



World Gastronomy Institute

# WGI

## GLOBAL REPORT 2020



# A GASTRONOMIC PLANET

**FOOD TOURISM • ALIMENTARY TECHNOLOGY • ANTHROPOLOGY • HERITAGE  
MARKETING • EDUCATION • INSTITUTIONAL • HOSPITALITY • DEVELOPMENT  
FOOD CULTURE • CULINARY ARTS • PRODUCTS • SUSTAINABILITY • FUTURE**

With the Collaboration of



Cátedra Ferran Adrià  
de Cultura Gastronómica  
y Ciencias de la Alimentación

## **EDITORIAL NOTE**

*The «WGI Global Report 2020 - A Gastronomic Planet» is a succession of approaches and perspectives of what has happened and is happening in the gastronomic world, recording many facts, investigations and opinions that will serve to explain what the situation of gastronomy was in our time, commissioned from the authors and collected in the period from 2018 to 2020, until the COVID19 came to generate suffering, chaos and economic debacle. From this presentation of the publication we want to honor the victims and thank all the people who have fought in solidarity with the pandemic, hoping that the situation will recover as soon as possible and in the next 'Global Report' we can reflect a positive evolution.*

*The World Gastronomy Institute is already working on the next 'WGI Global Report', which will be titled «Gastronomy in the COVID19 Era» to reflect the changes that have occurred, and We hope that soon we will be able to also complete the trilogy with another volume on post-coronavirus time.*

**WGI Steering Committee.**



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## Dawn Woolley, United Kingdom

MA in Photography (2008) and PhD by project in Fine Art (2017) at the Royal College of Art. Visual artist using photography, video, installation, performance, and sound. Research fellow at Leeds Arts University

### Aberrant Consumers: Representing Disordered Eating on the Still Life Table

**Still-life photographs can reflect a contradictory relationship to contemporary consumer culture. The thin body acts as a sign of a strong work ethic and self-control; it is viewed as a productive resource and medium for creating «bodily capital».**

The objects on a still life table allude to the unavoidable bodily requirements of eating and drinking. It is a subject matter contaminated by flesh. Still life images can be viewed as a type of portrait: the objects depicted on the table symbolize the social position and material wealth of an unseen owner, who is also the intended recipient of the meal.

Taking my cue from Dutch still-life paintings from the seventeenth century that reflected a conflicting relation with material wealth, I produce still-life photographs that reflect a contradictory relationship to contemporary consumerism. In this article I will present a selection of artworks that draw on my research into eating disorders and body ideals in capitalist societies.

Robert Crawford, a political economist, suggests that capitalism «structured by the mandates of production and consumption requires both a work ethic and a pleasure ethic». He writes:

«On one hand we must repress desires for immediate gratification and cultivate a work ethic, on the other, as consumers we must display a boundless capacity to capitulate to desire and indulge in impulse; we must hunger for constant and immediate satisfaction. The regulation of desire thus becomes an ongoing problem, constantly besieged by temptation, while socially condemned for over indulgence»

There is a conflict at the heart of consumer culture. I am required to delay gratification and demonstrate a strong work ethic in order to be productive. I am also simultaneously impelled to consume to excess under the hedonist incitement to «treat myself» in order to fulfill the need for consumption and capitalist growth. The thin body acts as a sign of a strong work ethic and self-control; it is viewed as a productive resource and medium for creating «bodily capital». The fat body signifies a lack of self-



control and is deemed to be an obstacle to productive labour. Dieting demonstrates the individual's ability to balance these opposing forces.

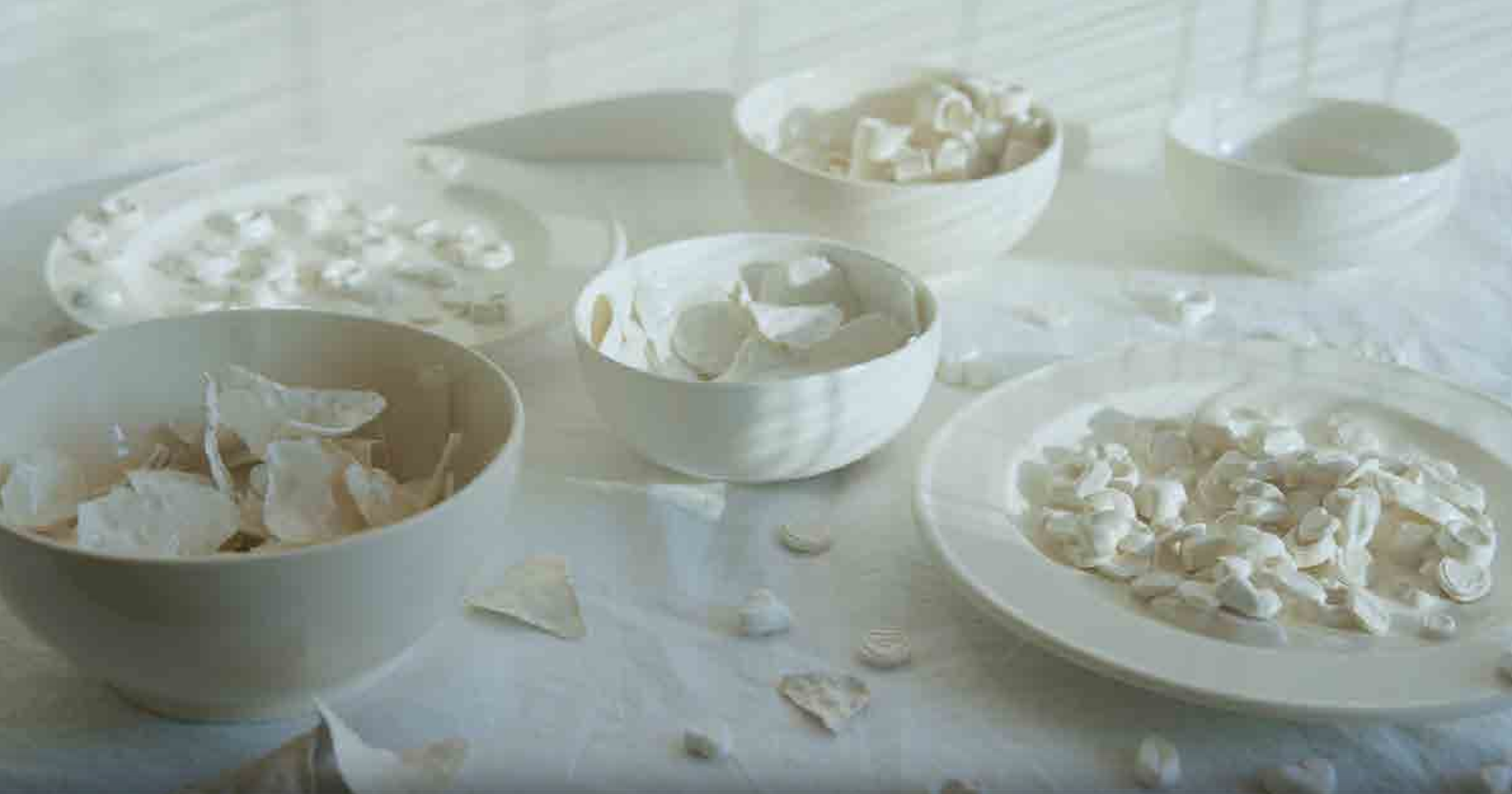
Lure focuses on this contradiction in advanced capitalist society. Diet foods are commodities par excellence; they conform to the dictum of self-denial without contradicting the imperative to consume. They enable me to appear restrained and indulge myself in the same instance. Cakes, sweets and diet food packaging dangle from fishing hooks, lures and bait. Resembling talisman or fetishes, the objects in Lure suggest equivalence between duped prey, a consumer dazzled by an advertising image, and the «absorbed credulity» of a fetish worshiper. *(Photo page 162)*

In eating disorders, characterized by binge eating and extreme calorie restriction, the contradictions of capitalism are taken to pathological extremes. Eating

disordered bodies act as indictments against the rules they rigidly conform to. Celebrate (Blancmange Dentata) photographs were made in response to written entries on «thinspiration» and «pro-anorexia» websites, in which anorexics describe the temptation of food. The photographs suggest that consumption is both threatening and appealing – although the food is a biting mouth, it is also soft and unable to cause injury. *(Photo page 163)*

Celebrate (Tea Party) photographs are my response to research into the visualization of food in eating disorders. In some instances, anorexics imagine food drained of colour to help suppress the desire to eat. In both photographs the food is inedible, eliminating its value as food. In the white tea party photograph the food is made of the same porcelain as the containers, raising the food to the status of a crafted and delicate object. In the grey photograph the object is made of concrete,





a common, inexpensive material. The different materials evoke the shifting status of food in the lives of people with eating disorders, in turn object of disgust and obsession. *(Photo page 164)*

Celebrate (Scales) consider the social stigma and medicalization of fat. The photographs were produced for a series of advertising posters displayed in Cardiff City center in January 2015 (supported by a grant from the Arts Council of Wales). The images draw attention to the abrupt shift in advertising language once the holiday period is over, alluding to excesses that are often followed by self-recriminations and sometimes lead to diets and even surgery. In these adverts, fat bodies are represented by the food they eat and reduced to an object understood only through measurements and records, accumulations of information. They suggest that if the viewer does not adhere to socially acceptable eating habits they too will become a stigmatized object for the medical gaze.

The way we eat is shaped by cultural rules and regulations. Niall Richardson, a film, gender and media studies theorist, says a person eating excessively, at the wrong time or in an improper manner, appears to have «ignored the dictates of culture and has yielded to base, animal urges». Although it is not «culturally» regimented, an animal's eating habit is determined by need and not desire. The «animal urges» Richardson attributes to improper eating in humans implies that culturally acceptable eating alters eating patterns that are determined by need.

The still life food photographs I produce respond to the body ideals and dietary norms presented in advertising. When I display my images in commercial advertising spaces I hope to challenge these norms, bring attention to the contradictions of capitalism and create a space for a different way of thinking about food and the consuming body. [www.dawnwoolley.com](http://www.dawnwoolley.com)

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