as it does on how life is lived now, it asks the tough questions about what we might do to change what is wrong with our world. But if food shortages really are as dire in 2022 as the movie *Soylent Green* predicted back in 1973, are we prepared to solve the problem in the way it is done in this story? The solution her main female protagonist finds to the threat of imminent starvation in Australian author Charlotte Wood's feminist



dystopian fantasy *The Natural Way of Things* (2015) is not as drastic as the one depicted in *Soylent Green*. Nevertheless, would you do what Wood's character does? More to the point – could you?

### **Thei Zervaki**

#### **The Poetry of Food: A culinary utopia or a mundane cooking task?**

Poetry and food is not something new. Culinary poetry exists in Homer's *Odyssey*, Virgil's *The Salad*, Lord Byron's *Don Juan*, Baudelaire's *The Soul of The Wine* and in the famous Pablo Neruda's *Odes to the recently published Cooking with the Muse* by Myra Kornfeld and Stephen Massimilla. Food poems are also found in the 1948 *Culinary Arts Institute Encyclopedic Cookbook* with rhymes as mnemonics for the inexperienced housewife. In other words, food and poems have happily coexisted for a very long time. The presentation will touch on culinary poems by applying different techniques and will try to determine if they are indeed an expression of a culinary utopia or just describe the daily necessity of making food. As the presentation is mostly focused on food and gastronomy rather than poetry, the approach will start by reading out loud, moving to tone and rhythm and finally applying the theory of symbolism.

### **Nan Chen**

#### **Dutch Utopia: Imagined, Realized and Subverted in Paintings of Food**

Holland is not often considered as utopian when it comes to food. Yet food has been central to Dutch visions of utopia and its moral foundations. This paper reviews paintings from the middle age to the Golden Age, to show that food and utopia have long been interdependent in Dutch culture.

Dutch painters have pioneered the art of documenting the way people ate and aspired to eat. But their imaginary feasts and meticulous still life painting contained carefully coded metaphors for the moral foundations of utopias and the dystopias of lives led without such foundations.

In his triptych painting "The Garden of Earthly Delights" Hieronymus Bosch depicts a utopia, in which humans pick giant berries and cuddle together inside a glass vessel, eat fresh seafood, and use crustaceans as carriages and giant festive hats. In a time where religion exacerbated eschatological anxiety, such utopian vision brings hope and desire. Yet those giving in to earthly desire are represented as gluttons going straight to hell.

In the 17<sup>th</sup> Century, Holland became a center of trade and art. Food from all corners of the world was abundant. Countless still life and genre paintings of the period recorded a realized utopia known as the Golden Age. Here celebrated were cornucopias of fruit and vegetables, fresh meat, game and fish prepared on pewter plates, cheese on fine blue Chinese porcelain, Venetian sweets, fruit pates and berry pies. Gastronomic delights rendered in almost photographic realism, make one's mouth water. Damascus tablecloths, colorful oriental carpets and exquisite Brugge lace made the most envious backdrops. Even family meals of herring, bread and beer were depicted as simple, wholesome, utopian. Yet these paintings are also of nature & death; a reminder that celebrating utopia relies on a consciousness of its very transience. The menace of famine in Van Gogh's "The Potato Eaters" has the same intent, but offers a dystopia to help us to reflect on the good that is in our lives.

#### **12.00PM: PLENARY SESSION**

### **Bruce Pascoe**

*Dark Emu: Black Seeds: Agriculture or Accident?*

#### **The Utopian Projects of Indigenous Agriculture in Australia**

I have a dream. In 2025, 5% of the agricultural grain crop will be under perennial Australian Aboriginal grains, ten percent of the root croplands will be growing murrnong (yam daisy) and other Aboriginal root crops. Native raspberries will become 5% of the berry market and a real Australian sorbet will drench real Australian ice cream. This is not just a dream because all of those plants are perennial. You do not have to plough the land for any of them so there will be an element of carbon sequestration

and CO2 reduction on this innovative land use and in a drying continent to use plants that have been domesticated by Aboriginal people over tens of thousands of years to take advantage of Australian soils and moisture and fertility levels is environmentally sensible. These plants are adapted to Australian pests and because we will use tractors less, we will compact the soil less, and as a consequence use less fuel and produce fewer carbon emissions. And we will be eating more soft footed kangaroos. We have them grazing our land, why not eat them. That's what I dream. I dream that Australians will learn to truly love their country and not farm it as if it was Kent.

#### 1.00PM: LUNCHTIME KEYNOTE

**Max Allen**

#### **Australian Terroir and Belonging to Country: the Yeringberg/Coranderrk Friendship**

Inspired by the remarkable 19th century Yarra Valley friendship between William Barak, Aboriginal leader at Coranderrk, and the de Pury family, winegrowers at Yeringberg, this unique lunch brings together the concepts of *terroir* and country in an unforgettable – and delicious – combination. With our host, wine writer and author Max Allen, and descendants of the Barak and de Pury families, we'll hear stories of cooperation and mutual respect, while enjoying Yeringberg lamb expertly cooked on the spit, accompanied by Yeringberg wines and bespoke beer brewed in the Coranderrk style.

#### 3.00PM: CONCURRENT SESSIONS

### Show and Tell

**David Szanto**

#### **Show and Tell (me what you know): a polyvocal performance about eco-gastronomy**

After twelve months of roaming from Singapore to Oslo, Dili to Mexico City, Dublin to Quito, I have bumped up against many foodish bodies. Now in Melbourne, I find another foodscape I have never experienced, and another set of bodies to bump into. Rather than tell these new Others what I myself have witnessed, I draw out their own performances—

human, food, and hybrid. What our voices construct is another kind of food ecology, an unofficial knowledge, a view from many bodies.\* Is it scripted? Is it improvised? Yes and yes, and by letting the different things that perform weave themselves together, another eco-gastronomic narrative comes about.

(\*with grateful acknowledgement to Dwight Conquergood and Donna Haraway)

### The oenological utopia of *terroir*

(Chair: **Rumina Dhalla**)

**Jacqueline Dutton**

#### **Utopias of *Terroir*, Vines and Desirable Wines**

Traditional western utopias are grounded in four founding myths: the Golden Age of original harmony, the Platonic Republic of order and justice, the medieval Land of Cockaigne, and Millennial hope for future rewards. In general, western utopian literatures and social experiments have drawn on all four of these founding myths, in differing doses and combinations, to project their images of an ideal society on the crumbling walls of contemporary chaos.

By tracing the lineage of utopian thought in parallel with the development of the French wine industry, I will demonstrate unexpected correlations between the two trajectories. As religion and politics, geography and science, philosophy and taste intertwine across the centuries, it becomes clear that utopia and winemaking are equally driven by desire for a better way of being in the world.

Through a case study of Bordeaux, I will illustrate the utopian nature and culture of winemaking, from vine to glass, examining the relative importance of *terroir*, viticultural practices, desire for earthly pleasure, and future-focused winemaking. In this way, I hope to explain how and why the practice and discourse of winemaking in France is idealised and realised.

**Peter Howland**

**Utopian Moorings -terroirial imagining, genealogical remembering and the ephemerality of wine**

In this paper I argue that among the many histories of wine, ‘good wine’ arguably has an enduring history as a utopian product. This is increasingly evident since the introduction of single vineyard and vintage wines in the late 17th century and subsequent rise of modern connoisseurship in the early 1900s. In 18-19th century ‘good wine’ was a vanguard product of elite colonisation, while in the present ‘good wine’ is a consummate commodity of the globalised middle-class. Indeed the contemporary artisanal production and urbane consumption of ‘good wine’ almost banally assigns the neoliberal distinctions of middle-classness and reflexive individuality.

Marked by a terminating materiality, ‘good wine’ is distinguished by a kaleidoscopic nostalgia of romanticised pasts, transitory presents and pulsating futures variegated by desire, promise and uncertainty. Furthermore, as a product routinely caught between the utopian tensions of became and becoming, ‘good wine’ has long been moored on the solidities ascribed to place (especially terroir, regionality, nationality, cartography and geography) and time (particularly the genealogies and progressive ephemerality of vine-age, vintage, cellaring, New and Old Worlds).

**Graham Harding**

**‘Toujours l’effet du Champagne!’: Raphael Bonnedame and the creation of champagne as a wine of provenance and terroir**

In the late nineteenth century the trade body of Champagne’s ‘Grande Marque’ houses won a series of bitterly fought legal actions that ensured producers of the Champagne region had exclusive right to the term ‘champagne’. Soon after the final legal victory in 1887, Raphael Bonnedame, the editor of *Le Vigneron Champenois* and chief publicist for the champagne industry, initiated a campaign that was designed to change champagne’s image as a wine of new money and new (im)morality

into that of a wine sanctified by Dom Perignon, the man of God, and produced from an almost paradisiacal terroir. Whilst the advertising pages of the local papers were filled with the new technologies designed to fight the menaces of mildew and phylloxera, Bonnedame’s paean to his native district, *Quelques mots sur le Vin de Champagne* laid stress on peasants in traditional dress singing as they walked to work and (to judge by the illustrations) cultivating the fields in the ways of the 1860s. Bonnedame (re) created the myth of Dom Perignon and (re) mythologised the wine as embodying the spirit of a nearly utopian district of beauty, grace, courtesy and inspiration. He insisted that thanks to its distinctive soil and the husbandry of its industrious caretakers, champagne would resist the ravages of phylloxera. Thus, while the fundamental marketing strategies of modern champagne were created in London in the mid-nineteenth century, the brand image of a unique terroir showcased by the websites of today was created by a journalist of genius in the late nineteenth century.

## Dietary dreaming

(Chair: Michael Symons)

**Duncan Galletly**

**Tantric lessons from a cornflake cookie**

This paper considers those few moments when the eater is allowed to take control of the foodway - the transition from plate to pylorus - from food as an object of desire to one of disgust.

**Jessica Loyer**

**What makes a superfood “super”? The discursive construction of utopian edibles**

Superfoods have emerged as an increasingly significant category of health food products and related popular discourse about food, health, and values. They are celebrated for their purported extraordinary nutritional and/or medicinal values, “natural” qualities, associations with “exotic” or “pristine” places of origin, and histories of traditional or indigenous use; in short, they are represented as utopian edibles providing not only a nutritional panacea but also an antidote to overly-technological and

industrial modern food production practices. The term appears prominently in marketing, on product packaging, and in the media, where tentative scientific conclusions and studies funded by economically-interested parties tend to be presented unproblematically as facts (Weitkamp and Eidsvaag 2014). However, the term “superfood” defies precise definition, and both products and discourse are poorly understood by the public and regulatory bodies, leading to confusion as to what a food with such a label promises. Based on textual and visual analysis of superfoods books and product packaging, and focus group interviews with superfoods consumers, this paper presents a distillation of the discursive construction of “superfoods” as utopian foodstuffs. It demonstrates that the concept of superfoods is a composite of ideas about food, health, and values, and their associated politics, deeply embedded in Western thought and practice, and illustrates how superfoods have emerged and developed at the intersection of discourses of functional nutritionism (Scrinis 2013), nutritional primitivism (Knight 2015), and critical consumption (Yates 2011). Yet these discourses are not uncontested; because superfoods are positioned as existing between established social categories such as food and medicine, nature and culture, primitive and modern, they are both alluring and confusing to consumers and thus provide a distinctive lens through which to examine the tensions that pull at contemporary food culture. Understanding the real hopes, fears, anxieties, and moral dilemmas expressed through superfoods enables us to locate points of possibility to broaden discussions about “good”, “healthy”, and “fair” food and food systems, and how to achieve these goals, in ways that move beyond discursive dualisms and recognise the complexity of values that constitute contemporary foodscapes.

### Mary Pope

#### Utopian ideals, dystopian tables: Examining the gluten-free, vegan and paleo diets

This paper explores the ways in which popular dietary trends in the Western World strive to embody Utopian ideals of perfection, yet do so with dystopian consequences. The specifics of these ideals depend upon the chosen dietary doctrine, but often include one or more of the following desires: perfect health, cleanliness, morality, and/or alignment with the “natural.” Seeking the Utopian promises buried within the narrative language of the Paleo, Vegan, and Gluten-Free diets, this paper examines the work of each diet’s major proponents. By comparing and contrasting the guidelines of various diets, I emphasize the defining characteristic of our modern foodscape: the valorization of severe self-discipline. I argue that the action of exercising strict control over one’s diet serves well the orderly component of a Utopian society, but leaves lacking the ideals of freedom, justice, pleasure and communality. This self-discipline, while a seemingly voluntary forfeiture of gastronomic freedom, imprisons the eater to a precise set of dietary behaviors, with little room for deviation. These selective diets also act as status symbols, displaying the globally inequitable privilege to choose or eschew particular foods without worry of starvation or malnutrition. An elite few can afford these choices, a fact that stands in direct contrast to the Utopian principle of justice. Meanwhile, the stress of maintaining constant vigilance over each edible morsel reduces the individual capacity for taking pleasure in eating well. Perhaps most importantly, the adoption of stringent dietary habits can lead to mealtime isolation, as a communal table can rarely satisfy the needs of both the Vegan and the Paleo factions. If it is true that those with whom we share our meals are those with whom we share our lives, then might the splintering of our dietary cultures result in the splintering of our communities? And if the concept of Utopia is nearly inextricable from notions of a communal life, are our restrictive diets steering us toward such dystopian extremes?

**4.00PM: PLENARY SESSION****Darra Goldstein****'Life Has Become More Joyous, Comrades': The Myth of Abundance in Early Soviet Life**

The 1917 Russian Revolution ushered in the greatest utopian experiment in history. By the time the Soviet Union was officially declared in 1922, its Ministry of Enlightenment was already theorizing the conditions under which politically and socially liberated Soviet citizens would thrive. No aspect of life went untouched in the government's efforts to transform the essential structure of society: literacy, hygiene, and nutrition were all part of the educational campaigns. In particular, the Soviets demonized the nuclear family with its personal rather than collective values. Women had to be liberated from familial burdens and demands, most famously those involving the kitchen. By the mid-1920s the Soviet government had come up with a radical idea: massive factory-kitchens to feed the collective rather than the individual. The public preparation and serving of meals offered a crucial opportunity to remove individuals from unhealthy domestic environments.

This paper explores the rise and fall of the factory-kitchens, as well as other culinary aspects of the alleged utopia that flourished under Stalin, such as the promotion of hygienic government shops over traditional farmers markets; the advancement of "ethnic" recipes from the constituent Soviet republics to further ideals of national unity; and the creation of a myth of abundance through lavish vitrines, colorful posters, illustrated cookbooks, and mass carnivals that harked back to medieval European practice. Even as the political terror of the 1930s progressed, Russians experienced a parallel universe in which Soviet-made chocolates and champagne, previously disdained as symbols of bourgeois life, were touted as evidence that life had indeed "become more joyous." The paper ends with a brief look at Russian culture today, two decades after the collapse of the Soviet Union, to show how Soviet ideals of a gastronomic utopia have been transformed through older Russian conceptions of abundance and plenty.

**SUNDAY 4 DECEMBER****9.00AM: PLENARY SESSION****Josh Evans & David Szanto***Scriptedness and improvisation in food practice: performance score for a plenary session*

A small, rectangular table stands centered in front of a large group of people.

JOSH and DAVID enter and sit, facing the group. (From this moment in the performance, all in the room will be known as ACTORS: people, chairs, walls, lighting, writing implements, electronic devices, language, affective gestures, air currents, microbes in and on all of these...)

DAVID frames things with a series of terms, concepts, and implications related to performance theory.

JOSH interweaves stories of documenting research, enacting recipes, and playing with food and drink.

DAVID refers to a previous day's food performance, and an upcoming symposium meal.

JOSH digs deeper into messy microbial collaborations in fermentation.

DAVID and JOSH remind each other of each other's hybrid performance practices.

Some ACTORS dismantle DAVID's framing and unravel JOSH's weaving. The same or other ACTORS recombine the pieces, using their own tastes, words, and concepts.

All ACTORS repeat the sequence until scripts and improvisations become incorporated.

**10.00AM: CONCURRENT SESSIONS****Waste not, want not****(Chair: Ferne Edwards)****Sophie Langley***Inedible and unavoidable: exploring innovative uses for food waste in households*

Cultural geographer Tim Ingold suggests making is a way of "following materials" in order to come to know them or know about them (2010). We follow food materials in this way when we cook. But what might we learn about so-called inedible and unavoidable food

wastes by using them as materials with which to make useful and valuable things? How might this help us create food systems that value more highly both eating well and food materials themselves? This multidisciplinary project documents an intervention in my own individual practices that uses these food scraps as materials to make things not intended for eating, but still for use indoors in domestic spaces. It explores practices on the boundaries of gastronomy to consider things and practices that might not quite make it onto the plate, in order to consider—not only as food—what would otherwise become food waste as an integral part of the pleasures of eating well. Its documentation through a combination of sound and essay encourages listeners to reflect on their food wastage and envisages a utopian appetite where eating well means considering all the possibilities of food materials.

### **La Vergne Lehmann**

#### **Modern kitchen: utopia redux or hopeless cause**

In the decades following World War II, the modern western kitchen started to develop through the combination of improved infrastructure in the form of facilities such as running water and electricity coming directly into the home along with the post-war manufacturing boom that was able to supply homes with a range of new kitchen appliances. In the supply of food to consumers, industrial agricultural practices led to an increase in the range and availability of produce and food processing technology increased the shelf life of many packaged food products. This was the modern Kitchen Utopia.

However, by 1960 when Vance Packard published 'The Wastemakers', kitchen appliance manufacturers had already identified the kitchen as a room where they could promote increasing consumption of kitchen appliances through planned obsolescence. Since that time changes to lifestyles, working habits, technology, food health standards, labelling and food availability along with increased knowledge of different cultural food options have inevitably changed what and how people purchase, prepare and consume food. The food we consume is a combination of the

organic food produce that we either purchase or grow ourselves, the processes by which we prepare and cook that food for consumption and finally the activity of consumption. All of this occurs in our kitchen and as a consequence produces waste. The kitchen was Utopia no more.

But kitchens produce more than just food as waste. Other waste by-products include the transient packaging materials and the more durable gadgets and infrastructure. In recent years the problem of rapidly growing landfills, the environmental impacts of poorly managed landfills and the recognition that much of what was being thrown away still had some value has seen the emergence of waste resource recovery. This positive reappraisal of waste materials, with their value increasing is a direct result of greater recognition of waste as a resource that can be put to better use through recycling and reuse. Consequently, where once we considered the consumption – waste process to have a relatively linear path, that process can now result in a number of pathways where items or the materials in those items can be diverted back through the consumption system several times before they complete their journey. Perhaps we are finally seeing a Kitchen Utopia Redux.

### **Dianne McGrath**

#### **Food waste on the diner's plate - a Utopian dilemma, or the result of the Utopian dream?**

“Every daring attempt to make a great change in existing conditions, every lofty vision of new possibilities for the human race, has been labeled Utopian” – Emma Goldman.

Food connects, celebrates and expresses who we are: our communities, our social networks, ourselves. This is never more the case than when we meet around food and pay for it. Within this is a 'dark side' of hospitality: the 'necessary trade-off' of food waste in that moment of exchange between the provider and the eater: on the diner's plate. The Australian foodservice sector, which incorporates restaurants, cafes, and other establishments that serve food, creates approximately 250,000 tonnes of food waste annually, with the lion's share occurring on the diner's plate. This goes

predominantly to landfill, creating unnecessary greenhouse gas emissions. Is there a point of comfort or discomfort? Can we find a point of Utopia where what is desired and ordered by the diner is provided in a way that honours the relationship between the two actors, yet recognises social justice and the hope for better environmental outcomes? The RMIT University *Watch My Waste* and *What's On Your Plate?* research projects show that over 1 in 4 diners leave food on their plates, and are concerned as to why and what could be done differently. How can restaurateurs find the Utopian balance between value presented and value received in the hospitable enjoyment of food? These research projects examine this intersection within the broader exploration of food waste in the Australian foodservice sector.

## Foraging and fermentation: in pursuit of the good life

(Chair: Lilly Cleary)

**Catie Gressier**

**Hunting, foraging and the search for enchantment**

Fuelled by concerns regarding the environmental and public health impacts of the industrial food complex, a growing number of Australians are pursuing alternative post-capitalist, and decidedly utopian, foodways. These range from growing, hunting, foraging and trading food, through to roadkill consumption, fruit pilfering and dumpster diving. Drawing on ethnographic research among new wave settler-descended subsistence hunters and foragers in Victoria and Tasmania, I explore their recourse to both imagined animal moralities and European peasant ontologies as key rationalisations for their gustatory engagements. Applying Kohn's (2013) notion of *telos* to foodways—particularly the meaning sought via the means-end relationship of labouring to secure one's own food—I explore hunters and foragers' constructions of the human as animal within their claims to confounding capitalist norms, contributing to environmental sustainability, and re-engaging authentic human-animal relationships in the pursuit of enchantment

through the dirty, sweaty and bloody practices of hands-on food procurement.

**Penny Wilson**

**Chasing Utopia through the Post-Pasteurian Dream: responding to the desire for the real taste of milk**

Raw milk sale is prohibited in Australia; the risk of illness and death, so the regulators say, is too great to allow the legal sale of this "fragile" product. However, there is a growing desire to source and consume raw milk for reasons such as health, taste, belief, history and nostalgia.

Those who enable the distribution of raw milk in Australia are various. They range from individuals with a single house cow, to farmers managing herdshare operations, through to farmers with a hundred plus cows, all of whom devise ingenious ways to allow consumers access to raw milk. The producers of raw milk are knowledgeable and informed; from generations of handed-down wisdom, through formal learning and networks of support, from trial and error. Many have always drunk raw milk, acknowledging the taste and texture to be quite unlike that of the commercially available pasteurised, homogenised alternatives. However, they also acknowledge the potential for risk in the raw milk product and understand the optimum conditions for managing the complexity of milk's microbiology. Their experience, wisdom and histories may contribute to realising the post-Pasteurian dream of readily available raw milk for Australians.

This presentation draws from extensive interviews to explore the stories and practices of these long-term producer-consumers, those who see raw milk as the norm, not as a gastronomic dream. The aim is to seek out the commonalities where producers and scientists/regulators can establish a common ground for discussion. A common ground for agreement could lead to reduced risk for consumers, increased awareness of milk-drinking practices amongst producers and regulators, and the possibility of revised regulations and new legal frameworks.

**Erika Szymanski**

**Where is the terroir of synthetic yeast?**

### Engineering life, human-yeast collaboration, and good wine for (future) living

*Terroir* avoids binaries between “natural” and “human,” invoking interdependent relationships amongst elements of an environment – human and non-human alike – in shaping the unique and ultimately tangible (and tasteable and smellable) qualities of a food. In the wine industry, where *terroir* is most often applied, that food is the product of humans and microbes working together. For wine – as well as beer, bread, and a global array of less familiar fermented foodstuffs – long-term human-yeast collaborations have shaped humans and yeast partners along with their edible produce.

Synthetic biology is changing the shape of human-yeast work. The Sc2.0 project (in which Macquarie University and the Australian Wine Research Institute are partners) aims to produce a completely “refactored” and completely functional *Saccharomyces cerevisiae* genome, designed for improved efficiency both in microbiology research and in diverse industrial applications. “Ethical, legal, and social implications” of such work have been dominated by questions about acceptable and unacceptable ways to modify living organisms, how to balance potential benefits with unknown risks, promises of better human futures with perils of messing with nature, whether we are working for better versions of living organisms or exploiting them as commercial tools. Those binary questions can be productively remediated through the lenses of human-yeast collaboration, coworking, and companionship in winemaking, beer brewing, and bread baking. Rather than asking how far we should go in manipulating nature, these established human-yeast collaborations suggest that we should instead ask how we can best continue to develop and care for our human-microbe working relationships. If winemakers and wine yeast are companion species, living with each other in trusting relations of use, how can synthetic biology cultivate those relationships?

Metaphors for human-yeast work – coworking, collaboration, companionship – are tools for envisioning utopian food futures in which we continue to evolve with yeast, and to evolve our

relationship with yeast, in ways that may involve synthetic biology alongside very traditional ways of working with yeast. What, then, is the *terroir* of synthetic yeast? What is the flavor of the landscape synthetic biologists and yeast shape together? Is the wine good to drink?

## The utopias of chefs and restaurateurs

(Chair: Joanna Savill)

David Matthews

### Utopia and the creation of *terroir* in Australia

The restaurant Noma, in Copenhagen, has created a precedent for a particular form of high-end restaurant that uses hyper-local ingredients to create a cuisine specific to place. This type of restaurant is often referred to as a *terroir* restaurant. These restaurants have the ability to reaffirm local identities in the face of globalisation by either creating or consolidating ideas of place-based identity, producing locality through the production of their own form of *terroir*. Perhaps a local gastronomic utopia.

Rene Redzepi, the chef at Noma, and his initial backer Claus Meyer, set themselves the task of creating a ‘New Nordic Cuisine’. They even produced a manifesto. Now, New Nordic Cuisine has gone mainstream, and the concept of the *terroir* restaurant has spread across the globe, its hallmarks trickling down into less conceptual restaurants.

Redzepi’s influence can be seen very strongly in the Australian food scene – Redzepi visited Sydney in 2010 and made a speech at the Sydney Opera House that challenged local chefs to use more native Australian ingredients, then in 2016 ran a 10-week pop-up restaurant at Barangaroo with the framework of creating a menu that spoke of Australia as a place. The effects of the 2010 speech have rippled through the Australian food industry, and the complete effects of the 2016 pop-up are yet to be seen. Nevertheless, Redzepi’s approach is attractive to an Australian consciousness that has consistently and openly asked the question: ‘what is Australian cuisine?’ For many, the model of New Nordic Cuisine seems to hold an answer, with the creation of an



Australian terroir or a place-based cuisine at the centre.

My proposal uses this framework to investigate the meaning and significance of such an approach to Australian cuisine as it happens. I will pose a series of questions: What do native ingredients say about us as Australians (and who are we talking about when we talk about Australians?); If these forms of restaurants are producing localities, who are they producing them for?; and, what kind of future of Australian cuisine is being created, by whom and for whom?

**Adele Wessell (and Mike Evans)**

**Re-regionalising the food system: the place of chefs in education**

The increasing interest in local food production and consumption in light of the costs associated with conventional agro-industrial food systems embraces regional foods and the emergence of regional food networks. This paper examines changes in the education of chefs and consumers in the development of sustainable regional food strategies in Canada and Australia. North Coast TAFE, which has an operational food garden and raises its own beef cattle to supply a restaurant open to the public supports local food production and educates consumers as well as chefs. The Farm at Byron Bay similarly works on a farm to table model, to grow, feed and educate. Both contribute to a local territorial identity, but far from being bound within that, share a relational space in the context of a much larger movement of chefs localising their food chains, evidenced through similar educational models in Canada. Drawing on Morgan and Sonnino's analyses of 'cosmopolitan localism' (2010), this paper discusses what a re-regionalised food system could potentially look like as a utopian ideal in which chefs play a significant role.

**Alison Vincent**

**Developing an appetite for utopia – reality versus the *Good Food Guide***

Restaurants in Melbourne and Sydney have been ranked as good, better and best since the 1980s with the publication of the first Age Good Food Guide 1980 followed by the

Sydney Morning Herald Good Food Guide 1984. Popular with readers from the beginning these guides served a dual function of providing some basic information about the restaurants listed and establishing aesthetic standards. From the beginning the Guides awarded the restaurants considered the best in each city from one to three hats, with three hats reserved for those establishments that offered outstanding standards of food, service and surroundings.

For ten years, from 1985 to 1995, two restaurants, Stephanie's in Melbourne and Berowra Waters Inn in Sydney, dominated the three-hat category in their respective cities. Whilst critics were effusive in their praise, a study of the letters of complaint these restaurants received from dissatisfied customers suggests that restaurant reviewers and their readers did not always see eye to eye on the question of the ideal restaurant.

#### 11.30AM: CONCURRENT SESSIONS

### Gastronomic ideals in tourism & marketing

(Chair: Julie McIntyre)

**Donna Senese**

**Wine tourism in the Okanagan Valley of British Columbia, Canada: exploring the ecological utopia of the past, present and future**

The Okanagan Valley of British Columbia, Canada is an internationally recognized niche region producing premium wines and quality wine tourism experiences. The British Columbia Wine Institute reports that the wine sector in the Okanagan Valley contributes \$476 million annually to the local economy through tourism and business revenues, providing over 1,400 full-time jobs to the region and generating \$4 million in net annual government revenue. Over a century ago, European settlers were attracted to the remote region of the Okanagan to cultivate the rolling hills and valley set among mountain landscapes. Today, a new generation of settler is attracted to the region for its warm arid climate, agricultural landscapes, and recreational amenities linked to the lakes and scenic mountains. Researchers have acknowledged that the physical environment

and natural capital are the main motivators for settling in and/or visiting the region. The Okanagan valley is protected by the Monashee Mountain Range to the east and the Coast Mountain Range to the west providing a mild, dry, continental climate and desert-like conditions providing an ideal setting for grape production. The purpose of this paper is to first explore the past and transformative change in the economic landscape of the Okanagan Valley. A secondary literature review first helps us to understand the factors contributing to the rapid growth of wine tourism in the region. Secondly, an exploratory content analysis of the photographic images from the Okanagan Archive Trust Society, Thompson Okanagan Tourism Association and Destination B.C. provide a context to identify themes of the Okanagan 'ecological utopia' that is transforming the region from an agricultural based economy to a more diversified service based economy attracting new migrants and new visitors to the region. Finally a discussion of the transformational changes from the past and present will be discussed to identify potential future trends that may impact the management and development of wine tourism in the region.

### **Rumina Dhalla**

#### **Sustainability in the Australian Wine Industry: Authenticity and Identity**

This qualitative study explores the rise and adoption of sustainability related certifications in the Australian wine industry and its implications for the consumers of wine, the organization and the industry. This industry is facing a wide range of rapidly emerging, global, eco-certifying programs compelling institutional constituents to adopt sustainability initiatives.

Using qualitative methodology and data from interviews and quotes from the participants, we explore the drivers compelling the wine industry to become organic or biodynamic producers, the impetus for certification and the implications for organizational identity. The escalating number of 'sustainable' certifications and certifying agencies give rise to growing confusion about what are considered sustainability initiatives in the wine industry, how they relate to

environmental initiatives, and in particular the link between sustainability initiatives and the organic and biodynamic growing and production.

There is growing literature about the reputational, marketing and economic value of certifications (Atkin, Gilinsky, & Newton, 2012) and the strategic implications of certifications for the wine producers. Sustainability certifications have become a ubiquitous part of the institutional environment across many industries, in particular, the consumer facing industries and scholars have been exploring this growing trend through a number of lenses. For example, scholars exploring the marketing value of sustainability initiatives have found a link between sustainability certifications and premium pricing (Delmas & Grant, 2014; Loureiro, McCluskey, & Mittelhammer, 2002).

Institutional forces are compelling the global wine industry to adopt sustainability initiatives and there is a growing number of biodynamic and organic wine producers, however not all producers in these domains opt to get certified. We found a strong link between identity of biodynamic farms and wineries and biodynamic production of wine. Biodynamic winemakers promote healthy practices, and take a custodian view of the soil. While identity was salient for organic producers, the external considerations such as consumer preference, and potential health concerns and benefits also played a role in their strategy. Sustainable wines were predominantly linked to environmental and cost considerations. All three forms of sustainable production explored in this study promote utopian wine production and protection of the environment.

### **Tracy Berno**

#### **Consuming paradise: From utopian ideal to tiki reality**

The South Pacific conjures visions of an imagined ideal – the utopian image of islands of white sand beaches, blue water and lush vegetation populated by carefree islanders going about their ways in a tropical paradise. Let us now consider the cuisines of the South Pacific; what comes to mind? Likely images include

coconuts, tropical fruits and perhaps for those a bit more familiar with the region, the ubiquitous raw marinated fish seen in most of the island nations. The reality is quite different however. Little is known about their cuisines outside the region, and beyond the coconut, fruit and fish images, often what else is imagined is a “tikified” version constructed for tourist consumption. As a result, the region’s cuisines have developed a very poor reputation.

Socio-cultural influences such as urbanisation, migration, globalisation and tourism have led to a type of “food colonisation” in the South Pacific that has contributed to changes in cuisine and food consumption patterns across the region. Now with some of the highest rates of diet-related non-communicable disease in the world, the nations of the South Pacific diet-wise, are far from the imagined utopian ideal. Also as a result of these changes, the island nations of the South Pacific are experiencing the loss of their traditional foodways. This places them at risk of losing both their unique food heritage as well as the diversity of agriculture that supports it. This presentation aims to explore the cuisines of the South Pacific as historical, idealised and contemporary phenomena. Particular consideration will be given to the future of food in the South Pacific, and the mechanisms by which it can genuinely fulfil the utopian ideal of the region in a way that creates benefits for Pacific Islanders as well as the tourists who visit.

### **Susie Chant**

#### **The effect of marketing on historical perceptions of local foods in Australia**

A key theme identified from a historical study on the history of local foods in Australia is the effect of marketing on perceptions of what was considered local. Early definitions of local related to the direct point of production or consumption, however by the mid-1800s, definitions ranged from state-based references of regional specialties, to national branding from the 1880s onwards, evidenced by trademarks referencing the word ‘Australia’ or using Australian symbolism to promote their products. Later, in the 1920s and 1930s, definitions of local extended to foods of empire being promoted

as local. This presentation uses a selection of marketing posters to demonstrate not only the changing definitions of local foods in Australia, but also how marketing reflected the social and moral values of the eras, in particular nationalist and imperial sentiment. The emphasis of the presentation is on the Empire Marketing Board (1926 - 1933) and its use of the visually stunning poster campaign used to promote empire foods as local in Australia. Although the posters varied considerably in style, they collectively romanticised empire food and are historically significant not only as early examples of modern public relations and consumer marketing campaigns, but also because of their aesthetic and artistic qualities. In order to ensure their popularity and marketing success, the Empire Marketing Board committee solicited the help of London’s major design houses and became a major patron of commercial art. The posters were created by some of the most famous artists of the time and as such represent unique examples of industrial art from the late 1920s and the early 1930s.

### **Diana Noyce**

#### **Of Rice and Men: Striving for Utopian Principles in Changi Prison during World War Two**

In December 1941, the Imperial Japanese Army invaded British Malaya in Southeast Asia, culminating in the Battle of Singapore, an island at the southernmost tip of the Malaysian peninsula. When the British surrendered to the Japanese on 15 February 1942, thousands of civilians and military personnel including 14, 972 Australian servicemen were interned in Changi Prison, a British peacetime garrison.

As prisoners under the totalitarian regime of the Imperial Japanese Army, the internees were living in an undesirable and at times frightening community. To prevent a decline in the social order brought about by imprisonment, the internees attempted to create a society that adhered to the principles of justice and order, and at the same time gave them hope for the future. That meant embracing their new environment, and bridging the cultural gap between the captors and the captives. A strict regime of discipline and

routine was imposed on the soldiers by their own commanders in order to maintain hygiene, health and morale.

In particular, dietary change was imperative for their survival. As familiar foods became unavailable, those that were previously unknown, unfamiliar or taboo became acceptable alternatives. Moreover, although by convention the men were largely strangers to the kitchen, they overturned the conventions of the time and learnt to cook. And, through technological and innovative developments in the camp, new food choices were created rather swiftly.

The Japanese occupation of Singapore ended on 12 September 1945. Compared with other Prisoner of War camps such as the Burma-Thailand Railway, Changi did not have a high death toll. Out of the 87,000 POWs who passed through the camp, only 850 died. Many of the fatalities at Changi were the result of battle wounds the men had suffered before being taken prisoner in 1942, and not because of conditions at the prison. In overturning centuries of cultural and gender convention, and through ingenuity in devising things to eat from the raw materials at hand, a high survival rate ensured and hope for the future prevailed.

#### **Kim Connor**

##### **Feeding the Confined: The Reality of Institutional Diet at Hyde Park Barracks**

From the 1780s reformers like Jeremy Bentham advocated the social utility of institutions (such as prisons, workhouses, asylums and schools) as sites of control and reform where the lower classes could be moulded into moral and productive citizens. These sites could be considered capitalist “utopias”, in the sense that they were built on ideologies of constructing a perfect work force and an ordered society. This paper will explore the ways in which Australian institutions used food to express these ideas, particularly as a medium of social control.

As a case study, this paper will focus on the World Heritage listed site Hyde Park Barracks. The Barracks is one of Sydney’s iconic buildings, but also plays an important role in

the institutional and bureaucratic history of the city. Commissioned by Governor Macquarie, the main building housed male convicts from 1819 until 1848 when it was turned over to the Female Immigration Depot, and later also the Destitute Asylum. Material excavated from inside and around the main building, as well as material discovered beneath the floorboards during renovations in the early 1980s forms the basis of this study. Using archaeozoological techniques the historic animal bones have been analysed to shed light on the lives and experience of the inmates, and to re-evaluate the historical documents.

These three institutions (the convict barracks, immigration depot, and destitute asylum), housed in the same building at different points in time, were very different in terms of their aims and their inmates. Nevertheless, the archaeological and historical evidence suggests that throughout the building’s institutional occupation food was an important locus of power.

In spaces where the authorities could shape and condition the working classes, the inmates’ diet became a reflection of ruling class imaginaries for what the labouring masses should eat, and by extension how they should behave. They were driven by three competing but desires: food must be as cheap as possible to produce, but sufficient for health, and at times labour, as well as plain enough to deter others from entering the institution. The archaeological evidence is uniquely placed to highlight the strategies which inmates used to resist the regulations imposed upon their food, and their lives.

#### **Shelley Boyd**

##### **Positron Prison Food: Margaret Atwood’s Enclosed Consumer Eden**

Canadian author Margaret Atwood is known for her skillful imaginings of utopian/dystopian worlds, such her classic novel *The Handmaid’s Tale* and her *MaddAddam* trilogy. For Atwood, utopias and dystopias are closely related, and the foodways of these imagined societies are often future-oriented, communicating either hopeful possibilities or dire warnings. Atwood’s most recent work of

speculative fiction, *The Heart Goes Last* (2015), provides a glimpse of a utopian/dystopian social experiment as an answer to the global financial collapse of 2008. The main characters, Stan and Charmaine, have lost their jobs and home, and after living in their car and dumpster-diving for leftovers, sign up for the Positron Project. As part of this Project, they will be guaranteed shelter, nutritious food, and employment, but every other month they must live separately, segregated into male and female prisons. In other words, Positron comes with a life-sentence. Citizens who join this for-profit social experiment can never leave. In a 2015 interview with Canada's *Chatelaine* magazine, Atwood admits that when it comes to her own "social dreaming," she looks to the past and the present for inspiration, as "no one is really writing about the future." Atwood's real-life models for Positron included Australia (with its history as a penal colony) and North America's present-day privatized prisons where the forces of supply and demand are the "incentive to create more criminals."

My presentation will examine how prison food and food symbolism within the novel serve as a means of critiquing neoliberal capitalism as an imprisoning construct that has permeated human experience. The lack of choice (or the appearance of choice) in what the characters consume perpetuates the capitalistic social order, its hierarchies and abuses. Prison food in *The Heart Goes Last* — which includes endless eggs, cinnamon heart candies, and reliable "real" food—is all about desire: desires for hope, material security, and personal fulfillment. Ultimately, Atwood's story of this enclosed community serves as a dystopian parable, exposing humanity's selfishness and short-sighted failings. In Positron, hope for the future has been co-opted by well-established consumer values, and as such, its utopian foodways signify an unsustainable world, a replication of the larger pre-existing outside order that continually fails to learn lessons from the past.

## Utopia in text and at table: Reflections by and on Gay Bilson

(Chair: Barbara Santich)

**Melissa Harper**

**Reimagining hospitality: Gay Bilson at the Bennelong restaurant**

The Bennelong, housed in Sydney's Opera House, is one of the city's longest running and best-known restaurants. Established in 1973, Bennelong has had something of a 'chequered' history undergoing numerous shifts in personnel, style and reputation as Opera House management have waxed and waned regarding their vision of what the restaurant should be. In this paper my focus is on Gay Bilson's tenure at the Bennelong between 1995 and 1998. Lured to the restaurant, just as she was on the cusp of retiring from the industry, Bilson was entrusted with the task of transforming what had hitherto been a culinary disappointment into a culinary destination worthy of its location in Australia's most famous public building. She brought to the space two decades of experience as a restaurateur and cook, a reputation as a pioneer of a culture of fine dining in Australia and a passionate belief in the significance of the restaurant in the broader cultural life of the city. Bilson understood eating as art, dining as theatre and envisaged the Bennelong as a space of performance, equivalent to any of the other performance spaces in the Opera House. But the cooking and serving of food was not only a creative act, it was an intellectual one. Over time Bilson had honed a kind of philosophy of hospitality that guided her approach to the function of the restaurant and the nature of the relationship between the restaurateur and the diner.

This paper explores Bilson's ideas about the serving of food in the public domain of the fine dining restaurant. In particular it examines how those ideas were received. Bilson's approach to food, gastronomy and restaurants won her international acclaim but also wrath, and some diners were not afraid to voice their displeasure at her efforts. Here I tease out the tensions

between the creative professional who sought to bring a philosophical approach to the Australian table and the customer who sometimes rejected it as an unwelcome intrusion of elitism.

### Lilly Cleary

#### Blueprints for change: navigating a way through utopian visions and vocabularies

In her presentation to the 11th Symposium of Gastronomy, held in Hobart 1999, Gay Bilson interpreted the nominated theme – the Pursuit of Happiness from Colony to Republic – in terms of Utopian ideals. Anticipating the turning millennium, it seemed likely to her that upheavals caused by globalism, new technologies and the push for republicanism would ‘produce a plethora of new utopian ideas and essays’ intent on articulating solutions to existing social and economic problems – for surely, ‘utopias are by nature commentaries on present societies’ (Bilson, 1999). Sadly, as history indicates, the republic is no longer immanent, and despite some interjections, discourses of utopianism continue to be conceived as ‘hopelessly’ focused on reaching ‘far-off goals in a distant future where all our problems will finally be solved’ (Massumi, 2002). In keeping with the theme of this year’s symposium, this paper seeks to retrieve the arguments so carefully developed by Gay as she sought to weave together the seminal texts of Charles Fourier and Michael Symons, with a side-servicing of Roland Barthes. Her objective was not to explain each, but to illuminate their convergences; a shared conviction in gastronomic pleasures as pivotal to creating a better society, girded by a shared passion for systematic organisation and a tendency to proselytise. Similarly, this paper seeks to illuminate what I suggest are related, yet unrecognised, present day convergences (and contradictions) for present-day utopias – in this instance, the interwoven narratives of moral economy, a crisis of trust, and strategies for social change.

### Gay Bilson

#### Weather Report on an Upstart Cuisine

This weather report is entirely personal, inevitably affected by age, and by the

experiential prerogatives of age: grumpiness, anger, disbelief, retreat from the fray, and a measure of *taedium vitae*, of *Weltschmerz*. Margaret Atwood wrote that as she grew older, she understood things better but needed glasses to read the menu. It’s the menu itself, and the commentary on the menu that most exercises her dystopian self.

#### 2.15PM: CONCURRENT SESSIONS

### Utopia in cookbooks

(Chair: Adele Wessell)

#### Ann White

#### Tasting Celebrity/Tasting Utopia: *Celebrated Actor Folks’ Cookeries* (1916)

“Actor-folk are delighted to have you know what they like to eat and how they cook it.”

-Mabel Rowland, Foreword to *Celebrated Actor Folks’ Cookeries*

Since the early-twentieth century, the celebrity cookbook genre has traded on the affective connection to celebrity through the conflation of palate with person. This essay examines the promised intimacy with and likeness to the stars proffered by one of the earliest theatrical celebrity cookbooks: *Celebrated Actor Folks’ Cookeries: A Collection of the Favorite Foods of Famous Players* (1916). Situated at the intersection of food and theatre history, my paper features a dramaturgical analysis of this cookbook to argue that its formal properties script culinary performance and reading praxes that encourage the home cook/fan to take flights of aspirational and associational fantasy into the utopic world of theatrical stardom.

*Celebrated Actor Folks’ Cookeries* is particularly well suited to an investigation of the relationship of utopian imaginings to gustatory taste because it is not tied directly to a single historical figure or event but to the elite cadre of celebrity. Its 257 recipes include photographs, anecdotes, and facsimile autographs from famed international tragedians, vaudevillians, actors, dancers, and singers from popular touring circuits, Broadway, and silent film. In turn, its pages also exceed the typical reading practices scripted by cookbooks.

Cookbook owners don't invariably read their cookbooks in order to cook, but may read them in the same way and for the same reasons that people read novels: for the pleasure of imaginative experience with other worlds.<sup>1</sup> The formal properties of Celebrated Actor Folks' Cookeries go even further to carefully shape reader experience by theatricalizing recipes: setting the scenes of (imagined) encounter through visual, narrative, and haptic traces of the celebrated performers.

**Amir Sayadabdi and Saman Hassibi**  
**Representation of Persian cuisine in Western-Iranian Cookbooks**

The emergence of Iranian cookbooks in Western languages in recent years marks a critical point in the development of Iranian cuisine. These books which are all written by Iranian authors based abroad, have an ethnographic character; that is the primary intention of their authors is not providing the recipes, but presenting a homogenous 'Persian' culture through the perspective of the cookbook genre. Having left the country mostly after the Iranian revolution, most of these authors evoke a romanticized setting of Persian culture in their books. This is defined by an unrealistic projection of the culinary richness and abundance of Iranian cuisine in order to reclaim Persian 'civilized' and 'exquisite' cultural identity. As a result, the image and practices of original Persian cuisine has been transformed to a substantially enlarged and exaggerated culinary repertoire. Using a content analysis of Persian cookbooks written in English by Iranian authors in the last 20 years, our paper will examine the transformation of the perception held by those outside Iran of what Persian cuisine really is, and constructing a 'utopianized' Persian identity through food and cookery texts.

**Madeline Shanahan**  
**Recipes for Empire: the role of manuscript cookbooks in transforming elite food cultures in seventeenth and eighteenth century Ireland**

During the mid-seventeenth century women from elite backgrounds in Ireland started to write and exchange recipes, which they recorded

in manuscript cookbooks. As there was no tradition of recipe writing in Ireland previously, these were an entirely new and imported genre. From the eighteenth century on recipe writing became hugely popular amongst the elite classes there, and the sudden proliferation of these manuscripts was connected to a broader series of changes taking place in the country's population, society and culture. The women who wrote manuscript cookbooks were mostly from New English or Protestant Ascendancy families who arrived in Ireland increasing numbers in the wake of the Tudor re-conquest. When we examine the manuscript cookbooks left by the members of these colonial classes, we see that they are remarkably similar to those written by their class counterparts in Britain in terms of structure, scope and contents. Furthermore, recipe writing and sharing appears to have been an important way in which women maintained an active relationship with their families across the Irish Sea. This paper will argue that manuscript cookbooks can be seen as part of a suite of cultural elements which took root in Ireland at this time, and more importantly, that they were used to bring about rapid culinary change. It will explore the history of recipe writing in early modern Ireland, and will argue that manuscript cookbooks were a means through which the new colonial elites modernised and anglicised indigenous Irish food cultures, ultimately replacing them with a standardized and supposedly more 'civilised' cuisine of Empire. In light of this research, the paper will discuss the role of recipes in bringing about change in food and food ways, and promoting idealised culinary cultures.

## Dreaming up Australia

(Chair: Ross Karavis)

**Jacqui Newling**  
*Paradise or purgatory? - fate, famine and food security on Norfolk Island 1788-1790*

Deemed a 'paradise of nature' this 'Empire of the East', Norfolk Island was identified as a potential jewel in the English crown during James Cook's voyage of discovery in 1774. Obviously well watered and boasting luxuriant

soils, its majestic pines showed great promise for the Royal Navy as ships' masts and wild flax could be processed for rope-fibre and sailcloth. Birds were so tame they could be knocked down by sticks and the surrounding waters teemed with fish.

But as the British imposed their agricultural systems on the island, natural forces fought back – voracious pests and destructive storms hampered farming efforts; turbulent and dangerous seas hindered fishing. Despite these the colonists persisted and reported abundant vegetables and a surplus of grain in their stores. The island's resources were severely tested when settler numbers trebled overnight in dire circumstances in March 1790, placing its inhabitants in a precarious state of survival. Was Norfolk Island the Edenic paradise it promised to be?

### **Charmaine O'Brien**

#### **Meat three times a day: colonial Australia as gustatory paradise**

Popular understanding of the motivation for the European settlement of the continent that would become known as Australia concentrates on it as place of punishment and retribution, yet there were also utopian ideals at work. In England New South Wales/Australia was imagined as a fecund land that would support the swift development of a bounteous agriculture and that banished convicts would be 'progressed' from "scumme" to civilised human beings by becoming agriculturists responsible for producing their own food. Contemporary calling of colonial Australia as the "land of mutton and damper" often served class and caste division but modern scholars have often chosen to read this image literally, yet for many colonials eating their fill of meat and refined wheat flour bread every day was a lavish happenstance. In this presentation Charmaine O'Brien will explore varied ideas of Australia as social and culinary utopia across the colonial period.

### **Iain Buckland**

#### **Creating a culinary utopia at Beleura**

Beleura is an Italianate mansion built from 1863 at Mornington in Victoria. Beleura has

been a family home, private school, vice-regal residence and now a house museum and cultural centre. Beleura was bought in 1916 by theatrical entrepreneur Sir George Tallis and it remained in the family until 1996 when his son, John Tallis, bequeathed Beleura to the people of Victoria for cultural purposes. Beleura contains an extensive collection of artifacts belonging to the Tallis family, including art work, furniture and clothing. The house also contains five kitchens from different eras. Family documents in the collection include diaries, letters, photographs and invoices relating to domestic life in the house. Unusually, some of this material relates to food.

Spanning the history of Beleura, a number of hand-written recipes have been discovered with a strong likelihood of use. Little has been written about culinary practices in Australian grand country homes and while it may be tempting to assume that daily meals were elaborate affairs, a recipe for Hot Pot dating from 1875 suggests that meals at Beleura may have often been quite simple. Similarly, a collection of hand-typed and annotated recipe cards dating from the 1930s indicate that food at Beleura during this time appeared to follow predictable lines, deviating little from the general populace.

Few people write about everyday meals but Alan Eustace, a close friend of John Tallis, who often cooked at Beleura in the 1950s, wrote a diary of the meals he prepared. This provides a fascinating record of meals shared at Beleura with friends who saw themselves as well-travelled and culturally sophisticated. He created menus based on recipes from Elizabeth David and Marcel Boulestin, indulging in a kind of culinary utopia, evoking a European-style dining experience well before this became commonplace in mainstream Australia. The room in which they often dined was even called the French kitchen. Later a housekeeper kept a daily journal of cookbook references for recipes used, providing a rare insight into actual meals prepared.

This paper considers these valuable culinary documents from Beleura, which reflect the changing gastronomic environment in Australia across the twentieth century.



## Performing culinary futures

(Chair: David Szanto)

**Richard Mitchell**

**Adding Value to Dining by Design: Performing Kiwi Cuisine**

In the last two decades there has been an awakening in New Zealand cuisine. Most importantly, us Kiwis have actually begun to embrace *our* food as a core part of our cultural identity. Like Australia, our colonial past and migration throughout the 20<sup>th</sup> Century (both inbound and outbound) has shaped our culinary identity. By the 1980s we were a culinary wasteland, described as “... *shamefully dull and incompetent, even by New Zealanders themselves* (Burton 1982, xii). By the 1990s New Zealand cuisine had begun to explore its own trajectory (most notably through fusion cuisine), seemingly shunning its colonial past. However, a second renaissance is underway that is embracing the past and exploring a culinary utopia where our colonial apron strings and waves of migration are valued and celebrated. At the Food Design Institute at Otago Polytechnic we have been exploring ways that we can uncover the mythology of this gastronomic utopia through the performance of stories of our food as an integral part of being Kiwi. This presentation will explore some case studies that demonstrate this performance of Kiwi culinary culture in practice.

**Adrian Woodhouse**

**Fostering Culinary Identities Through Education: Abandoning the Vacherin and embracing Phyllis’ Pavlova**

Western culinary arts and its accompanying pedagogy have their roots deeply embedded in the European master craftsmen of the Middle Ages. With master-apprentice hierarchical structures and a firmly entrenched classical curriculum, culinary arts education provides the ideal environment for perpetuating the “truths” of culinary knowledge and dominant Francophile cultural culinary identities. Currently there is an emerging academic voice which calls for a transformation of hospitality and culinary education which prepares students

beyond the narrow focus of the industry to one which prepares students be reflective practitioners who are future focused global citizens.

This critical turn in culinary education raises pedagogical and philosophical issues as to what knowledge is valued in culinary education and how knowledge is constructed by the learner. This address explores the social, cultural and symbolic power relations that create inertia within the formal and informal culinary education systems.

At the Food Design Institute, Otago Polytechnic, New Zealand a new utopian culinary pedagogy is being delivered. A learning framework in which traditional power structures are over turned and alternative culinary identities are explored and celebrated, creating in turn, new ways of knowing and seeing the culinary worlds that we operate within.

**3.15PM: PANEL SESSION**

## Toward a Recognition of Dystopias: How To Pursue Inclusive Food Policy

**Panelists: Rachel Ankeny, Natalie Abboud, Kat Lavers and Greg Jacobs (introduced and moderated by Nick Rose)**

Food policy debates are sometimes limited to or dominated by elite participants with special interests. This panel explores strategies for inclusive and legitimate food policy, drawing on ideas of deliberative democracy. It explores what is necessary for fostering broad community engagement with the complexity of contemporary food systems, with particular attention to the role municipal government can play. Can we balance our desire for utopian visions of ideal food policy with the everyday realities of people’s food and life habits? How can we strive for policy that does not exclude the voices of those with limited resources and different priorities, knowledge and experiences? What mechanisms are available to local councils for creating inclusive and representative food policy?

**4.15PM: PLENARY SESSION**

## The watery worlds of fish and fisherpeople

**Mark Eather**

Our marine environments bring forth an abundance of seafood for our delectation. But there are some inconvenient truths that must be acknowledged before we can begin to achieve a utopia in which humans and marine species can live well together. Sustainable fisherman Mark Eather sees a dystopic future without more sustainable management of our marine resources and a more ethical approach to how we catch, handle and kill fish. In this engaging session, Mark poses the questions: what is the real cost of cheap fish, and what can be done to ensure wild fish stocks for the next generation?

**5.00PM: WORKSHOP**

## Boozy botanicals

*(with cocktails and snacks)*

Tim Entwisle (Director of Royal Botanic Gardens Victoria), Cameron Mackenzie (director and distiller, Four Pillars Gin) and Shaun Byrne (bartending veteran MaiDENii) introduce us to the wonderful world of native botanicals and their usage in our favourite distilled drinks, followed by a tasting and DIY negroni workshop to illustrate the difference these unique ingredients make to this most perfect of cocktails.

**6.00PM: OPTIONAL GASTRONOMIC DIVERSIONS**

## Gastronomic Walking Tour of Melbourne

*(approx. 90 minutes)***Charmaine O'Brien**

Modern Melbourne is popularly presented as a gastronomic utopia, a place where you can enjoy a "startling array of the world's great cuisines, from popular favourites to the truly groundbreaking". The genesis of the city as a food paradise is commonly traced to the influx

of European migrants post World War Two and subsequent Asian migration, but the foodways of Melbournians have been shaped by visions of good eating, and fortunes derived from food based enterprises, since it was founded in 1835.

Discover Melbourne's intriguing food history by taking a walk around the city with author and culinary historian Charmaine O'Brien to explore sites of culinary utopias that were enacted in this city well-before the first espresso coffee machine was installed. Bibulous fellows, corrupt teetotallers, Aegean tearooms, quirky confectioners and social reformers, as well as what might have been the world's first bout of female jelly wrestling, will feature in this perambulatory telling of the tale of Melbourne's food heritage.

## MONDAY 5 DECEMBER

**9.00AM: PLENARY SESSION**

## Edible Utopia: growing, cooking and eating as creative expressions of a better world

**Jane Levi**

Charles Fourier (1772-1837), usually described as one of the founding 'utopian socialist' thinkers, developed his ideas at the peak of the reinvention of gastronomy in the early nineteenth century. In his model society called Harmony, food and love were the most important elements, and in his writing food in all its senses acts as both metaphor for and real expression of an ideal world. However, although he believed that food should be at the heart of a happy and creatively fulfilled society he disagreed fundamentally with the gastronomic writers of his time as to how this could be achieved. He insisted that in order to reach our utopian potential we must be producers, processors and knowledgeable discussants of all aspects of our food: simply to be a well-informed consumer is not enough.

Fourier's critique of gastronomy as an anti-utopian pseudo-science that led to nothing

but excessive consumption and poor health (in the individual body and the body politic) resonates as much today as it did in the early nineteenth century. This paper therefore offers a review of Fourier's alternative to gastronomy - his theory of 'gastrosophie', a holistic and integrated approach to growing, cooking and eating - highlighting how it differs from models of gastronomy presented in his time and our own. By way of practical example it discusses the ways in which Fourier's ideas have been applied to the development of the Edible Utopia project commissioned by Somerset House in London for its year-long Utopia 2016 celebrations, challenging us to consider the ways in which food could be deployed as both the fantastical and practical everyday substance at the heart of a better future.

#### 10.00AM: CONCURRENT SESSIONS

## Colonial gastronomy

(Chair: Jacqui Newling)

**Hilary Heslop**

*Pathways to Food Utopia from Australia's Colonial Past*

In looking back at Australia's colonial food past and its relationship to the land and Aboriginal food I will argue a possible pathway to food utopia. This paper will consider what could have happened if the cultural certainties of race and destiny ingrained in the colonists had been challenged. I will argue what if the colonists had found not a landscape to profit from but instead a new civilisation to learn from? What might have Australian food and agriculture looked like then? And what could we learn from them today to take us to a food future connected to the land and its rhythms finally utilising all the bounty Australia has to offer.

**Ross Karavis**

*The Federation Banquets and Australia's participation in transnational culinary and trade networks*

The focus of this paper is the significance to Australian culinary history of the 'Federation Banquets' which were held in Sydney as part

of the the 'Commonwealth Celebration' — the official eight day public program of events that began on New Year's Day 1901 to celebrate the formation of the Australian nation. These dinners have received scant attention. Scholarly accounts have focused on the politics of the Federation process, the development of the Australian Constitution and how Federation shaped the contemporary Australian nation. This paper analyses the ephemera (menus and invitations), entertainment, and mode of food service for four 'Federation Banquets', drawing on key texts from the fields of Food Studies, Australian Historiography, and Sociology, to provide new insights into the cosmopolitan nature of Australian culinary culture at the start of the twentieth century. I argue that Australia's active participation in the transnational networks of people, products and ideas connected the Federation dinners and those who attended them to an international network of 'ideal communities', with shared forms of food consumption, production and commensality. This participation also reflected an emergent Australian identity that was Imperial in outlook, but diasporic, provisional and transitional in expression.

**Stephanie Johnston**

*A Letter from Sydney: Wakefield's utopian vision as the basis for a bid for World Heritage listing of the Mount Lofty Ranges Agrarian Landscape*

In a work of imaginative speculation *A Letter From Sydney, The Principal Town of Australasia* Edward Gibbon Wakefield (1829) outlined his ideas for a fresh approach to the art of colonisation: 'No pains should be spared to teach the labouring classes to regard the colonies as the land of promise, which it should be their highest ambition to be able to reach...' Utopian ideals informed the colonist's theories from the beginning, as 'the object of the South Australian Association is not to place a scattered and half barbarous colony on the coast of New Holland, but to establish there, and gradually to extend, a wealthy, civilized society (Wakefield, 1834, p. 147). The novelist Anthony Trollope, a visitor to Australia in the early 1870s, wrote that South Australia was expected to become 'a happy

Utopia' of free religious conscience, progress and respectability (Whitelock, 1985).

The Mount Lofty Ranges bid for Unesco recognition as a World Heritage area will argue that South Australia was the first place in the nation, and, indeed, the world to apply the principles of 'systematic colonisation', subsequently applied elsewhere in Australia, New Zealand, Canada and other regions of the New World. Previous colonisation had been characterised by enforced labour and unregulated land acquisition, while the model of systematic colonisation was based on the assisted migration of free settlers, prescription of the composition of the population according to age and gender, fixing a minimum price on land sales, the containment of settlement, and the detailed surveying of town and country landholdings ahead of sale.

Those founding utopian principles embraced Indigenous land rights, religious freedom, multiculturalism and the agrarian ideal of a self-supporting society of agriculturists. The Unesco bid will illustrate how those utopian ideals continue to be reflected in the settlement patterns and ongoing land management policies of the Mount Lofty Ranges region, where contemporaneous German, British and Polish settlement, and an intensity of cultivation over generations of family-owned farms have created an enduring and distinctive landscape mosaic that is also associated with some of Australia's best known visual artists and art movements.

## The tensions of remembrance: bringing the past into the present

(Chair: Paul van Reyk)

**Jennifer Smith**

**Nostalgic farmers? The science or art of dwelling as a food producer**

There are fundamental changes associated with food production worldwide and in Australia. The Australian Bureau of Statistics shows that large agricultural operations are absorbing smaller ventures, and fewer younger people are taking up farming as a career. There

is, however, a smaller move in the opposite direction where some people are taking up food production for the first time, often relocating from urban centres into rural regions. But what is motivating people to adopt agriculture for the first time and how do their practices and beliefs compare with those of established farmers? Are people taking up farming for the first time in order to escape from the city, to live out a nostalgic version of an idealised rural past, to produce food that they don't need to fear, as a rejection of modernity, or as a basic desire to produce?

It would appear that new farmers are performing a bricolage in that they are selecting how they wish to farm from a finite set of pre-existing options and blending them with aspects of a more urbane contemporary lifestyle. The larger-scale established farmers appear to fit well into what Lévi-Strauss (1962) contrasts with the bricoleur - the scientist/engineer who attempts to push beyond perceived constraints to find new answers. The new bricoleur farmers have generated new networks, new markets and new consumers which the established large-scale farmers are attempting to exploit as a "premium" market. This research is at an early stage, but comparing the online presence of new and established farmers in Tasmania is already highlighting some differences in their presentation of how they inhabit this world (see Ingold 2008), or, how they choose to dwell (see Heidegger 1971).

Using ideas blended (like a good bricoleur) from Pierre Bourdieu, Svetlana Boym, Martin Heidegger, Tim Ingold, George Lakoff, Nadia Seremetakis, Claude Lévi-Strauss, Janelle Wilson and others, this paper will explore how food producers choose to dwell and whether perceptions of a past *Golden Age* influence the choices they make in the present.

**Juan-Carlo Tomas**

**Remembering Pancit Molo: Myth and memory in Filipino home cooking**

Some dishes in any given cuisine become so imbued with meaning that they transcend their raw ingredients and flavours and come

to represent more than the sum of their parts. Whether one looks at the typical symbol of the hamburger for American culture, the baguette for France or pizza for Italy, one such dish for many Filipino cooks is the soup *Pancit Molo*.

At its simplest interpretation, *Pancit Molo* is a wonton soup. Sometimes it's served sprinkled with chives, fried garlic or stained with fermented tofu. Its origins appear clearly Chinese, in contrast to the much of the regions creolised, hybridised cuisine. You won't find Spanish or American markers here, but you will find endless variety. And of course, everyone's grandmother makes the best version.

This clear identity of *Pancit Molo* but its many variations became a source of interest for the author when travelling to the Philippines in May 2013. This paper looks at *Pancit Molo* and asks whether it should be viewed less as a prescribed dish and more as a memory. Is *Pancit Molo* a dish eaten as much as remembered?

**Maria Emanovskaya**

**Food as part of the consumer Utopia in late Soviet and Post-Soviet Russia**

In the 1980s the promises of a better future and of a socialist consumerist utopia, once announced by the Soviet project, are fading away as never before. The arousing hopes for change are oriented towards its capitalist alternative. Although much of the questions discussed at that time concern politics and democracy, for ordinary people the most evident marks of changes are found in their daily lives, and on their plates in particular. That is why food turns out to be a perfect lens for analyses of the realities and ideals during a period of ideological shifts. The conflict between old (even disenchanted) and new (dreamed of, but often deceiving) ways of living, thinking and even eating does create a whole territory for multiple possibilities. The latter are at the centre of our analyses of the recent Russian history.

We tend to put into perspective the dystopian Russian literature (Viktor Pelevin's *Generation " "* and Vladimir Sorokin's *Day of Oprichnik*) evoking food and consumption with the discourse found in the press and especially in women's magazines.

Looking at the so-called transition period and its hopes and fears balancing between utopia and dystopia seems to be a key to understanding the ambivalence of contemporary Russian food politics and public opinion on the matter.

## Multispecies gastronomy: eating and living well with others

**(Moderator: Hilary McNevin)**

**Speakers: Kelly Donati, Josh Evans, Sharon Flynn and Bruce Burton**

An academic, a culinary practitioner/researcher, a master fermenter and a chicken farmer explore how animals, plants and microbes contribute to the creation of gastronomic utopias and how, conversely, gastronomy also depends on the ability of humans to work towards—or at least imagine—creating a utopia for the nonhumans upon whom we depend. Together they will consider how our gastronomic communities extend far beyond those that sit with us at the table and what this means for how we might live and eat better with humans and nonhumans alike.

### 11.45AM: CONCURRENT SESSIONS

## Technology in utopia

**(Chair: La Vergne Lehmann)**

**Melissa Caldwell**

**Disruptive foods and new ideals of social justice**

As emerging technologies have become ever more commonplace in food systems at every level, from personal and intimate activities of cooking and eating to global industrial agriculture and food manufacturing systems, they have created new methods and techniques for growing, preparing, distributing, and disposing of food. In so doing, they have also afforded new possibilities for solving critical food justice concerns about access, equity, safety, and transparency. New digital media allow producers and consumers to track, monitor, and regulate animal welfare and agricultural output, while wearable technology encourages crowd-sourced and crowd-monitored activities

of personal health and wellness. Advances in life sciences facilitate the reconstitution of biological and even synthetic materials into new forms of food and food experiences that are less expensive, more ethical, and more accessible to greater numbers of people. Yet even as these new technologies address certain justice issues, they also overlook others, such as how issues of equity, fairness, and freedom might be reworked or even eliminated when digital technologies are entangled with food and food-related practices. These are the issues that are being raised and addressed by a global group of food activists who are focused on disrupting food conventions. These individuals are largely self-organized across diverse settings from established life sciences corporations to start-up labs, and from artistic collectives and scholarly think tanks to informal “hacker labs.” Collectively and individually, these activists focus on the challenges and limits of existing food technologies, with special attention to critical social justice concerns of autonomy, independence, equity, pleasure, and personal responsibility. This paper considers the social justice implications of disruptive foods and disruptive food technologies, with particular focus on competing ideologies across a spectrum of food innovations oriented to rethinking and reworking food systems. Of particular attention are the ways in which these disruptive food projects promote future-oriented ethics of hope, optimism, and emergent possibilities and situate them within social justice initiatives.

#### **Emily Carter**

##### **The role of hospitality during the Automation Revolution**

This presentation will provide a brief historical context before exploring the changing role of hospitality in the context of modern technological advances. As we progress rapidly into the Automation Revolution, societal and workplace roles as we know them will go through upheaval, reimagining, and restructuring. This provides a framework in which hospitality and in particular, the service of food, has the opportunity to undergo a kind of renaissance – a re-assessment of purpose,

economic value, and social function, in line with evolving social morality and beliefs.

As more and more jobs are automated, human endeavours will be channelled into roles which require the human element – creativity or face to face contact – including hospitality. The time is now for the industry to consciously shape the way we want society to view and value food-related services. If automation allows for greater process efficiency and increased profits, there is opportunity for the re-valuation of the remaining labour-intensive services, provided those services also meet the psychological and emotional needs of the general public. These changes are already upon us and it is speculated that the automation of the workplace could be completed in as little as 15 years, completely reshaping the typical workplace model that we have carried since the industrial revolution and right through the technology age.

Finally, we look at what the optimal future could be for the food and hospitality industry, provided that the automation revolution and information age advancements are leveraged to provide the greatest value back to society, despite a somewhat dystopian risk of increased class divides.

#### **Ferne Edwards**

##### **ICT-enabled food sharing: creating transformative pathways for utopian urban gastronomy?**

Food sharing is one of the oldest forms of collaborative behaviour, with a long history of analysis within the anthropological, evolutionary and behavioural sciences. With the help of ICT technologies and increased web connectivity (e.g. webpages, social media, apps, and online maps), food sharing activities are experiencing a resurgence; from meal sharing apps that are used to facilitate the exchange of homecooked meals, to online maps that reveal surplus harvest, to various social media used to broadcast, discuss and arrange local activities such as food swaps and community garden meet-ups. Other innovative applications are also being developed to reduce food waste, to welcome refugees, to bridge generation gaps, and to test the quality and appeal of meals before they

enter the marketplace. As such, ICT-enabled food sharing (ifood sharing for brevity) has the potential to influence all aspects of food production, consumption, distribution and waste, through gifting, barter, and commercial exchange. Yet, the question remains as to whether these activities are merely interesting examples of niche practices or are the roots of a transformative gastronomic revolution for food systems.

In contrast to other sectors of the burgeoning sharing economy, such as peer-to-peer accommodation and finance, car sharing or online staffing, scant attention has been paid to ifood sharing in contemporary scholarship. In response, this paper outlines the multidisciplinary architecture underpinning the SHARECITY project which is examining the practice and potential of ifood sharing to assist in creating more sustainable urban food systems. It first outlines the development of a database mapping the location, form and focus of ifood sharing in 100 cities across six continents before examining the collaborative and recursive processes of coding, mapping, and decoding that lie behind the visualisation of those urban ifood sharing landscapes. Drilling down into the database the case of Melbourne is used to explore whether its ifood sharing activities are providing spaces for a politics of hopeful gastronomy to develop within the city and whether there is potential for ifood sharing to help carve out more transformative pathways for utopian urban gastronomy.

## Utopian imaginaries

(Chair: Rumina Dhalla)

**Jen Alden**

**Intentional food communities and new modes for living well: Sitopia and the Arcadian village**

Simultaneously dysptopian and utopian in its imagining, we are taken to Arcadia, formerly known as Bendigo, and now a Sitopian village. Located 50 years from now we encounter Arcadia 25 after years since its establishment following the disintegration of the national government due to bankruptcy from climatic disasters and ensuing water wars. Prescience

and long term planning for its development had seen producing sufficient food for personal use and as currency for trading with neighbouring communities a critical means of survival.

The survival of the new community was guided by a new definition of community leaders, those who knew how to save seeds, grow food and prepare and preserve it, along with those who could make and repair things and the engineers, healers and teachers that all contributed to the agreed essentials of Arcadia's community life in the harsh environment.

Modelled on the work of Carolyn Steel and her vision of Sitopia, in 2025 Arcadia was necessarily remade as a fortified city, populated with self selected 'Sitopian Survivalists', who had long realised the need to plan communities to produce food in order to survive in a future hostile environment. The unexpected outcome of the intentional community was an enhanced lifespan and decreased illness and chronic disease, a new model for living well.

**Roger Haden**

**Everyday Utopias, Lasting Realities: food fantasy in the consumerist age**

Utopia is the nowhere ('A plan for or vision of an ideal society, place, or state of existence, *esp.* one that is impossible to realize; a fantasy, a dream' -*OED*) which, paradoxically, is *everywhere*. Food-cultural mythology –but in the broader frame, consumerist ideology– are (always) built on the fantastical. Driven by legitimate desire (hunger/appetite) historical examples abound of 'perfect' diets and meals, paradises on Earth and fabulous food futures. Whether it's the Garden of Eden, the Land of Cockaigne (a medieval starvation-fuelled hallucination, according to Camporesi), Marinetti's futurism, the invention of the modern supermarket, Herve This's 'note a note' cookery, or the contemporary promise of 'superfoods,' we are all very used to representations of utopian foodscapes.

But today these appear nearer at hand than ever. Again paradoxically, in a period where humans feel cleverer than ever and relatively free from superstitious fears and religious teleology, fear

and desire are the mixed emotions that riddle our food culture and fuel the fantasy that is food today. In the terms of Slovenian philosopher, Slavoj Žižek, food is an everyday example of ideology materialised.

Our typically celebratory food culture is therefore in denial of the key gastronomic challenges we, so-called global citizens, face. While chefs join back to nature farmers and growers in espousing the virtues of organic and biodynamic agriculture and consumers of such products thrill at the thought of the fear-free consumption of 'real food' replete with back stories highlighting provenance and quality, this is arguably only thinly veiled hedonism falsely presented as liberal-humanism. The fact that most contemporary consumers fail completely to express any interest at all in the foods they consume beyond that prompted by the immediate desire to eat is post in the gush and guzzle of our vampirish consumerism.

So as those often most vociferously opposed to BIG FOOD practices blinker themselves with income-fuelled gourmandism and gastronomic fantasy, the crucial point is not to try to change this behaviour through appeals to moral or ethical values but to recognise that the systematic creation of diverse utopian food fantasies now dramatically shapes lifestyle via powerful media that confounds efforts to educate about how and what to eat and why we should care about both.

### **Adrian Bregazzi**

#### **Mind's palate: menus of the delightful improbable**

*Mind's palate* is my food-related version of mind's eye – creating a personal food Utopia that almost anyone can enjoy simply through thinking beyond the known. Finding inspiration in aspects of *La cucina futurista* and the *Codex Seraphinianus*, sideways-shifting the properties of some of today's familiar ingredients and processes, and musing on the culinary autonomous *bos amiglionus*, *mind's palate* conjures up improbable ingredients and dishes, and sometimes impossible menus. These are entirely thought-based, some of which will convert into artefacts in their own right.

In more detail: Marinetti's *La cucina futurista*, inter alia, sought to challenge convention with dishes ranging from the preposterous *Pollofiat* (chicken 'flavoured' with mild-steel ball-bearings) to the impudently un-fascistic *Pranzo Tattile* (part orgy, part neurogastronomy).

Luigi Serafini's *Codex Seraphinianus* is a hand-drawn manuscript encyclopaedia of a visionary world. Written in an imaginary language, it includes chapters illustrating flora and fauna, food and dining.

Ripe red tomatoes, for example, collapse when cooked. So consider the *baking tomato* – one whose skin peels off, and whose red outer flesh firms up with a crisp golden-brown coating when baked; its pithy core rapidly softens in cooking easily taking on additional conventional or challenging flavours. Or consider a tomato whose intense flavours and scents are so fugitive that they have to be eaten warm and straight from the vine.

Douglas Adams' *bos amiglonus* - a fictional bovine creature bred to want to be eaten and "was capable of saying so clearly and distinctly" - a kind of autonomy that may be a leap too far.

*mind's palate* is not about restaurant menus – it creates multi-level, free-standing, beautifully designed and illustrated documents that combine the glories of (say) Dominique Crenn's multi-page recipes; delightful improbabilities such as the baking tomato; along with ingredients both freely available and rare/local/imagined; and contextual information about the culture and history of the ingredients and dishes, both factual and fanciful.

As Marinetti, Serafini, Crenn, and others have travelled their unknowns to create their individual culinary worlds, *mind's palate* is a personal aesthetic Utopia.

This paper will be accompanied by artefacts.



## Imagining a subterranean utopia: a conversation between a mushroom forager and his architect

(Moderator: Hilary McNevin)

An easy way to spot an architect is by how their gaze falls to the junction of the wall and ceiling when they enter a room. It seems a good way to assess the qualities of a newly encountered space. By contrast, the gaze of the forager necessitates a constant peripheral scanning of the forest floor. Foraging enthusiast and hospitality veteran **Cameron Russell** and his architect **Simon Whibley** discuss their collaboration on the Raglan Mushroom Pavilion which will provide sheltered space for an introduction to mushroom foraging in which foragers can dine on their day's haul. Physically, it is the point of entry into an area of dilapidated farmland reforested with mushroom-propagating oak and beech. Architecturally, it is a utopian gateway into a landscape that will become home to many animals, plants, trees and fungi.

### 2.15PM: CONCURRENT SESSIONS

## Musical utopias (with performances)

(Chair: Josh Evans)

**Semi Hakim co-authored with Shirley Kaston and Onur Daylan)**

**Utopic or Dystopic? Symbols of utopic appetite in "Halil brahim Sofrasi" Song**

Utopian appetites are commonly found in tales and ancient rumours; besides the abundance and fertility. This paper will focus on a famous song called "Halil brahim Sofrasi" performed by singer Bari Manço (1943-1999) on 1983. Manço was one of the leading artists for progressive rock in Turkey, thus this kind of music genre was well suited for utopic symbols and imagination. "Halil brahim Sofrasi" is briefly matching with ancient rumours on which utopic equality and prosperity which are shaped with religion; these attributes do not clash with More's utopia. All of them shows a

harmony in terms of pairing food, banqueting and food production. From our point of view, utopic imaginations are derived from religious promises and establish "Eden" on earth again. As a common progressive rock theme, in this song, every lyric symbolised a moral status and ethical expectations. For instance, "an empty pot" symbolises "empty mankind" which is contrary of an utopian perspective. Bari Manço, skilfully binds symbols and advices with ancient rumors throughout the song, which can be seemed as he uses feast as a connector. Bari Manço has been regarded as a "Modern Poet"; Manço sang his songs as a storyteller in them and often gave advices to the audience. In "Halil brahim Sofrasi", Manço urges guests of the feast about sycophants. In a similar manner, he talks from Hythloday's mouth to urge society about sycophants.

In our paper, first we summarise "utopic appetites" of ancient tales then outline needs for religion, in order to develop a utopic community. Second, we track progressive rock themes those might be accepted as "modern utopic stories" and discuss it with a music critic. Then, we deeply focus on Bari Manço's song and define the symbols of this utopic feast. Finally we try to match these symbols with Sir More's Utopia in order to answer following questions: Is the Halil brahim Sofrasi" utopic or dystopic song? "Are the all utopic appetites edible?"

**Amie Sexton**

**The Birth of the Modern Restaurant: Escoffier, the French and the love of food**

When you arrive at your favourite restaurant do you ever wonder why we eat the way do? Why white tablecloths, small entrée forks, fish knives, wine waiters and service from the left?

To answer this question Amie Brûlée, chanteuse and storyteller, takes a left turn into the kitchen to taste the wonders of French cuisine and the influence of Auguste Escoffier, founder of the Savoy and Ritz restaurants, father of modern French dining, chef of kings and king of chefs. Telling Escoffier's personal story and his reinvention of dining in Europe at the turn

of the twentieth century, this presentation also explores the intersection of food, society, the arts, and love. The relationship of memory, art, music, romance and taste, as expressed by writers such as Brillat-Savarin, Colette, Proust, and Escoffier himself, are considered together with cultural examples in an attempt to understand the modern French appetite for fine dining and art de vivre. Amie will serve a side dish of songs, performed live, to illustrate how these appetites can merge.

### **Miriama Young**

#### **Feasting in Song – The entwining of food with music in the Georgian Caucasus**

Ushguli, a village high in the Georgian Caucasus, still operates largely on a barter economy, in which song is reciprocated with song - music is abundant – given and shared freely. This is most evident at the Georgian Supra (Feast), in which song is inextricably connected in the communal act of feasting. As the community joins at table, a rich variety of culinary offerings is interwoven with spontaneous ensemble traditional song, shared or exchanged among the group as they eat. Both exchanges occur through the mediating mouth – one digests internally, whilst the other expresses externally. Through a first-hand account of personal experience in this remote region, the author will address larger notions of the connection between the body and song, dance, feasting – as acts of exchange, reciprocity, and communion.

## **Fascism & neo-fascism: ideology in text and practice**

**(Chair: Melissa Caldwell)**

### **Meribah Rose (co-written with Lara Anderson and John Hajek)**

#### **Cooking for the nation: women's role in Fascist Italy and Spain**

In this paper, we seek to compare the ways in which fascist regimes in Italy and Spain used food discourse to implement ideals of gender and national unity. For both ultraconservative regimes, the role of women was central to their broader political, social and economic

projects. Traditional values were reinforced through a return to conservative ideals around womanhood, and the relegation of women to domesticity. Whilst the cultural, political and historical context of the two countries is markedly different, this article sheds light on a number of similarities. In particular, the politicisation of food through two key policies: pursuing alimentary autarchy and the devolution of responsibility for this to the housewife. Whilst self-sufficiency was never achieved for either Italy or Spain, this article argues that it was an important ideological driver for the strong emphasis on domestic cooking, which in turn cemented traditional gender roles. Food discourse—which includes official cookery books, food and cooking manuals and newspaper articles—therefore made women responsible for the nation's economic and moral fortitude, even as women were increasingly stripped of agency.

### **Tania Cammarano**

#### **Eat like a “fascist”: How Australia's first Italian cookbook imagined culinary utopia**

*The First Australian Continental Cookery Book* (1937) appears to be a simple collection of European recipes presented as an alternative to the British-based preparations that dominated the kitchen repertoire of the typical 1930s Australian cook. However, closer inspection reveals the book, produced by a group of Italian migrants with strong links to fascism, is actually a revolutionary culinary manifesto. It seeks to persuade Australians to look at how other nations, predominantly Italy, approached cooking and eating. It urges Australians to consider changing their diet and emulating Italians, not for any nostalgic or romantic reason, but rather because logic and reason suggested doing so would result in a better culinary future.

By analysing the book in detail and researching the context in which it was created, this paper will explore the link between the cookbook and utopian thinking specifically applying an Italian fascist framework. The paper will reflect upon the migrants who produced the book, what their desires and motivations may have been, and show just how the first Italian cookbook published in Australia differs significantly from the many

Italian-migrant produced cookbooks which eventually followed it.

**Nick Rose**

**Making Gardening Great Again: urban agriculture as resistance in neo-fascist Trumpland**

With the protracted decay in US democracy resulting in the elevation of Donald Trump to the White House, the poisonous xenophobia that led to Brexit, and polls suggesting that Marine Le Pen's Front National may take power in France next April amidst a broad resurgence of the far right in Europe, what does the global return of neo-fascism mean for the food movement in general and urban agriculture in particular? The food movement is fond of saying that 'resistance is fertile', but are sustainable gardening and food production (e.g. organics, biodynamics) always and everywhere necessarily politically progressive? By reference to literature that traces more than a passing connection between the German Nazis and modern environmentalism, this paper opens a political and philosophical can of worms as it explores what role the food movement can play in meeting the contemporary return of fascist ideology and politics.

## The farmers and the chef: a conversation about collaboration and compromise

(Moderator: Hilary McNevin)

Chefs often build their credibility on the quality small-scale producers that appear on their menus. But the relationship is not always an easy one. **Matt Wilkinson**, chef and owner of Pope Joan, and award-winning beef producers **Lizette & Allen Snaith** of Warialda Belted Galloway discuss the evolution of their friendship over several years, exploring the trials and tribulations and what they've learned from each other along the way.

**3.30PM: WORKSHOP**

## Imagining a gastronomic commons: refining the manifesto

We conclude the 21<sup>st</sup> Symposium of Australian Gastronomy with a manifesto. This manifesto is our statement by which we collectively articulate and take a stand for the future we want to realise. Through this manifesto, we celebrate the gastronomic commons—a shared space in which all can eat live and eat well. This commons is an endless source of hope for the future and a creative collective in which the community of life unfolds in all its wondrous magic. How do we bring this ideal into being? Who needs to participate, and how do we bring the necessary participants together to realise the best possible future? What role can you play and what changes can be made within your own personal milieu? In a series of dynamic and participatory conversations, we invite you to join with us in shaping the gastronomic commons through your own passions and ideals. Utopians, share with us your talents and diversity to manifest our dream for utopian food futures into a liveable reality!

**7.00PM: BANQUET KEYNOTE: STEPHANIE ALEXANDER**

Stephanie Alexander at Annie Smither's *Fourierist Feasting Banquet*

MANIFESTO FOR  
UTOPIAN FOOD  
FUTURES  
TOWARDS THE GASTRONOMIC  
COMMONS

Manifesto

**THE DILEMMA**

For millennia, the earth has sustained thousands of generations and billions of people and their cultures. Landscapes, waterways and a marvellous and dazzling array of nonhuman species were respected and revered. In return, the land, the seas and its denizens fed and nurtured the thousands of cultures that populated our planet.

As the forces of colonisation were unleashed, the bond between people, cultures and the land were torn asunder through successive waves of dispossession and genocide. Human society and the agricultural systems and food cultures that accompanied it have provoked multiple and overlapping forms of oppression, exploitation and violence relating to race, class, gender and species difference. Our body politics suffer from deep psychic wounds that have never truly been acknowledged. In the twenty-first century, these wounds manifest all around us.

**THE CURRENT LOGIC**

Under this Current Logic of productivity and competitiveness, humanity finds itself confronted by profound economic, ecological and social crises concerning the fundamental question of how to live and eat well with others. In feeding ourselves, we exploit not only people and cultures but also life-giving soils, lands, oceans and rivers. Through the abuse of ecosystems, we have transgressed multiple planetary boundaries, ushering in the sixth great extinction of species and placing humanity at the brink of irreversible climate change.

We ruthlessly apply the technologies and mindset of industrialisation to farming, food and people. Corporate forces dominate food and agricultural markets while farmers receive a pittance for their work. Towns and cities are saturated with fast food, while diet-related diseases are proliferating globally. At the same time, hundreds of millions of others go hungry in a food system that produces enough food for 11 billion people.

## UTOPIAN FOOD FUTURES

Utopian methods are required to effect a fundamental reordering of priorities in our food systems and cultures and contribute to resolving the Dilemma.

Pragmatic responses to immediate problems are not enough. They cannot answer our cry for justice in a global society of inequitable food production and consumption. Only collective social dreaming can provide a framework to imagine a better way of being in the world and reorient the conversation. It is only by recasting our food futures via holistic and projective utopian methods that we will be able to answer the most vexatious questions about a possible co-existence of humans with the animals, plants, fungi and microbes upon which our survival is contingent.

Our utopian food futures will be based on the principles of hospitality, collaboration, conviviality, fairness and mutual pleasure in the fields and at the table.

Together we will strive for the best methods possible, not blueprints for impossible dreams.

Collectively we will embrace the Gastronomic Commons as a shared space of hope for reimagining the processes on which good food—indeed, all food—depends.

## THE GASTRONOMIC COMMONS

We cast aside the Current Logic's perverted belief in techno-utopian salvation to celebrate and cultivate the inventiveness of life itself as an endless source of hope for the future in the Gastronomic Commons.

We embrace the transition from the Current Logic's paradigm of scarcity to one of abundance in the Gastronomic Commons, where good food is no longer the luxurious privilege of the few but the daily fare of all.

We reject the Current Logic's mechanistic, lifeless logic of commodity production and consumption and move towards the expression of human and nonhuman flourishing through food in the Gastronomic Commons.

We commit to healing cultural and ecological wounds through meaningful processes of reconciliation between colonising and colonised peoples to acknowledge ancient traditions from which we all stand to learn in the Gastronomic Commons.

We call for the joyous unfolding of the community of life in all its wondrous and magical diversity in the Gastronomic Commons.

## WE ASK YOU TO ANSWER THE CALL TO THE GASTRONOMIC COMMONS.

Together, our past experiences and present endeavours can combine to transform our food futures. Join with us in shaping our utopian food futures with your passions and ideals. Share with us your talents and diversity.

For more information on how to share your vision for the Gastronomic Commons, go to:

<http://www.gastronomers.net/the-21st-symposium-of-australian-gastronomy/special-events/manifesto>

## BIOGRAPHICAL NOTES

(in alphabetical order)

### Keynote speakers

**Stephanie Alexander AO** is regarded as one of Australia's great food educators. Her reputation has been earned through her thirty years as an owner-chef in several restaurants, as the author of 15 influential books and hundreds of articles about food matters, and for her groundbreaking work in creating the Stephanie Alexander Kitchen Garden Foundation. Stephanie's fifth book, *The Cook's Companion* is regarded as an Australian classic, and has sold 500,000 copies. In 2013 this monumental work, in response to the new technology, appeared as an easy-to-use digital App. She recently released *The Cook's Table*, a book in which she shares some of her favourite menus, most precious memories, and decades of experience in the kitchen. Stephanie has always believed there is no greater joy than sharing food, conversation and laughter around a table.

**Max Allen** is the author of *The Future Makers: Australian Wines for the 21st Century*. He is a wine columnist for *The Weekend Australian*, *Gourmet Traveller*, *The Wine Magazine* and *jancisrobinson.com*. Max Allen is also a State Library of Victoria Creative Fellow, a backyard cidemaker, and plays the mandolin.

**Robert Appelbaum** received his PhD from the University of California, Berkeley, and is currently Professor of English Literature at Uppsala University Sweden. His books include *Literature and Utopian Politics in Seventeenth Century England* (Cambridge UP, 2002); *Aguecheek's Beef, Belch's Hiccup, and Other Gastronomic Interjections: Literature, Culture and Food Among the Early Moderns* (Chicago UP, 2006), winner of the 2007 Roland H. Bainton Award; and *Dishing It Out: In Search of the Restaurant Experience* (Reaktion, 2011); *Working the Aisles: A Life in Consumption* (Zero, 2014); and *Terrorism Before the Letter: Mythography and Political Violence in England, Scotland, and France* (Oxford UP 2015).

**Mark Eather** was raised on a dairy and beef cattle farm in the Hunter Valley in New South Wales.

His mother's family were farmers and his father's were fishermen descended from the Second Fleet.

Whilst Mark began fishing as a small child, he was in his teens when he would join the family tuna fishing when he could. During this time, he was introduced by a Japanese fisherman to the art of Ike-jime: 'catch it quick, kill it quick, chill it quick'. As an adult, Mark exported his line-caught ike-jime fish from the 1980s to 1990s because there was no market nor appreciation for such seafood in Australia at the time. Today he supplies Australia's top restaurants and works to educate chefs and front-of-house staff about the importance of ethical and sustainable fishing. Mark is passionately driven to inform the public about the impacts of traditional mass-catch fishing on the environment and fish stocks.

**Joshua Evans** is a postgraduate student in history and philosophy of science at the University of Cambridge, where he is doing research on microbial ecology and domestication. Prior to this he worked for four years with Nordic Food Lab, a non-profit organisation in Copenhagen that does open-source experimental research on taste and food diversity. Much of his work there focussed on neglected and underutilised edible resources such as insects, wild plants, and fermentation techniques. He has done graduate work in food microbiology in Denmark and on food history and culture in France, and prior to joining the Nordic Food Lab team he earned his bachelor's in the humanities at Yale where he studied literature, philosophy, and sustainable food systems.

**Darra Goldstein** is the Willcox and Harriet Adsit Professor of Russian at Williams College and Founding Editor of *Gastronomica: The Journal of Food and Culture*, named the 2012 Publication of the Year by the James Beard Foundation. She served as editor in chief for *The Oxford Companion to Sugar and Sweets* and for the Council of Europe's *Culinary Cultures of Europe: Identity, Diversity and Dialogue*. Goldstein has also authored five cookbooks, including *The Georgian Feast* (1994 IACP Julia Child Cookbook of the Year) and *Fire + Ice: Classic Nordic Cooking*, nominated for both James Beard and IACP awards. She is series editor of California Studies

in Food and Culture (University of California Press) and editor in chief of the new magazine *CURED*.

**Jane Levi** is a postdoctoral research fellow at King's College London. She received a Wellcome Trust People Award in 2015 to fund research and curation of the current Feeding the 400 exhibition for the Foundling Museum, London and is working with a team of artists and growers to develop Edible Utopia for Somerset House. Food, Politics & Society, a book co-authored with colleagues at Birkbeck, University of London for University of California Press, will be completed in 2017. A long-time participant in and organiser of the Oxford Symposium on Food & Cookery she is chair of the trust administering the Sophie Coe Prize in food history.

**Bruce Pascoe**, a Bunurong man, is a member of the Wathaurong Aboriginal Co-operative of southern Victoria, and an award-winning Australian writer, editor, and anthologist. His works have been published nationally and internationally, and have won several national literary competitions. He has combined writing fiction and non-fiction with a career as a successful publisher and has been the director of the Australian Studies Project for the Commonwealth Schools Commission. He has also worked as a teacher, farmer, fisherman, barman, farm fence contractor, lecturer, Aboriginal language researcher, archeological site worker, and editor. He appeared in the SBS TV program, *First Australians*. His award-winning book, *Dark Emu, Black Seeds: Agriculture or Accident?*, explores the history of Aboriginal agriculture and has attracted considerable attention for its discussion of land management practices in Australia prior to colonisation.

**David Szanto** is a researcher, artist, and professor, taking an experimental approach to gastronomy through design, ecosophy, and performance. Past projects include: performances exploring belonging, representation, and microbes; digital art collaborations producing socio-technical hybrids; and curatorial work at the intersection of academia, art, and activism. Publications include articles and chapters on research-creation, food systems visualization, emotionality in academia,

and human-material performance in food milieus. He is currently Professor-at-large for the University of Gastronomic Sciences in Italy, coordinating the Eco-Gastronomy Project ([www.unisg.it/ecogastronomy](http://www.unisg.it/ecogastronomy)). David is a Vice President of the Canadian Association for Food Studies and an Associate Editor of its peer-reviewed journal, *Canadian Food Studies*.

## Symposiasts & Presenters

**Natalie Abboud** is a business owner and mother to three boys. She is a chef by trade and worked in several great Melbourne restaurants before opening the famed Rumi restaurant with her husband Joseph in 2006. Natalie has been a Greens candidate for the federal seat of Calwell and the state seat of Yuroke and has just been elected to the NE Ward of the Moreland City Council. Natalie is proud to be a board member of Melbourne Farmers Markets because she is passionate about food related issues and the community.

**Jennifer Alden** is a Health Broker, her business Growing Change brings people together to activate ideas to improve community health and wellbeing. Seeing the link between what we eat and how it affects our health and that of the planet, Growing Change was established to support local community food initiatives and to consult to organisations, government and community to create opportunities to strengthen local health, environmental and social outcomes in addition to supporting local food economies. With three decades experience working to improve health and wellbeing in the community Jennifer has a Doctorate of Public Health with a special interest in food policy, is chair of the Bendigo Regional Food Alliance and current board member of Bendigo Foodshare. A member of the Public Health Association of Australia and a Fellow of the School for Social Entrepreneurs, she is also a published author of the book *Liberated Eating*. Her most recent role was as CEO of urban agriculture not for profit, Cultivating Community. She has a keen interest in growing and preparing food as well as an interest in food security in developing countries and a developing interest in cli-fi, climate change science fiction.

Her website [healthbrokers.com.au](http://healthbrokers.com.au) features the blogs, Growing Change and The Backyard Pharmacy at Maison Bleue.

**Rachel A. Ankeny** is an interdisciplinary teacher and scholar whose areas of expertise cross three fields: history/philosophy of science, bioethics and science policy, and food studies. She is a Professor in History in the School of Humanities and Associate Dean Research and Deputy Dean in the Faculty of Arts at the University of Adelaide, Australia, where she leads the Food Values Research Group and several larger-scale projects focused on food ethics, meat consumption, and the history of genetic modification, and supervises numerous research theses in related areas.

**Jillian Adams** is a graduate of Gordon Bleu in Paris. She completed a Masters in Oral History and Historical Memory at Monash University in 2011 and at Central Queensland University in 2015. Her thesis, used narrative non-fiction and domestic material culture from the 1950s in Australia to challenge the static and often nostalgic impressions of the housewife. Jillian set up and ran the coffee academy at William Angliss and wrote the text book for espresso coffee making, *Barista A Guide to Espresso Coffee* and a history of tea and coffee in Melbourne, *A Good Brew*. She has co-edited a special edition of on-line journal *MC*, published work in numerous academic journals and presented papers at local and international conferences. She is the a member of Oral History Australia and Professional Historians Association and is the current Treasurer of Oral History Australia and The Professional Historians Association and past president of Oral History Australia and Oral History Australia (Victorian Branch).

**Tracy Berno** is a Senior Lecturer at AUT University in Auckland, New Zealand. Her interests are currently focused on the relationship between cuisine and tourism, and sustainable food systems. She is particularly interested in agriculture — tourism linkages, local food systems, community-based tourism development, culinary tourism and tourism and gastronomy. Tracy has researched and published widely on the cuisine of the South Pacific and has co-authored

two award winning books on South Pacific cuisine with chef Robert Oliver.

**Gay Bilson** was for 25 years a restaurateur in Sydney, centrally, as owner of Berowra Waters Inn for 18 years, and then consultant to Bennelong Restaurant at the Sydney Opera House. She has created and directed several events centred on food and community, often for the Adelaide Festival. She was an associate director under Peter Sellars for this festival in 2002, producing programs such as Nourish (feeding patients in a large public hospital) and The Edible Library. In 2004 she directed a large community project, Eating the City, for the City of Melbourne. As an extension of this project, she recorded oral histories with the communities that took part. In 2011, she created and directed an event for the Adelaide Film Festival, One Magic Bowl. She is the author of *Plenty: Digressions on Food*. *Plenty* won the Nita B. Kibble Prize for Women's Life Writing and was named The Age Book of the Year in 2005. Her essay, On Digestion, (Melbourne University Publishing, 2008), is one of a series of essays in MUP's 'Little Books on Big Themes' series. In *On Digestion*, she questions many of the assumptions we make about agriculture, produce and dining in Australia. For some years she was a contributor to *The Monthly* and to *Australian Book Review*. Her essays have been published in *Voracious* (Hardie Grant, 2011) and *Island* magazine, University of Tasmania, 2012. She is on the board of Sprung!! Integrated Dance Company, and has volunteered with Liberation Larder, in Byron Bay, which provides food and meals for those in need.

**Shelley Boyd** is a Canadian literature specialist at Kwantlen Polytechnic University in Vancouver, British Columbia, Canada. Her book *Garden Plots* (2013) explores Canadian women writers' literary gardens from nineteenth-century pioneer domestic manuals to contemporary poetry. She is currently working on a team project exploring food narratives in Canadian literature ([canadianliteraryfare.org](http://canadianliteraryfare.org)). Her recent publications include an exploration of Margaret Atwood's gardening politics in *The Year of the Flood* in the edited collection *The Good Gardener? Nature, Humanity, and the Garden* (2015), and



“Utopian Breakfasts: Margaret Atwood’s *MaddAddam*” in *Utopian Studies* 2015 (special issue on Utopia and Food).

**Adrian Bregazzi** lives in south Cornwall, England. He is an independent scholar with interests in a range of culinary subjects including late C14th English working class food, “future foods”, and the semiotics of food. He has presented at culinary symposia in Oxford (2013,14) and Dublin (2014,16). His background is in conceptual art, later developing into 2D and commercial interactive design, and he is currently working on large-scale photographic images and guides to the ignored. Travelling for work in international education, he has experienced foods in northern Europe, South Africa, north and south America, India, Asia Pacific, and Australia.

**Iain Buckland** completed a Le Cordon Bleu Master of Arts in Gastronomy at the University of Adelaide in 2011. Iain’s research for his thesis was on the work of Sir Cedric Stanton Hicks, physiologist, World War II army rations reformer and founder of the Australian Army Catering Corps. In 2016 he completed a Doctor of Philosophy, again at the University of Adelaide, with the objective of developing a comprehensive culinary history of Beleura, an Italianate mansion built at Mornington, Victoria in 1863. Iain’s research considered the technological, cultural and social changes that have influenced Australian cuisine, viewed through the documentary and material evidence available at Beleura. Following his PhD research, Iain is a house guide at Beleura and is now writing a cookbook of recipes and stories related to the house.

**Bruce Burton** was raised the son of a farmer. Having grown up with tractors and cow poo, the ‘call of the wild’ soon rekindled in Bruce’s heart, and even managed to intrigue Rozzy’s ‘city girl’ imagination. Months of searching led us to land with a lake, rolling hills, lush pasture and deep red soil belonging to Bill, a salt of the earth dairy farmer. They fell in love with the look of the dirt, and the idea of turning the piece of dairy farm into a paradise of naturally grown, clean food. To quote a well-known food critic turned Tassie farmer, “how hard could it be”? Over the last few

years planting trees, erecting fences and building a home have occupied nearly every weekend for as long as they can remember. And what began as a ‘weekender’ has now become a full time passion and they find themselves embarking on the next chapter of their journey - growing beautiful old-style ‘Sommerlad’ chickens for restaurant customers and private clients.

**Melissa L. Caldwell** is Professor of Anthropology at the University of California, Santa Cruz, and Editor of *Gastronomica*. Her ethnographic research in Russia focuses on the political dimensions of food, and she has written on fast food and globalization, food nationalism, culinary tourism, gardening and natural foods, food insecurity, and food relief programs. Her publications include *Dacha Idylls: Living Organically in Russia’s Countryside, Not by Bread Alone: Social Support in the New Russia*, and the edited volumes *The Cultural Politics of Food and Eating, Food & Everyday Life in the Postsocialist World*, and *Ethical Eating in the Postsocialist and Socialist Worlds*.

**Tania Cammarano** is a PhD student at the University of Adelaide who is researching the history of Italian food and foodways in Australia. She has a Masters degree in Gastronomy and has presented papers on different historical aspects of Italian food at conferences in both Italy and Australia. Prior to embarking on an academic career, she wrote about food for News Limited and AAP, amongst others. She was also the founding editor of food and recipe website, taste.com.au. She has taught food writing at the University of Adelaide, and is currently teaching in the Higher Education program at William Angliss Institute.

**Emily Carter** is a communications professional and lover of food who believes that gastronomy is the glue that holds society together, the straightest path to our emotions and values, and the one of the greatest tools for leveraging social change. With a background that includes workplace culture & wellbeing, restaurant promotion, and market analytics, she has a fascination with what makes societies tick. Emily currently works for Pinnacle People, the largest hospitality recruiter and staffing agency

in Australia, reviewing social and industry trends. She is also the 2016 recipient of the Industry Professional Scholarship for Le Cordon Bleu Master of Gastronomic Tourism.

**Susie Chant** is Academic Manager for Le Cordon Bleu in Adelaide, where her focus is in the area of food entrepreneurship and food ethics. Susie recently completed her PhD titled *The History of Local Food in Australia 1788-2015*, and has a Masters in Gastronomy, a Masters in Entrepreneurship and Innovation, and is an award winning chef. She has owned and operated many successful hospitality businesses in South Australia and also teaches in the areas of food entrepreneurship, innovation and creativity, and ethics and cultural aspects of entrepreneurship.

**Nan Chen** is a food writer and cook, who writes about food history and art, as well as cross culture understanding through food and cooking. She is a former food columnist of *The New York Times* (China), currently contributing to *The Financial Times* (China) as food columnist. Her first book on food history and recipes will be published in June, 2016. She lives in Paris with her family.

**Lilly Cleary** teaches in the Bachelor of Food Studies at William Angliss Institute where she played a critical role on the food studies curriculum development team. She has also taught at the postgraduate level at the University of Melbourne. She graduated from the Master of Gastronomy at the University of Adelaide (2004) and recently completed her PhD at the University of Melbourne where she examined ideas of trust in alternative food networks.

**Kim Connor** is an Honours student in the Department of Archaeology at the University of Sydney. Her Honours thesis is a faunal study of the archaeological material of Hyde Park Barracks. Her interests include the archaeology of food, culinary history and the intersection of gender and early capitalism. She is also the author of the food history blog Turnspit & Table.

**Moya Costello** teaches Creative Writing in the School of Arts and Social Science, and Food and Wine Writing in the School of Business and Tourism, Southern Cross University. She has two collections of short prose and two novellas (Kites

in Jakarta and Small ecstasies; The office as a boat and Harriet Chandler), and work in scholarly and literary journals and anthologies. Specifically, she has scholarly, and creative, work on wine published in the journals TEXT, Locale, M/C, Griffith Review, Sample and China-Australia Entrepreneurs. Her co-authored Locale article was republished in Environmentally sustainable viticulture (ed. C Gerling), Apple Academic Press.

**Christine Cremen** is a writer and critic whose main areas of interest are genre fiction, popular cinema and television. She was a long-time contributor to the radio show, The Food Program. Her most recent work has been a production, as a performance piece, from the book, *A is for Apple*, of Alan Saunders' *Q is for Qualia*, a comic conversation about food between the philosopher Socrates and his friend Alcibiades.

**Rumina Dhalla** is an Associate Professor, Organisational Studies and Sustainable Commerce area in the Department of Management, College of Business and Economics at the University of Guelph. She is also the Project Lead for the Guelph East Africa Initiative and a member of the University of Newcastle's Wine Studies Research Network. Her main research interests are in organisational identity and reputation and their implications for organizational strategies, sustainability and CSR. Most of her work explores identity at firm and industry levels. Her recent research projects include the banking and wine industries, social enterprise and food supply. She is the recipient of major grants from Social Sciences and Humanities Research Council for Canada for her research.

**Kelly Donati** is a lecturer and coordinator of the Bachelor of Food Studies and new Master of Food Systems and Gastronomy at William Angliss Institute. She completed her Master of Gastronomy at the University of Adelaide where she also lectured. She recently submitted her PhD thesis at the University of Melbourne which explored gastronomy as an agricultural practice involving a multiplicity of metabolic and social relations between species. She is the founding Chair of Sustain: the Australian Food Network, board director of Melbourne Farmers' Markets

and vice-president of Slow Food Melbourne.

**Jacqueline Dutton** is Associate Professor in French Studies at the University of Melbourne. She has published widely on contemporary French literature, including a monograph in French on 2008 Nobel Laureate JMG Le Clézio's utopian visions. Her writing on utopias has featured in the Cambridge Companion to Utopian Literature, Utopian Studies, and Puerto del Sol. Recent editing projects include volumes on dark travel (Postcolonial Studies), counterculture (*M/C Journal*), time and travel writing (Nottingham French Studies) and the future of Francophonie (*AJFS*). She has also written for *Meanjin*, *The Monthly*, *The Age* and *The Australian*, and is currently working on a cultural history of wine in Bordeaux, Burgundy and Champagne.

**Ferne Edwards** is a Postdoctoral Research Fellow at Trinity College Dublin for SHARECITY. Awarded a PhD in cultural anthropology from the Australian National University, Ferne has more than a decade of research experience on sustainable cities, food systems, and social change. Specific research includes 'freegans' and food waste, alternative food networks, urban beekeeping, the impact of climate change on Australian food systems, and ethical consumption. Ferne's PhD investigated how civil society driven food economies contribute to feeding urban populations in Venezuela and Australia. Since 2013, Ferne has collaborated as a World Social Science Fellow.

**Maria Emanovskaya's** PhD thesis in cultural geography covers three decades of changes in Russian food habits. From the last Soviet decade of the 1980s, through the turmoils of the 1990s and more prosperous 2000s to the present conservative turn, she explores the evolutions of home cooking, eating out and consumer habits on multiple scales (urban, regional and national). Food consumption turns out to be a wonderful lens to analyze complex identity changes that Russian society is undergoing.

**Sharon Flynn** is the Founder of the award-winning, fermented food and drinks company, The Fermentary. Sharon's passion for natural

fermentations began as a 20 year old in Japan where a local 'sobo' (Japanese for grandmother) taught her to make household ferments like miso, tofu, tsukemo (pickled vegetables) and of course kimchi. Sharon has worked and lived in Japan, Belgium and the US. In every country she learned a new repertoire of fermented products. In Seattle she belonged to a CSA which delivered so many little cucumbers that Sharon began pickling. Soon she was making cheeses and yoghurt. The fermenting bug really caught when she learned of 'wild fermentation' from the world expert, Sandor Katz. The idea that wild yeast could be plucked from the air to create something magical inspired Sharon to turn her laundry into a fermenting lab. Moving back to Australia as single mother with three daughters Sharon began sharing her ferments with friends and family. She soon set up The Fermentary. In 2015 Sharon's Milk Kefir was awarded Best New Product at the Delicious Magazine Awards and she signed a book deal (release slated for 2017). A regular speaker at leading Australian food events, Sharon is quickly becoming Australia's favourite fermenter.

**Duncan Galletly** is an Honorary Associate Professor of Anaesthesia at the University of Otago. He has over 100 papers in the scientific literature but has spent more time and interest investigating the taxonomy of cakes and biscuits, icons in food, Brilliant Savarin, the staining and illustration of cookery books, sauce, cider and zomato. He publishes a little journal of gastronomy - the Aristologist - and has a website of the same name. He makes cider in his spare time and is currently working on the republication of New Zealand's earliest cookery books.

**Catie Gressier** is a cultural anthropologist specialising in issues surrounding human-animal relations, settler societies, tourism and the anthropology of food. Her first book, *At Home in the Okavango*, explores emplacement and senses of belonging among the white citizens working in the safari industry in northwest Botswana. In her current role as McArthur Research Fellow at The University of Melbourne, she is examining the growing interest in wild meat consumption

in urban and rural Victoria and Tasmania. Her second book, *Illness, Identity and Taboo among Australian Paleo Dieters*, will be released in 2017. She holds a PhD from the University of Western Australia, and serves on the Editorial Board of Anthropological Forum.

**Roger Haden** is Academic Director - Development at Le Cordon Bleu Australia, which he represents nationally and internationally in gastronomy and culinary arts education. Currently he teaches the aesthetics of food and wine in the Le Cordon Bleu Master of Gastronomic Tourism and researches and writes about taste.

**Semi Hakim** graduated from Tourism Management and went on to study at the Culinary Arts Academy of Istanbul. After several internships within Turkey and Europe, Semi went back to Turkey to start working with Institute of Creative Minds where he established with colleagues the research and community project for Anatolian food, Gastronomika. Semi worked as a Managing Partner in Gastronomika 2013 till 2015 coordinating research. In 2013 he also started working for Kitchen Guerilla which was an international group of chefs organising food events within Europe and Turkey, as Head of Operations for Turkey till 2015. Between 2014-2015 Semi worked for Slow Food's ESSEDRA Project for Balkans and Turkey, as project coordinator for Turkey, to catalogue, protect and support small producers within Balkans and Turkey where also raising awareness towards them. Between 2015-2016 he was also consulting chef for Markthalle Neun in Berlin for Kantine Neun project. In 2016, with Shirley Kaston, Semi founded Kök Projekt in Istanbul. Kök Projekt is a social innovation organisation that focuses on food and gastronomy. Kök Projekt aims to connect food and technology, to create a sustainable and healthy food production, distribution and consumption ecosystem. Kök Projekt aims create a new generation of platforms for food entrepreneurs to create, get support or funded for their ideas and projects. The core belief is that humans are the center of innovation, therefore works on establishing sustainable food innovation network, working for future of food.

**Graham Harding** returned to history after building the UK's largest independent marketing and branding agency. He is now attached to the University of Oxford (St Cross College) where his doctorate focuses on how nineteenth-century French producers collaborated and competed with English merchants and agents and in so doing created the template for modern champagne. Publications include *The Wine Miscellany* (2005), which was published in UK, USA, France and other countries and articles in the *Sage Encyclopedia of Alcohol* (2015) and the *Journal of Retailing and Consumption* (2016). A chapter on champagne in the nineteenth century will be published in *Devouring: Food, Drink and the Written Word, 1800 - 1945* (Routledge, 2017).

**Melissa Harper** is a senior lecturer in Australian Studies and Cultural History at the University of Queensland. She is the author of *The Ways of the Bushwalker: On Foot in Australia* (2007) and a number of articles on the history of bushwalking. Melissa is currently working on a history of dining out in Australia since the 1960s.

**Saman Hassibi** is a PhD candidate at the University of Canterbury, New Zealand. She received her MSc from the Norwegian Hotel School at the University of Stavanger, Norway, where she worked on a project on Norwegian food culture with cooperation of the *Norwegian Cookbook Museum*. Her research interests mainly focus on food culture, culinary tourism, and the relationship between food and media. She is also interested in history of food and is currently working on two independent projects on Persian culinary history.

**Hilary Heslop** has worked globally in food retailing, food manufacturing, hotels and restaurants. Work experience in the United Kingdom, USA, Hong, New Zealand and Australia for major retailers and hotel chains has focused her interest on the tensions between food ethics, sustainability and consumerism. She currently resides in Melbourne.

**Peter J. Howland** is a lecturer in Sociology, School of People, Environment & Planning, Massey University, New Zealand. He has a long standing research interest in the production and

consumption of wine, with particular foci on its economic, class/reflexive distinction and identity, place/time and tourism/leisure modalities. Peter is the editor of the *Social, Cultural and Economic Impacts of Wine in New Zealand* (2014, Routledge).

**Greg Jacobs** is the Team Leader Health Projects at the City of Melbourne, where he is responsible for the coordination and delivery of the City of Melbourne Food Policy: Food City. Greg and his team have been instrumental in putting the food system discussion on the agenda for the City of Melbourne. Greg is also currently a board member of Sustain: The Australian Food Network where he brings his extensive knowledge and experience from across the community, health and local government sectors.

**Stephanie Johnston** is a former book publisher turned urban and regional planner who writes for a number of publications including *a+u*, *Citiscopes*, *Historic Environment*, *Australian Garden History*, *Art Link Magazine*, *The Adelaide Review*, *SA Life* and *Fleurieu Living Magazine*. She is Project Manager of the Mount Lofty Ranges World Heritage Bid, a deputy board member of the Adelaide Park Lands Authority and is the Presiding Member of the City of Charles Sturt Development Assessment Panel.

**Ross Karavis** works at the Royal Agricultural Society of Victoria organising national and international food and beverage competitions. He has an interest in food history, transnationalism and globalisation and international trends in the consumption of food and beverages in the 21st century. He has a MA in Food Studies (2015) and a Graduate Certificate in Food Writing (2011) from the University of Adelaide, and a MA in Journalism (1996) from the University of Technology, Sydney.

**Sophie Langley** is an essayist and radio maker with an interest in food, environment, waste, making, phenomenology and social practice. She is a Masters by Research candidate in RMIT University's NonfictionLab. Her research explores through a series of sonic essays the value in practices of making things using food scraps as materials.

**Kat Lavers** is a passionate gardener, permaculture

designer and facilitator. In her former role at Cultivating Community she used a bobcat and 500,000 compost worms to compost café food waste in the City of Yarra. Her house and garden, 'The Plummery', is an urban permaculture system which produces almost all the vegies, herbs, fruit and electricity consumed by the household as well as recycling all organic waste on site. She currently manages My Smart Garden for Hobsons Bay City Council in the Western suburbs, and delivers freelance permaculture and gardening classes and coaching. Kat is a volunteer coordinator of Permablitz Melbourne.

**La Vergne Lehmann** currently works in strategic planning for waste management in regional Victoria but has had a long term interest in food, food culture, food waste and archaeology. In being able to combine all these interests La Vergne has been able to undertake research on the modern archaeology of the kitchen through the prism of the waste it produces from the ephemeral food waste to the movement of durable items such as whitegoods as well as the basic infrastructure of the modern kitchen.

**Jessica Loyer** has a background in history and gastronomy with a focus on foodways and migration and an interest in the intersection of food, health, and values. She has recently completed her PhD in Food Studies, working on a project researching the significance of superfoods as both a health food trend and as global agricultural products. She currently works as a researcher within the Food Values Research Group at the University of Adelaide.

**Paul Magee** studied in Melbourne, Moscow, San Salvador and Sydney. His books are *From Here to Tierra del Fuego* (University of Illinois Press, 2000), *Cube Root of Book* (John Leonard Press 2006) and *Stone Postcard* (John Leonard Press 2014). *Cube Root of Book* was shortlisted in the Innovation category of the 2008 Adelaide Festival Awards for literature, for the Ann Elder and Mary Gilmore Prizes, while *Stone Postcard* was named in *Australian Book Review* as one of the books of the year, 2014. Paul has published widely on poetic composition and critical judgement. He teaches poetry at the University of Canberra, where he is Associate Professor.

**David Matthews** is a trained chef and has worked in Sydney restaurants. He is currently a senior subeditor and writer at *delicious.* magazine and has recently graduated with a Masters of Food Studies from The University of Adelaide. During his studies he was awarded the Penny Hill Award for Food Writing 2014. His final dissertation was about Noma and creating terroir in Australia.

**Dianne McGrath** is passionate about sustainable food systems. She is a PhD candidate in Environmental Engineering at RMIT University, where her research project Watch My Waste ([watchmywaste.com.au](http://watchmywaste.com.au)) is uncovering the secret life of food waste in the Australian hospitality sector. Dianne is also a Director on the Boards of 3000acres and the Open Food Network.

**Julie McIntyre** is a Research Fellow in History at the University of Newcastle. She has published widely on wine in Australia and more recently on digital history and tourism. Her book *First Vintage: Wine in Colonial New South Wales* (Sydney: UNSW Press, 2012) won a 2013 Gourmand Publishing Award. It was shortlisted for Gourmand's Best Wine History in the World prize and the NSW Premier's History Awards, as well as other honours. Her current project 'Vines, Wine & Identity: the Hunter Valley NSW and changing Australian taste' is funded by a three-year Australian Research Council Linkage Grant to meld histories of migration, imaginaries, transimperialism, business, consumption, place and environment. For 'Vines, Wine & Identity' Julie is co-authoring a new history of Hunter wine and co-curating a major exhibition of the region's wine heritage. She is a founding member of the University of Newcastle's Wine Studies Research Network, an Associate Editor of the *Journal of Wine Research* (UK) and serves on the steering committee for the new Australian Environmental History Network. In 2016 she convened the first international conference on wine studies in the humanities and social sciences at the Menzies Centre for Australian Studies, King's College London.

**Richard Mitchell** is Professor in Food Design at Otago Polytechnic (Dunedin, NZ). He has more than 140 publications which explore the intersection between people, place and food and

beverage. Over the last 5 years he has been at the forefront of the emerging field of food design, presenting on this topic in London, Austria and New York and throughout Australasia. He is a founding member of the editorial board for the *International Journal of Food Design* and is convenor and creative director for the International Food Design Conference and Studio (<http://fooddesign.nz>).

**Jacqui Newling** is a graduate of Le Cordon Bleu Masters in Gastronomy at University of Adelaide (2007) and is a PhD candidate in history at Sydney University, researching early settler foodways and food security in the colonisation of New South Wales. As resident gastronomer and interpretation curator at Sydney Living Museums Jacqui explores colonial and early 20<sup>th</sup>-century cultural history and heritage through the lens of food. She is 'the cook' in SLM's The Cook and the Curator blog and recently authored *Eat your history: stories and recipes from Australian kitchens* (2015, Sydney Living Museums and NewSouth Publishing), and hosts a series of Colonial gastronomy and 'talk, tour taste' programs at SLM properties and affiliated heritage organisations.

**Diana Noyce** holds a Master's degree in Gastronomy from the University of Adelaide and has been researching and teaching food history and food culture for a number of years. She lectures at various institutes on aspects of food and culture including U3A, WEA, the NSW State Library, Q Station and the Maritime Museum, Sydney. Her major research interests include War and Food, Antarctica, particularly during the Heroic Age and Charles Darwin (he not only collected specimens but ate them as well). She has also presented papers at various conferences both in Australia and overseas, in particular, the International Commission for Research into European Food History, the Oxford Symposium on Food and Cookery, and the Symposium of Australian Gastronomy. Publications include dining on the Legendary Train journeys of the world (The Ghan), various journal articles, including online journals as well as newspapers.

**Charmaine O'Brien** researches and writes about food history and culture and the psychology of eating. She is the author of several books on

Indian food including *The Penguin Food Guide to India* and *Flavours of Melbourne: A culinary biography*. Her latest book is *The Colonial Kitchen: Australia 1788-1901*. Charmaine is currently completing a PHD in creative writing and the psychology of creativity.

**Mikaël Pierre** holds a Master of History from Université Bordeaux-Montaigne and has worked on innovations in wine trade and the role of the Calvet family in Bordeaux. He is now a doctoral candidate in joint supervision with the University of Newcastle, Australia and Université François-Rabelais de Tours, France, investigating the transnational history of the exchange of vine stock, skills and technologies between France and Australia.

**Mary Pope** is a North Carolina native and holds a B.A. (Summa Cum Laude) in Interdisciplinary Studies from Appalachian State University. Her self-designed curriculum examined food systems through Sustainable Development and Philosophy. Mary has traveled extensively; always with an eye on the role food plays in development, culture, and relationships. She's served as an Americorps Volunteer to Heifer International, a board member for Blue Ridge Women in Agriculture, and a farmhand through World Wide Organization of Organic Farms. Since moving to Australia, Mary's found purpose in actively volunteering with the Brisbane chapter of Youth Food Movement Australia, and Northey Street City Farm.

**Meribah Rose** is a PhD candidate in the School of Languages and Linguistics at the University of Melbourne. Her doctoral research focuses on the films of Pedro Almodóvar. She has taught and researched on European food and culture. She is currently working on a project comparing the ideological uses of food in Spanish and Italian fascism.

**Cameron Russell** is a mushroom expert, leading autumn mushroom tours along the winding lanes of Victoria's Mornington Peninsula and teaching hunters to locate and identify half a dozen edible varieties including pine and field mushrooms. In 1995 Cameron Russell had just start running a fruit and vegetable business in "I" at the Queen

Victoria Market in Melbourne and then along came journalist by the name of Michele Curtis asking about mushrooms. This led to wandering around the pine plantations near Daylesford foraging for fungi when Michele suggested that it would be a great idea to take people mushrooming. And so he has. The first few years the tour whizzed and whirred around Victoria, Daylesford, the Ottoway's and the Dandenong's but as the drought of the early part 2000's took hold the tours settled into the Mornington Peninsular. The Mornington Peninsula is an excellent place to make world class pinot noir wines and an excellent place go mushrooming!

**Nick Rose** is a scholar activist: a writer, speaker, researcher and teacher in the fields of sustainable food systems, food sovereignty and food security. The lead founder and former national coordinator of the Australian Food Sovereignty Alliance, Nick is now the Executive Director of Sustain: The Australian Food Network, and teaches in Australia's first Bachelor of Food Studies, and the forthcoming Master of Food Systems and Gastronomy, at William Angliss Institute. Nick's 2014 Churchill Fellowship investigated innovative models of urban agriculture in the US mid-west, Toronto, and five provinces of Argentina. He holds a Master in International and Community Development (Deakin, 2006) and a PhD in political ecology (RMIT University, 2013).

**Barbara Santich** is Professor Emeritus at the University of Adelaide, where for many years she taught food history and culture in the Graduate Programs in Gastronomy and Food Studies, and introduced courses on food writing. An internationally renowned food historian, Barbara Santich is the author of *The Original Mediterranean Cuisine* (1995), perhaps the only PhD thesis to have been turned into a cookbook. Among her many books is *Bold Palates: Australia's Gastronomic Heritage* (2012), which was short-listed in the in the Non-fiction category of the 2013 Prime Minister's Literary Awards in Australia.

**Amir Sayadabdi** is a PhD candidate in Anthropology at the University of Canterbury, New Zealand. He received his master's degree

from the Norwegian Hotel School at the University of Stavanger, Norway. His current research focuses on food and identity among the Iranian diaspora. He has been writing and translating articles for *Anthropology and Culture*, the official journal of the *Iranian Institute of Anthropology and Culture* (IIAC), and is currently engaged with two independent projects on Persian culinary history.

**Donna Senese** was born in Niagara and has lived in Canada's other prominent wine region, the Okanagan Valley, since completing a PhD in Geography at the University of Waterloo in 1992. Donna is Associate Professor of Geography, University of British Columbia, her research interests include geographies of tourism, protected areas, food and wine. Donna is Director of the Sonnino Working Group, an international trans-disciplinary research collective interested in landscapes of food, wine and sustainability and a Director of Academics at the Sonnino Centre for International Studies in Tuscany, where she continues research in rural landscape change and instructs experiential courses in rural sustainability, tourism, food and wine.

**Amie Sexton** is a musician and researcher who is currently studying the anthropology of wine production for a PhD at The University of Melbourne. She completed undergraduate studies in music and French, and has a particular interest in the creative process, in wine and the arts. *Amie Brûlée explores French history and culture, and universal themes of life and love in Old Jazz & Cabaret style songs and storytelling.*

**Madeline Shanahan** completed my PhD in 2013 at University College Dublin. Her thesis examined Irish manuscript recipe books and was published as a monograph entitled *Manuscript Recipe Books as Archaeological Objects: Text and Food in the Early Modern World* (2015, Lexington). She was the 2015 Irish Studies Fellow at the University of Melbourne and she is currently an Associate Investigator with the ARC's Centre of Excellence in the History of Emotions. In addition to my book she is the author of a range of peer-reviewed publications, including one awarded a Highly Commended in the 2015 Sophie Coe Prize.

**Jennifer Smith** is a first year PhD student with the University of Southern Queensland, living and researching in Tasmania. She recently re-entered the academic world, and the anthropology of farmers and food production is a departure for me (she did dabble in catering in Western Australia in the 1990s). She has an MA from the University of Cambridge in Archaeology and Anthropology, but most of her working life has been involved with Aboriginal cultural heritage management in W.A. and Tasmania. In Tasmania she worked with the Tasmanian Aboriginal Land and Sea Council, the Tasmanian Aboriginal Centre and Hydro Tasmania.

**Allen and Lizette Snaith** were passionate about farming and food but frustrated with traditional methods of selling cattle through the saleyards so they decided to think outside the square. They began selling sides of beef to local and Melbourne families and the exceptional feedback sparked what has become the award-winning Warialda Belted Galloways Beef. After attending a Farmers' Market conference in 2005, WBG began selling at Victorian Farmers' Market Association markets. In 2006 Allen and Lizette attended Slow Food's Terra Madre ('mother earth') in Turin, Italy, to research traditional European meat processing methods and from this inspiration the WBG Beef smallgoods range was born. The sustainable philosophy of 'nose to tail', 'paddock to plate' and curing to minimize wastage aligned perfectly with their existing grass fed, slower maturing, rare breed belties. Combining the stud cattle business, commercial cattle operation and the retail beef venture has been exciting and enlightening.

**Robert Swinburn** is a Ph.D. candidate in Anthropology at the University of Melbourne. He is also a wine grape grower, winemaker and consultant. His publications include a chapter in "Wine and Culture; Vineyard to Glass (Black, R.E. and Ulin, R.C. 2013), which explores the French notion of terroir in an Australian context.

**Michael Symons** brings a lifetime's work, study and dining to gastronomy. He's a journalist, who became partner the Uraidla Aristologist restaurant for 15 years, instigated the Symposiums of Australian Gastronomy in



1984, gained a PhD in the “sociology of cuisine”, and, among his books, *One Continuous Picnic* is a gastronomic history of Australia, and *A History of Cooks and Cooking* explains how cooks made civilisation. He is presently completing a gastronomic response to neoliberal economics.

**Erika Szymanski** is a research fellow in Science, Technology, and Innovation Studies at the University of Edinburgh. Within the “Engineering Life” project, she studies social entanglements of synthetic yeast and, particularly, the nature and benefits of multispecies collaborations amongst synthetic biologists, social scientists, designers, and yeast. Her doctoral work in science communication at the University of Otago investigated wine industry-oriented science communication and rhetorical strategies for mutual relevance amongst scientific research and winemaking knowledges. She holds Masters degrees in microbiology and English and is a wine science writer with a monthly column for *Palate Press* and a blog at *wineoscope.com*.

**Juan-Carlo Tomas** is a Sydney-based writer and gardener whose work has appeared in *The Sydney Morning Herald*, *The Sun Herald*, *The Guardian*, *Australian Gourmet Traveller* and *The Australian Financial Review*. He has degrees in Economics and Social Anthropology from the University of Sydney and the Australian National University, and completed the Master of Arts (Gastronomy) program at the University of Adelaide in 2011. His interests include the cultural formation of identity and performance, structures of meaning and signification, and looking for new and innovative ways to squish caterpillars in his backyard garden.

**Paul van Reyk** has presented at a number of Symposia and has published articles in *Gastronomica*, *Petit Propos Culinaires*, *Artlink* and *Divine*. Paul publishes a monthly ebulletin *Compost*. Paul has also published a facsimile copy of his grandmother’s recipe book the *Cookbook of Ada de la Harpe*. Paul writes about Sri Lankan food on his website [buthkuddeh.com.au](http://buthkuddeh.com.au)

**Alison Vincent** has qualifications in science (BSc (Hons), Food Technology, UNSW) and history (BA, MLitt, UNE) and is currently undertaking a

PhD at Central Queensland University. Alison’s research explores the writing of restaurant critics in Sydney and Melbourne in the 1970s and 1980s and the role of restaurant criticism in establishing standards of good taste.

**Adele Wessell** is a historian at Southern Cross University and with Mike Evans is editor of *Locale: Pacific Journal of Regional Food Studies* and convenor of the Regional Food Network. Mike Evans is Professor of Community, Culture and Global Studies at University of British Columbia Okanagan and Director of the Institute for Community Engaged Research.

**Simon Whibley** has always combined practice experience with ongoing involvement in architectural research and design teaching. In addition to the delivery of many built projects, Simon has furthered his knowledge through post-graduate research at the intersection of architectural and urban design; obtaining a Master of Architecture by research at RMIT’s Urban Architecture Laboratory. In 2005 Simon co-founded the architectural and design practice, Antarctica, in which he designed and directed an array of residential, community, health, recreation and urban design projects over 7 years. Focusing on projects located within Melbourne’s outer suburbs and across regional Victoria, it is in these places that he believes that architecture and design can make crucial improvements to everyday life. Prior to becoming a director of Workshop Architecture, Simon established Simon Whibley Architecture, undertaking a similar array of projects including the Casey Art Space project, the True Self exhibition design and the recently completed Pomonal Community Hall. His personal interest in collaborative creative projects between designers and artists has led to a particular focus on art in the public realm. Simon is a board member of Platform Contemporary Public Art Spaces and leads the RMIT Art Infrastructure research group and is also affiliated with the Victorian Eco-Innovation Laboratory (VEIL), a design research project to develop resilient and sustainable futures for Australian cities and towns.

**Ann Folino White** is Associate Professor of Theatre Studies and Associate Chairperson,

Department of Theatre at Michigan State University. She holds a Ph.D. in Interdisciplinary Theatre and Drama from Northwestern University. Dr. Folino White's scholarship on popular performance, protest, and food politics has appeared in *Text and Performance Quarterly*, *Performing Arts Resources*, *Women and Performance*, and *TDR: The Drama Review*. She is contributing co-editor of *Food & Theatre on the World Stage* (Routledge, 2015). Her book *Plowed Under: Food Policy Protests and Performance in New Deal America* (Indiana University Press, 2015) was awarded the 2015 Working Class Studies Association CLR James Book

**Matt Wilkinson** hails from the rolling pastures and industrial jungle of Barnsley, South Yorkshire in the North of England – a stealthily disguised ‘centre gastronomique.’ His foodie muscles were carved under Michelin-starred chef Martin Wishart before arriving in Australia where he worked at Vue de Monde and Circa. In 2010, he and business soulmate Ben Foster opened Pope Joan: a neighbourhood café by day and casually distinctive eatery by night, replete with wine bar and kitchen garden. They have since opened produce store and takeaway hub, Hams and Bacon, and canteen/grocery store Jack Horner. Matt appreciates the importance of farmers and producers to making his gastronomic plans a reality. In 2012 Matt published his first book, *Mr. Wilkinson's Favourite Vegetables*, and he released his second cookbook *Mr Wilkinson's Simply Dressed Salads* in March 2015. He is also a contributor to *delicious.* magazine.

**Penny Wilson** is a PhD student at the ANU researching the Australian story of raw milk. She is looking at raw milk from a science communication perspective with a focus on risk and the stories that contribute to the desire to drink raw milk. Her thesis is entitled “Not for Human Consumption”: the risky business of raw milk reflecting with the warning printed on bottles of bath milk, a not uncommon sight in Victorian markets and health food shops until the beginning of 2016. She has been interviewing consumers, producers and scientists/regulators in an attempt to piece together a more nuanced story surrounding the desires and dangers of raw

milk consumption in the Australian context.

**Adrian Woodhouse** is the academic leader for the Bachelor of Culinary Arts programme at the Food Design Institute at Otago Polytechnic, New Zealand. He is a double award winning national tertiary teaching award winner and current member of the Ako Aotearoa Executive committee. As a qualified chef and tertiary teacher, Adrian's research focuses on the critical examination of culinary arts pedagogy. This work has seen him present at numerous conferences and symposiums both nationally and internationally on the power relationships in culinary education.

**Miriama Young** is a composer, sound artist, writer, and Lecturer in Music at the University of Melbourne Conservatorium of Music (VCA & MCM). Miriama writes music for voices and instruments, and collaborates across genre in works for film, dance, radio, live and interactive electronics and fixed media. As a scholar, numerous articles address the human voice and its intersection with technology, and her monograph, *Singing the Body Electric: The Human Voice and Technology* (Ashgate) is listed in the Times Higher Education “Best Books of 2015”.

**Thei Zervaki** is a food writer and regular contributor to *Southern Hospitality Traveler Magazine*, *CNN Travel*, *Harbors Magazine*, *Consumer Search*, *Gluten Free & More*, *Golden Crescent*, *Kimkim.com*, *Urban Adventures and Roads & Kingdoms*. She is a radio contributor for *the Menu* and one of the contributors of the *Savoring Gotham* book. Thei blogs at the Huffingtonpost.com and at Edibly.com and collects food poems. She has recently spoken about food, food trends and food poetry at the Gastronomy, Culture and the Arts: A Scholarly Exchange of Epic Portions in Toronto, Farm to Table Conference in New Orleans, Symposia of Greek Gastronomy in Crete, and at the American Translators Association Annual Conference in Chicago. Thei holds a BA in French and Masters in Linguistics and Translation Studies. She was a judge at the San Francisco Good Food Awards in 2013 and at the Seattle Chocolate Salon Awards in 2013 and 2014.



