



**LEEDS
ARTS RESEARCH
CENTRE**

FEAST & TASTING

JOYCE

DR ELISA OLIVER

OUTPUT INFORMATION

Title:
Feast and Tasting Joyce

Output Type:
T – Other

Location:
Sir Kenneth Green Library, Manchester; The
International Anthony Burgess Foundation,
Manchester; All Saints Library, Manchester; James
Joyce Centre, Dublin

Brief description of type:
Curated meals, texts and performances in museums

Year:
2015

Research Groups:
Curating
Experimental Publishing



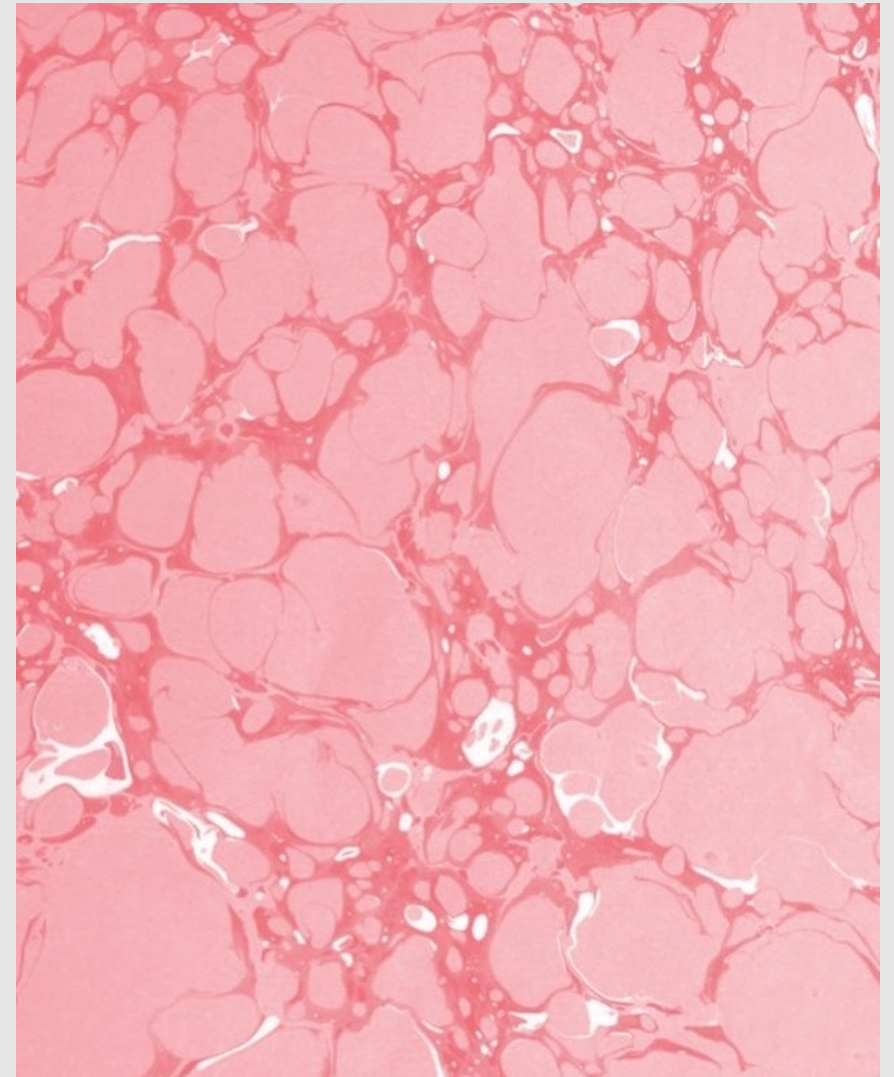
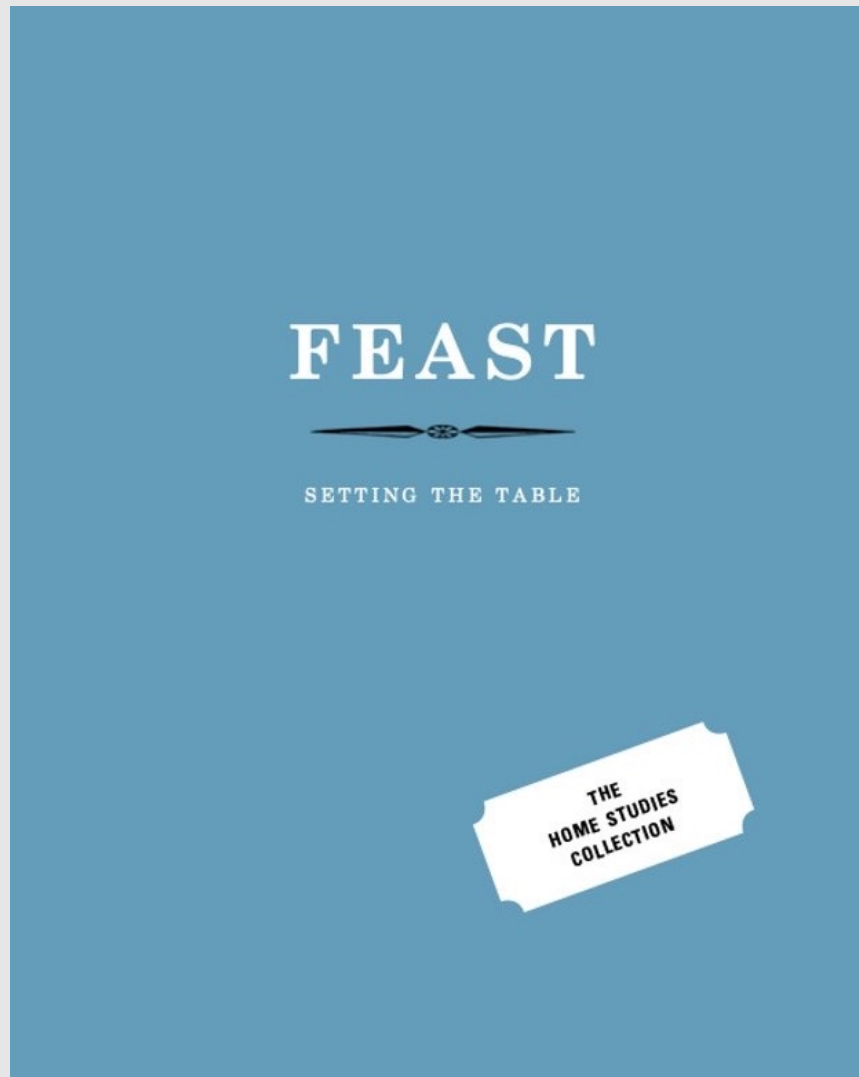
ADDITIONAL INFORMATION STATEMENT

Tasting Joyce is a collection of essays and artworks developing Oliver's curated meal Tasting Joyce: an eight-course tasting menu interpreting James Joyce's writing and exploring taste as a mode of meaning. Tasting Joyce consolidates Oliver's broader inquiry into the cultural resonance of food within the everyday through her co-editing of four issues of the peer-reviewed journal Feast, on the theme of 'Setting the Table': Cutlery, Decoration, The Meal, and Spaces for Eating.

Under Oliver's stewardship, Feast established a reflective voice, demonstrating an overview of a burgeoning cultural field. From Charles Spence's Crossmodalists, to food designers Blanch and Shock, this eclectic field demanded a re-assessment of its creative interdisciplinarity. Gathering writers, artists and academics from across Fine Art, Cuisine, Literature and Performance, Feast positioned itself at a cultural crossroads, initiating new discourses and bringing many practitioners together for the first time.

Oliver extended Feast's thematic remit to encompass interpretations of place and identity by curating meals in response to The Home Studies Collection and Special Collections MMU. Highlights included The Devils' Supper (International Anthony Burgess Foundation, 2016), and Tasting Joyce (The James Joyce Centre, 2017). Each activity used food as a lens to provide new insights into established works. For example, Joyce's Ulysses was given a female slant with an emphasis on all things 'milky', magician Augusto Corrieri linked magic's use of the table to the ritualism of the dining table, and Susannah Worth addressed the cookbook as creative text and memory tool. Tasting Joyce united a diverse range of experts, establishing alternative interpretations of Joyce's work and shaping a subsequent exhibition Oliver is curating at the James Joyce Centre, Dublin, Finding Molly.

By exploring a range of contexts (dinner table, archive, museum), Feast extended the field's audience, redefining its nature, becoming a key reference for emerging practitioners in this area.



FEAST: Setting the Table: The Home Studies Collection, 2016, Publication cover

Between April and July 2016 FEAST editors Laura Mansfield and Elisa Oliver invited a group of academics, artists and writers to undertake a period of research into the Home Studies Collection in order to develop a series of contemporary responses to the historical material.

Held within Special Collections, Manchester Metropolitan University, the Home Studies Collection contains more than 700 items relating to the preparation, serving and eating of food from the 1600s to the 1980s. Originally held at the Manchester School of Domestic Economy and used as a teaching resource, the collection includes household manuals, cookery books, national food surveys and educational text books as well as recipe books by Women's Institutes and Social Clubs from across the UK. The collection provides a wealth of information on changing food habits, aspirations and cultures.

Guided by FEAST's overarching theme of Setting the Table, Catherine Bertola, Augusto Corrieri, Bryce Evans, Beryl Patten, Rachel Rich and Susannah Worth worked with the vast array of titles in the collection to develop a response to the material that reflected their own creative or academic practice. The resulting responses were presented in a series of public discussions facilitated by FEAST's editors in the collection. The intimate discussions provided a unique opportunity for those attending to view and handle a selection of the materials that had formed the basis of the invited practitioners research.

The following publication is a document of the individual responses and attests to the collection's ongoing importance in contemporary debates around cultures of eating and the availability, popularity, preparation and production of certain foods.

Edited by

LAURA MANSFIELD

FEAST: Setting the Table: The Home Studies Collection, 2016, Extract



The Devil's Supper — Anthony Burgess, autobiography and food. Documentation of event, 2016. The International Anthony Burgess Foundation, Manchester

FEAST Event Listings for:

Setting the Table – Exploring the Home Studies Collection, 2016

Event at the Sir Kenneth Green Library, Manchester

The Devil's Supper – Anthony Burgess, autobiography and food, 2016

Curated event at the International Anthony Burgess Foundation, Manchester

The Devil's Supper – Anthony Burgess, autobiography and food, 2016

Curated exhibition at the International Anthony Burgess Foundation, Manchester



The Devil's Supper – Anthony Burgess, autobiography and food

Friday 11th March 2016

In collaboration with acclaimed Manchester chef Mary-Ellen McTague and the International Anthony Burgess Foundation **FEAST** curated an evening meal exploring the making and eating of food in the life and work of Anthony Burgess. The artist Marie Toseland was commissioned to produce a new film work for the evening and a series of readings of recipes from Burgess's works were performed by Dr. Sam Ilingworth, Dr. Angelica Michelis and Susannah Worth alongside musical performances by the tenor Timothy Langston.

Images of the event can be viewed [here](#)

The International Anthony Burgess Foundation, Engine House, Chorlton Mill, 3 Cambridge Street, Manchester M1 5BY.



The Devil's Supper – Anthony Burgess, autobiography and food

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Images of the event can be viewed [here](#)

The International Anthony Burgess Foundation, Engine House, Chorlton Mill, 3 Cambridge Street, Manchester M1 5BY.



The Devil's Supper Exhibition

Wednesday 23rd March 2016

I am sometimes mentally and physically ill for Lancashire food – hot pot, lobscowse and so on – and I have to have these things.

Anthony Burgess interviewed in Paris Review, Spring 1973.

Born and raised in Lancashire Burgess wrote passionately about the traditional cuisine of his youth. Traveling extensively in his adult life he often wrote about a longing for the 'hot pot and tay' of his home county. The exhibition brings together writings, recipes, and interviews from the Foundation's archive with a selection of cookery books and serving ware from Special Collections Manchester Metropolitan University. Working with both collections **FEAST** presents an exhibition of historical material that celebrates the food of Burgess's north: the rich brown of strong tay, hot pot, and HP sauce.

The exhibition continued until the 30th of May. Documentation of the exhibition can be viewed [here](#)

The International Anthony Burgess Foundation, Engine House, Chorlton Mill, 3 Cambridge Street, Manchester M1 5BY

FEAST Event Listings for:

**Setting the Table – Rooms for Food,
2016**

Event at the Sir Kenneth Green Library,
Manchester

**Setting the Table – Hidden Histories of
Food and Trade, 2016**

Event at the Sir Kenneth Green Library,
Manchester

**Setting the Table – Dining tables and
performance, 2016**

Event at the Sir Kenneth Green Library,
Manchester



**Setting the Table - Dining tables
and performance**

Wednesday 15th June 2016

Having undertaken a period of research into the Home Studies Collection artist, performer and writer Augusto Corrieri gave an informal lecture that drew upon his practice as a magician and performer, presenting multiple connections between the fields of magic, the history of performance art, and the dining table. Focusing upon the question of hidden or unseen labour Augusto drew links between a history of vanishing ladies, the preparation of the dinner table and contemporary acts of conjuring.

Special Collections, Sir Kenneth Green
Library, Manchester Metropolitan University,
M15 6BH



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Special Collections, Sir Kenneth Green
Library, Manchester Metropolitan University,
M15 6BH

FEAST Event Listings for:

Setting the Table – Digesting Recipes; from text to table, 2016

Event at the Sir Kenneth Green Library, Manchester

Setting the Table – The Home Studies Collection, 2017

Event at the All Saints Library, Manchester

Tasting Joyce, 2017

Event at the James Joyce Centre, Dublin



Setting the Table - Digesting Recipes; from text to table

Wednesday 6th July 2016

Having undertaken a period of research into the Home Studies Collection Susannah Worth author of *Digesting Recipes. The Art of Culinary Notation* presented a response to a selection of cookbooks. Discussing the recipe as a text that invites both a future imagining and details a past activity Susannah touched on cooking as a memory device, a tool for action and a narrative of aspiration. Attendees were invited to browse and engage with a selection of items from the collection and joined in a game of culinary consequences.

Special Collections, Sir Kenneth Green Library, Manchester Metropolitan University, M15 6BH

Tasting Joyce

Tasting Joyce

Thursday 2nd November 2017

A journey through the tastes and smells of Joyce's Dublin at the James Joyce Centre. Accessing Joyce's writing through the food and scents that frame them, an 8 course 'tasting' menu will provide a range of food encounters that will reflect and unravel ideas in Joyce's work. The evening will include readings, artworks by Nuala Clooney and Kaye Winwood and a miscellany of key foods and ingredients referenced by Joyce.

The evening is curated by Elisa Oliver in collaboration with the James Joyce Centre Dublin and Irish Food Trail. Places can be booked [here](#)

James Joyce Centre, 35 North Great George St, Dublin, Ireland.

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James Joyce Centre, 35 North Great George St, Dublin, Ireland.



Tasting Joyce, 2017

Event booklet

James Joyce Centre, Dublin

Tasting Joyce, 2017

Event booklet

James Joyce Centre, Dublin

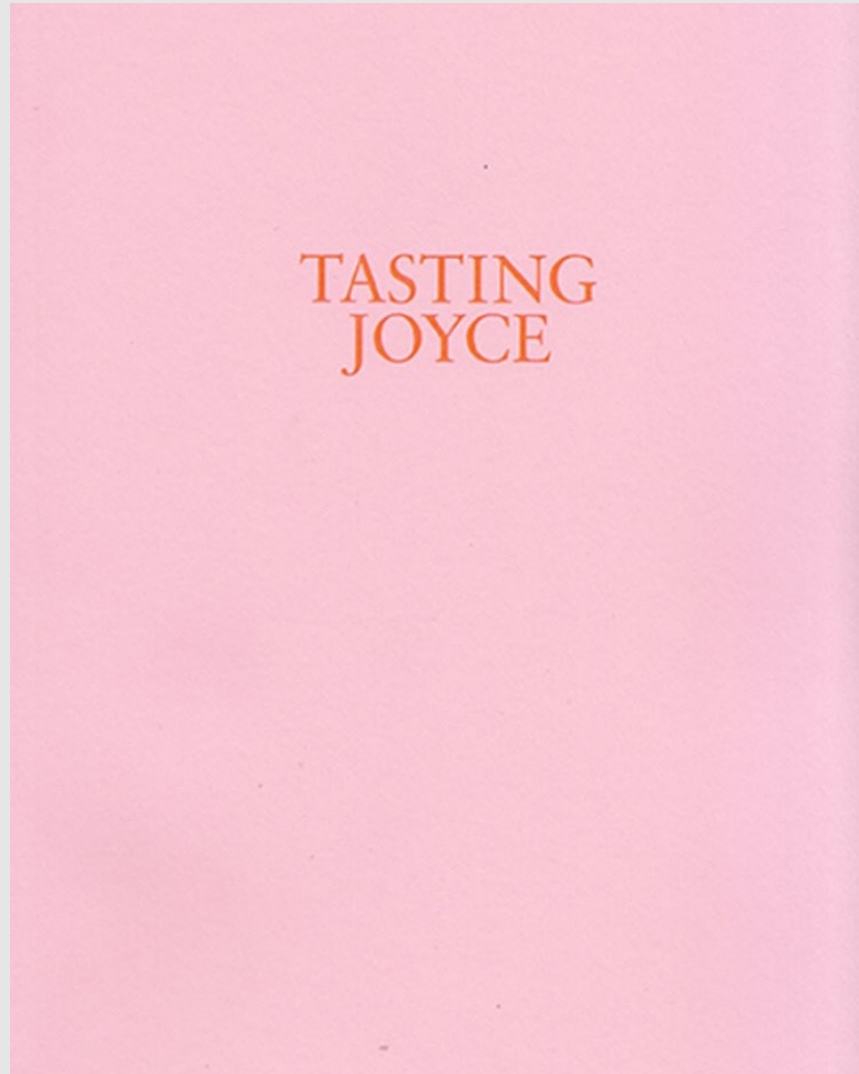




Tasting Joyce, 2017

Event documentation

James Joyce Centre, Dublin



Tasting Joyce, 2017

Collection of artworks and essays. Edited by Elisa Oliver. Published by the James Joyce Centre, Dublin



Tasting Joyce, 2017

Event details, James Joyce Centre, Dublin

APPENDIX

PUBLICATIONS

Elisa Oliver, 'Tasting Joyce' – a reflection on taste as a potential space of curation and interpretation', FEAST, November 2017.
<http://feastjournal.co.uk/article/tasting-joyce-a-reflection-on-taste-as-a-potential-space-of-curation-and-interpretation/>

Laura Mansfield and Elisa Oliver, 'Setting the Table: Issue 1 – Cutlery, FEAST, 2016.
<http://feastjournal.co.uk/issue/cutlery/>

Laura Mansfield and Elisa Oliver, 'Setting the Table: Issue 2 – Decoration, FEAST, 2016.
<http://feastjournal.co.uk/issue/decoration/>

Laura Mansfield and Elisa Oliver, 'Setting the Table: Issue 3 – The Meal, FEAST, 2016.
<http://feastjournal.co.uk/issue/themeal/>

Laura Mansfield and Elisa Oliver, 'Setting the Table: Issue 4 – Spaces for Eating, FEAST, 2016.
<http://feastjournal.co.uk/issue/spaces-for-eating/>

Laura Mansfield and Elisa Oliver,
'Setting the Table: Issue 1 –
Cutlery, FEAST, 2016.
<http://feastjournal.co.uk/issue/cutlery/>
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Julia Winckler, Cutlery Tray Stories
'Julia', 2001.

ISSUE 1 Cutlery

Issue one of **FEAST** online explores a myriad of references to cutlery in visual culture in the first of a series of editions on "Setting the Table". Cutlery presents a re-consideration of the utensils that are central to our everyday, from formal eating to the improvised utensils of street food stands. In each context the tools of eating become launch pads for the evocation of personal and social anecdotes. The literature of Roald Dahl, the Dada collages of Hannah Hoch and John Huston's 1967 film *Reflections in a Golden Eye* are all such points of evocation in this issue with the sounds and

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textures of cutlery represented in contemporary art works by Edwina Ashton, Catherine Bertola, Rachael Colley, Daniel Fogarty, Franziska Lantz and Alex Michon.



Edited by Laura Mansfield and Elisa Oliver


Edited by
ISSN: 2397-785X

1.
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CUTLERY

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Inverted
Reflections
in a Silver

Laura Mansfield and Elisa Oliver, 'Setting the Table: Issue 1 – Cutlery, FEAST, 2016. <http://feastjournal.co.uk/issue/cutlery/> [Contents page]

<p>3. Technologies of Eating: Constructing Experience PAUL GEARY</p>	<p>4. Cutlery Tray Stories JULIA WINCKLER</p> 	<p>5. In the Yellow Room LIZ MITCHELL</p>	<p>Spoon CATHY LOMAX</p>
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<p>10. Recurring periodically travel journey while holding a cutlery review for Chelsea by David Mellor. Recurring periodically travel journey while holding a cutlery review for Acorn Centennial by Georg Jensen. DANIEL FOGARTY</p>	<p>11. CORRINNE IS CRYING. The coke spoon as signifier, on the imaginarium of addictions. ALEX MICHON</p>
<p>13. cutlerysounds23 FRANZISKA LANTZ</p>	<p>14. The Cutlery Polisher and the Twelve</p>
<p>12. Hannah Höch's Dada Kitchen Knife KAY TABERNACLE</p>	<p>15. "Fold, Unfold" KATYA DE GRUNWALD</p>

Laura Mansfield and Elisa Oliver, 'Setting the Table: Issue 2 – Decoration, FEAST, 2016.
<http://feastjournal.co.uk/issue/decoration/>
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Heather and Ivan Morison, Blueprint for Happiness, 2015

ISSUE 2 Decoration

Issue two of **Feast** online explores the role of 'Decoration' in the preparation, display, serving and consumption of food. As the second installment of a series of editions on the theme of 'Setting the Table' Decoration investigates the cultural resonance of food and its associated rituals. The thread of decoration weaves through contributions on the presentation of dishes from high-end restaurants, to the packaging of daily food stuffs, as well as the gifting of particular foods and specific dishes. Throughout the edition contributions veer between personal anecdote, social analysis and critical

commentary, reflecting on the shifting cultural traditions and tastes of decoration. The issue includes an interview with Michelin star Chef JP McMahon, artworks by Sonja Alhäuser, Tereza Buskova and Leo Fitzmaurice, contributions from artists Heather and Ivan Morrison and Jonathan Trayte, as well as writers Mariana Menese Romero, Niamh Riordan and Georgia Wall.

Edited by Laura Mansfield and Elisa Oliver

Edited by
ISSN: 2397-785X

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2.

Laura Mansfield and Elisa Oliver, 'Setting the Table: Issue 2 – Decoration, FEAST, 2016.
<http://feastjournal.co.uk/issue/decoration/>
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Laura Mansfield and Elisa Oliver, 'Setting the Table: Issue 2 – Decoration, FEAST, 2016.

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Laura Mansfield and Elisa Oliver, 'Setting the Table: Issue 3 – The Meal, FEAST, 2016.
<http://feastjournal.co.uk/issue/themeal/>
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Kwong Lee, Dim Sum 2017

ISSUE 3 The Meal

Issue three of **FEAST** online explores the cultural contexts, architectures and performative rituals surrounding the meal. Whether dining with friends, strangers or alone, the act of eating constitutes a marker of individually or collectively performed identities. Throughout the edition a focus on the meal as a cornerstone of communal relations is explored in contributions by Jo Pike, Sarah Hunter and Caitriona Devery. Whilst artists Melanie Jackson, Amanda Couch and Benjamin Orlo reflect upon the unusual forms meals can take, exploring the statu

of the meal as a technique for the re-performance of our sense of self and community, as well as foregrounding its important structural role in the partitioning and ritualization of everyday life.

Edited by Laura Mansfield and Elisa Oliver

Edited by
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Laura Mansfield and Elisa Oliver, 'Setting the Table: Issue 3 – The Meal, FEAST, 2016.
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12. Reflection on Digestion: A Performance Dinner AMANDA COUCH	13. Eating human cheese: The Lady Cheese Shop (est. 2011) MARIANA MENESES ROMERO	14. Hum(m)us Recipe SARAH BLISSETT	21. Thank You Estelle JOANNA CRADDOCK	22. Waiting for a table KATHLEEN REILLY	
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18. Traytime LARA	19. Pot Nostalgia	20. The Family Meal as			

Laura Mansfield and Elisa Oliver, 'Setting the Table: Issue 4 – Spaces for Eating, FEAST, 2016.
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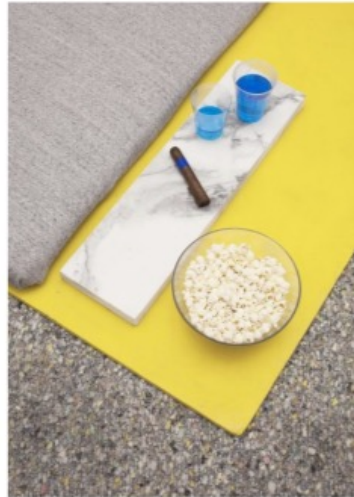
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continually changing relationship to their differing forms.

Edited by Laura Mansfield and Elisa Oliver
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The Sumptuous Art of Studio Visits, Antonia Low & Elisabeth Molin 2017

ISSUE 4 Spaces For Eating

Spaces for Eating marks the final edition in a series of online publications exploring the larger framework of Setting the Table. The edition investigates the architecture, environments and landscapes in which food is prepared, purchased, shared and consumed. Exploring the spaces designed or designated for eating, the contributing authors pursue places of consumption as expressions of cultural value, tradition, and changing fashions reflecting our ongoing construction of 'Spaces for Eating' and our

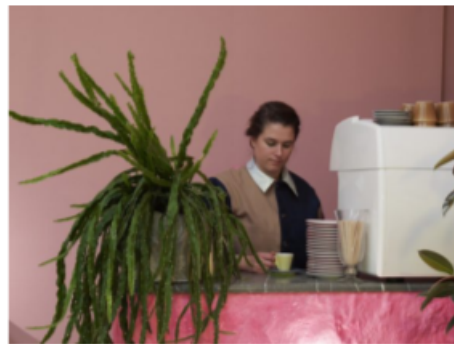
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Laura Mansfield and Elisa Oliver, 'Setting the Table: Issue 4 – Spaces for Eating, FEAST, 2016.
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19. Working for Resilience

DAN RUSSELL

Elisa Oliver, “Tasting Joyce’ – a reflection on taste as a potential space of curation and interpretation’, FEAST, November 2017
<http://feastjournal.co.uk/article/tasting-joyce-a-reflection-on-taste-as-a-potential-space-of-curation-and-interpretation/>

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‘Tasting Joyce’ – a reflection on taste as a potential space of curation and interpretation

ELISA OLIVER

Tasting

Tasting Joyce took place at the James Joyce Centre, Dublin on Nov 2nd 2017. Utilising ‘tasting’ as a process of enquiry and facilitation the event consisted of an 8 course curated tasting menu devised from food referenced and consumed in the novels of James Joyce. Employing taste as an interpretative tool is in sympathy with much current utilisation of food

by, amongst others, artists such as the [Crossmodalists](#), and Jozef Youssef’s Kitchen Theory venture, to create a kind of synesthetic experience which is both total in its play to all the senses but also provides perhaps the most direct bridge possible to period and place. This extends the established idea of creativity and synaesthesia in the arts in which a neurological condition produces dual sensory stimulation resulting in, for example, numbers being understood in terms of colours.¹ The naturally embodied experience of eating would appear ripe for this kind of encounter but there has until recently been little discussion of synaesthesia in this context and further, and most directly relevant to this project, limited identification of food and gastronomy itself as a valid art form. This raises further questions about the means by which much current art and food activity seeks to confront that exclusion and the manner in which taste might be used as a mode of interpretation and understanding as part of that confrontation.²

Elisa Oliver, "Tasting Joyce" – a reflection on taste as a potential space of curation and interpretation', FEAST, November 2017
<http://feastjournal.co.uk/article/tasting-joyce-a-reflection-on-taste-as-a-potential-space-of-curation-and-interpretation/>



Food as synthesis

Pursuing the framing of food within the space of both the experiential and artistic 'Tasting Joyce' sought to consider the role of food as a synthesis rather than a directly synesthetic

experience in which food, memory, literature and place combine to facilitate a literal 'gut' response that uniquely enables oscillation across Joyce's Dublin of the 1920s to that of the present day using ingredients and taste as its guide. Mark Clintberg has explored the idea of the gut as the locus of interpretation in his 2012 article 'Gut Feeling'. Here Clintberg employs Merleau-Ponty's ideas on sense experience to identify the potential of the gut as an interpretative tool that reaches to make sense of the contingent and fragmentary. Ponty describes this 'sense experience' as the key manner in which we perceptually understand the world.³ In this way Clintberg suggests the gut gropes to feel and understand what is ingested as a process of making sense of it. By implication, context and difference (of taste) will create different embodied responses, even rupture or intrude on given understandings, as the gut and the tongue grapple with interpretation and meaning. Here Clintberg invokes Julia Kristeva's well-known theory of abjection focussing on her use of food and its bodily rejection through nausea or vomiting to underline how the unfamiliar is literally unpalatable because it is outside of experience.⁴ In this context the body tries to re-establish a sense of selfhood through expulsion indicating food's power in the rupturing of given ideas and the acquiring of new knowledge. In this way Clintberg also posits the gut as reflexive. However it is this very subjective response that has excluded gastronomy from access to the

universal world of art aesthetics but which paradoxically also makes it central to the utilisation of food as a bridge in accessibly interpreting ideas. As Clintberg says, “food’s stimulation of appetites negates the possibility of disinterestedness”.⁵

Between the past and the present

It is in this direct link to the body that food in ‘Tasting Joyce’ was employed to get us closest to a reconnection with Joyce’s Dublin and access the experience his writings sought to engender with their emphasis, particularly in *Ulysses* (1922), on food and digestion. Through taste there is an immediate and acute sense of the present, the moment in which you are ingesting, but equally awareness that this taste is frequently more or less unchanged by time.

The orange as fruit, scent and taste developed, as a thread throughout ‘Tasting Joyce’, tasted the same for Joycean Dubliners as it did for diners on November 2017.

Strangely that knowledge therefore seems to take us to the universals of aesthetic experience while at the same time remaining totally

subjective enabling it would seem, to quote Clintberg again, the possibility to “present other opportunities for reflective perception”⁶ rather than undermining such a position. Taste then gets the audience directly connected and creates a time travelling oscillation that enables connection, reconnection and redoubling as the past intersects with the present. The journey of ingredients, identified in shifts in presentation and combination, but within which core flavours and ‘taste’ remain consistent heightens, I would suggest, the reflective possibilities of food hinted at by Clintberg.⁷

Developing such possibilities the evening included works by artists Nuala Clooney and Kaye Winwood that expand the understanding of the relationship of food, body and identity opening up food related meanings and connections. Clooney’s ‘Memory of You’ (2014) comprises a glass cast of the artist’s mouth in front of which is placed a spoon dripping with honey.⁸ Referencing literature, psychology and philosophy Clooney’s works explore the inter-space of inside and out that the mouth encompasses: the point of entry and exit and in this way the sentry post of identity definition and dissolution. Clooney’s mouth is honeyed, conveying oral pleasure but also food as memory as the warmed liquid lingers on the tongue and in the mind. The context of ‘Tasting Joyce’ allowed a clear resonance from ‘Memory of You’ to the chewed seed cake passed from Molly’s mouth to Bloom’s in *Ulysses*,

expression of her desire and imbuing seed cake forever with a trace of the memory of sexual and culinary consumption. Contemporarily Clooney's piece underlines the importance of food in constructions of memory, self and the engendering of pleasure. Clooney developed some of these concerns in partnership with Kaye Winwood in the collaborative project 'Expanded Intimacy' (2017).⁹ Developed as part of Birmingham's Art and Science Festival the project created bespoke glassware that worked to extend the sensory connections between taste, touch and smell and the direct link to hand, nose and mouth as glassware was made to directly fit the body. 'Lips' (2017) by Clooney and Winwood was a drinking glass designed to fit over the lips and fitted on the hand via the insertion of one finger. The vessel exaggerated the action of drinking and holding, bringing both mouth and finger closer together, and making explicit the sensual relationship of object to body and body to eating and drinking. The oral delights of food and their possibilities were literally made visible in these pieces. This reverberated with the pleasures of the mouth employed by Joyce's writing in a range of contexts: from the nurturing of mother's milk to the sexual consummation of Molly and Bloom in the passing of seed cake from one mouth to another.¹⁰ These art works were projected in the space throughout the meal facilitating an expanded space of meaning for taste.

Lips 2017 Nuala Clooney and Kaye Winwood, photo Rod Gonzalez.

Realising taste

The menu was divided into four thematic sections: Home and Away, Absence and Presence, Playing on the Tongue and Sweet Sins with each section containing two courses. Devised in consultation with staff at the Joyce Centre, food scholar Flicka Small and facilitated by Irish Food Trail, Feast worked with Chef Dave Power to create food that reflected the journey of ingredients from Joyce's references to contemporary Irish Cuisine.¹¹ The aim was to connect to Joyce's Dublin but also to allow food to enable unexpected encounters as certain tastes and foods are brought to the fore. Ulysses in particular is associated with meat,¹²

**“ he ate with relish the
inner organs of beasts
and fowls ”**

largely to underline Bloom's contravening of Jewish dietary laws and succumbing to oral pleasure. In this way immediately in the novel food is identified as not a casual but a central reference to cultural, religious and political identity. 'Tasting Joyce' however was exclusively vegetarian. Vegetarianism was gaining ground from the late 19th century in Dublin and was embraced by cultural reformists and intellectuals.¹³ It was central to Theosophy and the Temperance movement and was obviously informed by growing knowledge around animal welfare. As such it was embraced by the developing feminist movement in Dublin that compounded its association with women and a notion of sensitivity that translated into an equation of vegetarianism with intellectuals and poets.¹⁴ This is clearly still culturally prevalent in the early 20th century when Joyce writes Ulysses enabling Bloom to comment "those policemen sweating Irish stew into their shirts; you couldn't squeeze a line of poetry out of him. Don't know what poetry is even."¹⁵ Placing the lens on vegetarianism for 'Tasting Joyce' merely shifted the point of focus to allow another food space to be foregrounded and to enable a less familiar route into Joyce and the period. This made visible associations with creativity, the 'female', the maternal body and the ways that these are played out in Joyce through food. Frequently this is a rift on the notion of 'mother Ireland' and an assertion of

Irish identity and conflated with the nurturing, maternal production of milk; home produced milk being seen as an important resistance to imported goods. The maternal body therefore becomes a metaphor for this and is later sexualised in the 'thick cream' of Molly's breast milk milked into the breakfast tea highlighting the female body but reducing it to a context of male consumption.¹⁶ Privileging the female body in 'Tasting Joyce' via the associations with vegetarianism allowed an inversion, or at least a critical pause, in these connotations. This was echoed in the colour palate of the evening of orange and pink; pink for the female body and digestion and orange as the colour scheme that Joyce used for the Calypso section of Ulysses.¹⁷ This section has a reversal of gender domestic roles as Molly stays in bed while Bloom makes breakfast for her and the whole underlines the power of the female as Bloom succumbs to his enchantment by Molly and inability to refuse her impending meeting with her lover. Orange also of course has political meanings in relation to the orange men or unionism and has a sense of the exotic and other in its reference to imported goods flooding Dublin's docks at this time.

Each thematic course was introduced by

recorded readings of Joyce's writing that reiterated the colour orange and the theme of each section. Disembodied these became voices within the other conversational voices of the evening rather than performed pieces. Flicka Small and Mairtin Mac Con Iomaire delivered a number of readings introducing ideas of vegetarianism and addressing the political connections of food consumption and withdrawal respectively. Mairtin delivered a range of instructions to diners that facilitated a performative element to proceedings as diners squeezed oranges, made hot chocolate and fed each other seedcake in a concern to highlight visceral connections between food, identity and knowledge and maintain the function of food and its consumption as the bridge and point of access from 2017 to early 20th century Dublin.

The Menu

HOME AND AWAY

“When the short days of
winter came dusk fell
before we had eaten our

dinners.”

*'Araby' Dubliners*¹⁸

“Oranges in tissue paper
packed in crates.....Nice
to hold, cool waxen fruit,
hold in the hand, lift it to
the nostrils and smell
the perfume.”

*Ulysses*¹⁹



[Cookie policy](#)

Black Olive Tapenade with Lemon Wafers

Colonial Commodities in the late 19th early 20th century flood the Dublin market (available to certain classes) and are evident in Joyce's writing. Their presence indicates the symbiotic and problematic relationship between Ireland and England; dependant, yet oppressed by the Imperial system, Ireland witnesses both a growing enjoyment of the fruits of this trade while maintaining a need to fight the

oppression of British occupation. This sets up a dynamic of resistance and complicity reflective of Joyce's own troubled relationship with his homeland and initiates an oscillation between 'home and away' continuing today.



FEAST

4. Cattle

[Cookie policy](#)

Mushroom Pate with Treacle Soda Bread

Served in 'Plumtree's Potted Meat' jars this course was an inversion of the sexual slang of potted meat that reverberates throughout *Ulysses*. An advertising man Bloom sees the advert 'no home is complete without potted meat' throughout his wanderings in Dublin. A sense of home in all its senses is implicit here but feminised through its vegetarian conversion. Food was often an indicator of home for Joyce and he frequently listed ingredients and everyday meals in a process of delineating the space of home.

ABSENCE AND PRESENCE

“Brewery barge with
export stout. England.
Sea air sours it I heard.”

*Ulysses*²⁰

“They say they used to
give pauper children
soup to change to
Protestants in the time
of the potato blight.”

*Ulysses*²¹



FEAST

6. Plumed

[Cookie policy](#)

A selection of Guinness and Porters

Notoriously Joyce favoured drink over food for much of his life and this course acknowledges that as well as the profound role that the absence or presence of food has played in Irish history and identity. The limited use of the mouth for drinking resonates with the closing of the mouth post the potato famine both for

food and for the inability to subsequently speak of its horror. As David Lloyd states:²²

“The labile, wailing mouth of the Irish, the metonymic locus of their unruly desires, closes on the incorporation, the entombment, of a loss it dare not name for fear of waking the banished dead.”

Thenceforth oral tales are taken to the pub and associated with drinking. This non-food course made this explicit in the contemporary moment as conversation flowed across a series of Porter tasters.



[Cookie policy](#)

Potato Velouté with optional potato wafers

Please cup the bowl in your hands to drink.

Select a wafer from the communal plate or maintain your faith by resisting temptation! (instructions delivered to diners). In continued reference to the famine the potato is symbolically identified as key to Irish history and identity. This is seen in the way Bloom holds the potato as a talisman as he walks Dublin. In the menu it refers to the phenomenon of ‘Souperism’ a process born of the Irish Famine whereby children in orphanages were offered soup on the condition of receiving Protestant religious instruction. It was a case of conversion or starve.



[Cookie policy](#)

The menu transforms the potato soup into a contemporary velouté and recreates its nurturing aspect by having diners cup the soup and drink directly from the bowl rather than using cutlery. The wafers and the element of choice insert a loop back to the religious function of this soup.

PLAYING ON THE TONGUE

“Yum. Softly she gave me
in my mouth the

seedcake, warm and
chewed.”

*Ulysses*²³

“He poured into two
teacups two level
spoonfuls, four in all, of
Epps’s soluble cocoa and
proceeded according to
the directions for use
printed on the label.”

*Ulysses*²⁴



FEAST
10.0 Won

SOUNDCLOUD



Seed Cake

The oral, in a range of contexts, is central in particular to Ulysses. As already stated Bloom as a Jew contravenes the dietary restrictions of Jewish identity in pursuit of his own oral pleasures, his love for Molly is consummated by her passing seed cake from her mouth to his and food and the pleasures of the mouth recur



FEAST
11. Collatio

SOUNDCLOUD



Hot Chocolate with Orange Truffle.

throughout the writing. The seed cake and hot chocolate also continue the symbolism of the mouth initiated in the previous courses while the projected art works of Clooney and Winwood pull this thematic into present concerns.

An interest in the sensory and the exotic notion of orange is cemented in this course as diners are asked to squeeze fresh oranges over the seed cake. A range of spoons of varying sizes were placed around the serving dishes functioning as a visual and physical reminder of the ‘mouth’ and enabling the option of feeding your dining partner.

Epps cocoa and hot chocolate is mentioned frequently by Bloom and by Joyce who lists it in meals he has both ‘home’ and ‘away’. At this stage Epps was identified as a health digestive being dark and not oversweet connecting to today’s promotion of dark chocolate as health giving. Chocolate both solid and liquid is often felt to be the height of ‘oral’ pleasure. Joyce references it in relation to hospitality/hosting, as Bloom makes hot chocolate for Stephen,

Cookie policy

playing on the religious reference to the idea of 'host' /Eucharist standing in for the body of Christ. Ulysses provides a long ritual related to the making of hot chocolate as Bloom returns with Stephen to 7 Eccles Street. This was recreated in 'Tasting Joyce' by providing diners with glasses of hot milk and having them stir orange truffles into them to make a hot chocolate drink. Again sound and smell dominated underlining the immersive bodily experience that food generates and reiterates.

SWEET SINS

“ ...of adipose, anterior and posterior female hemispheres, redolent of milk and honey and of excretory, sanguine and seminal warmth, reminiscent of secular families of curves of amplitude... ”

*Ulysses*²⁵



FEAST
13. Final S



[Cookie policy](#)

“ ... Clings to everything she takes off.....Know her smell in a thousand. Bathwater too. Reminds me of strawberries and cream. ”

*Ulysses*²⁶

This section pulls through the ideas of body in the menu playing against cannibalism that in Davy Byrne's restaurant drives Bloom to eat the famous Gorgonzola sandwich having been disgusted by the meat eaters at the Burton Hotel and addresses further ways of 'eating' or consuming the body. Milk and cream are referenced in Joyce as part of sexual innuendo the 'creamy,dreamy' of female flesh, and the white milk of the skin-like strawberries and cream –good enough to eat. As mentioned previously this often reduces female characters like Molly to being the object of male consumption but as Bormanis points out there is a complex appropriation of the female in Bloom in a tangle of concerns around nurturing and creativity that Joyce plays out by making Bloom both father and mother to Stephen and Molly.²⁷ Served decanted onto pink plates a sense of Molly's 'yes' is foregrounded in this communal consumption of milk 'flesh' in the

'fleshy' panna cotta.



FEAST
14. Gossa

SOUNDCLOUD



Cookie policy

Orange Salad

After smelling, feeling and tasting the juice of oranges we finally get to the 'yes' of a total consummation in the eating of actual oranges which in this course stand on their own as a salad. Scent again dominates but the imbibing of actual orange flesh brings the meal full cycle from the orange flavoured whiskey that initially welcomed guests.

Endings and Returns

As people left to return home a trace of orange was left in coat pockets via orange chocolates, like the trace of food itself in the mouth a sense of the on-going journey of food and the space it delineates around memory and place was

retained. Taste therefore was evoked as an on going point of reference and contact utilising a range of bodily responses from memory to gut to literally 'taste' Joyce and provide a particular mode of processing and understanding Joyce's writing and Dublin past and present.

All images 'Tasting Joyce' –The James Joyce Centre, Dublin, Nov 2nd 2017, photography by Gregpurcell unless otherwise credited.

Audio texts read by Catherine Russell and Ben Heather recorded by Marty Gilroy the James Joyce Centre, Dublin 2017.

End Notes

1. See Ophelia Deroy, *Sensory Blending-On Synesthesia and other related phenomenon*. Oxford: Oxford University 201.
2. See Charles Spence, Jozef Youssef and Ophelia Deroy, 'Where are all the Synesthetic Chefs', *Flavour* 2015 (open access journal) <https://flavourjournal.biomedcentral.com>
3. Mark Clintberg 'Gut Feeling' *The Senses and Society* 2012. Routledge, Taylor and Francis (online Journal), 211. www.tandfonline.com
4. *ibid*, 216.
5. *ibid*, 222.
6. *ibid*
7. *ibid*

8. For more information on Clooney's work see the artists website www.nualacllooney.com and her wordpress blog www.nualacllooney.wordpress.com
9. For more on Expanded Intimacy see Winwood's website Kaye Winwood Projects www.kaywinwood.com
10. See James Joyce *Ulysses* 1922, 108 (all page references for *Ulysses* taken from the Kindle edition *Ulysses* Waxkeep Publishing Dec 2012)
11. Flicka Small is a research student at University College Cork, Dave Power is head chef at Gallagher's Boxty House Restaurant, Temple Bar Dublin www.boxtyhouse.ie and Paul Kavanagh is co founder of Irish Food Trail www.irishfoodtrail.com
12. *Op cit.* *Ulysses*, 167.
13. I am indebted to Flicka Small, research student at University College Cork for this information.
14. For further information on Joyce and vegetarianism see Peter Adkins, 'The Eyes of That Cow: Eating Animals and Theorizing Vegetarianism in James Joyce's *Ulysses*' pub 4th July 2017, an open access article published by MDPI Creative Commons Attribution www.mdpi.com
15. *Op Cit.* *Ulysses*, 105.
16. For a discussion on women, in particular the appropriation of the maternal in Joyce's writing see John Bormanis, "In the First Bloom of Her New Motherhood": The Appropriation of the Maternal and the Representation of Mothering in *Ulysses*" *James Joyce Quarterly*, Vol 29 No. 3, Spring 1992, 593-60
17. Joyce developed a colour schema for *Ulysses* in 1921 so that his friend Stuart Gilbert could understand the structure of the novel, it became known as the Gilbert Schema when Gilbert published it in 1930 in his book *James Joyce "Ulysses" a Study*.
18. James Joyce 'Araby' *The Dubliners*. Kindle edition Amazon Classics 3rd Feb 2000, 21.
19. *Op cit.* 38.
20. *ibid.* 93
21. *ibid.* 111.
22. David Lloyd-'The Indigent Sublime-Spectres of Irish Hunger', *Representations*, Vol. 92, No1. Fall 2005. (University of California Press), 152-185.
23. *Op Cit.* *Ulysses*, 108.
24. *ibid.* 111.
25. *ibid.* 408.
26. *ibid.* 231.

PRESS

Paul Kavanagh, 'Go on a Delicious Journey Through James Joyce's Dublin this November', Irish Food Trail, 2018.
<https://www.irishfoodtrail.ie/tasting-joyce/>

The Taste, 'Go on a Delicious Journey Through James Joyce's Dublin this November', The Taste, 2018.
<http://thetaste.ie/wp/james-joyce-tasting-feast/>

Paul Kavanagh, 'Go on a Delicious Journey Through James Joyce's Dublin this November', Irish Food Trail, 2018.


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Tasting Joyce is an 8 Course 'Tasting' Menu presented

by FEAST

Join FEAST at the James Joyce Centre for a journey through the tastes and smells of Joyce's Dublin. Accessing Joyce's writing through the food and scents that frame them this 8 course 'tasting' menu will provide a range of food encounters that will reflect and unravel ideas in Joyce's work.

The evening will include readings, artworks by Nuala Clooney and Kaye Winwood and a miscellany of key foods and ingredients referenced by Joyce.

Evening curated by Elisa Oliver in collaboration with the James Joyce Centre Dublin and Irish Food Trail.



Paul Kavanagh, 'Go on a Delicious Journey Through James Joyce's Dublin this November', Irish Food Trail, 2018.

<https://www.irishfoodtrail.ie/tasting-joyce/>

The menu caters for vegetarians but sadly other specific dietary requirements cannot be accommodated.

FEAST is a series of online publications that explore our relationship with food as a social event, a marker of identity, a product of history and a commodity for trade. Eclectic and scatological in approach FEAST works closely with writers, artists, curators and chefs to reflect and comment on encounters and debates between the culinary, literary and visual arts. Placing a lens on the varied operation of food within our everyday FEAST further touches on wider cultural discourses around the body, sexuality, consumption, class and gender. FEAST is co edited by Elisa Oliver and Laura Mansfield

Tasting Joyce

A journey through the tastes and smells of Joyce's Dublin at the James Joyce Centre. Accessing Joyce's writing through the food and scents that frame them, an 8 course 'tasting' menu will provide a range of food encounters that will reflect and unravel ideas in Joyce's work. The evening will include readings, artworks by Nuala Clooney and Kaye Winwood and a miscellany of key foods and ingredients referenced by Joyce.

The evening is curated by Elisa Oliver in collaboration with the

James Joyce Centre Dublin and Irish Food Trail. Places can be booked [here](#)

James Joyce Centre, 35 North Great George St, Dublin, Ireland.

More information from www.feastjournal.co.uk



Feast is supported by the Liverpool Ireland Cultural Corridor, an initiative of Bluecoat and Liverpool City Council.

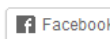


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Paul Kavanagh

Photo by [Nuala Clooney](#)

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The Taste, 'Go on a Delicious Journey Through James Joyce's Dublin this November', The Taste, 2018. <http://thetaste.ie/wp/james-joyce-tasting-feast/>

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Go on a Delicious Journey Through James Joyce's Dublin this November



5
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You still might not have got around to reading Ulysses but this November 2nd you can access James Joyce's writing in the most delicious of ways, through food. Join FEAST at the James Joyce Centre for an eight course tasting menu that will take you on a journey through the tastes and smells of Joyce's Dublin.

The James Joyce Centre Dublin, on North Great George's Street, Dublin 1, will host the event which will take place November 2nd from 6.45pm – 9.45pm.

Creole Carni

Creole Carnival is a the Caribbean spirit music & fun!

Voodoo Cafe and Bar

Catering the evening is chef Padraic O'g Gallagher's [Boxty House](#), a restaurant renowned for their unique take on Irish cuisine and signature Boxty.

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Roast Carrot and Red Pepper Soup Recipe by Roz Purcell



DINNER / RECIPES

Glensk's Chickpea Spinach Squash Curry Recipe



The foods, scents and ingredients referenced by Joyce throughout his works will provide inspiration for the menu, and guests can also look forward to readings, and artworks by Nuala Cloney and Kaye Winwood.

The evening is curated by Elisa Oliver, co editor of FEAST, in collaboration with the James Joyce Centre Dublin and [Irish Food Trail](#).



FEAST is a series of online publications that explore our relationship with food as a social event, a marker of identity, a product of history and a commodity for trade.

There are two tiers of ticket prices, €60 for an eight course meal with paired wines, and €45 without. Tickets can be bought [HERE](#).

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23 March 2016

The Devil's Supper Exhibition

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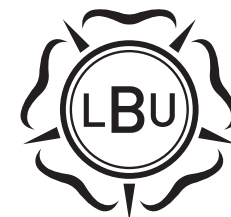
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