

Institute of Art, Design and Technology, Dun Laoghaire

School of Creative Arts

Submitted to Department of Art and Design in candidacy for the Bachelor of
Arts Honours Degree in Art 2024

DECLARATION OF ORIGINALITY

This dissertation is submitted by the undersigned to the Institute of Art, Design and Technology, Dun Laoghaire in partial fulfilment of examination for the BA (Hons) in Art. It is entirely the author's own work except where noted and has not been submitted for an award from this or any other educational institute.

Signed



ACKNOWLEDGEMENTS

I would like to thank my parents for his enormous help with my writing of this thesis, especially for the support they provide and patience they exuded. Id also like to thank my friends for their guidance.

TABLE OF ILLUSTRATIONS

Fig. 1: Film still, Ratatouille, Dir. Brad Bird, (Walt Disney Studios Motion Pictures 2007) p.8 + p.25

Fig. 2: Film still, The Whale, Dir. Darren Aronofsky, (A24 2022) p. 17

Fig. 3: Film still, Eat Pray Love, Dir. Ryan Murphy, (Sony Pictures 2010) p. 17

Fig. 4: Film still, Tampopo, Dir. Juzo Itami, (Toho Co., Ltd 1985) p.25

TABLE OF CONTENTS

Declaration of Originality Page 2

Acknowledgements Page 3

Table of Illustrations Page 3

Introduction Page 5

Chapter One Page 7

Chapter Two Page 15

Chapter Three Page 24

Conclusion Page 32

Bibliography Page 34

Introduction

This thesis will explore the various factors of food which feature in film and cinema, the ripple effect that it has on audience members, it evokes emotional responses and has a lasting effect on a person's memory. How food betters the visual experience and is the perfect tool to connect an intangible concept to reality by relating a universal activity of eating, to both character and viewer. The versatility of food and ways it can be utilized to show a deeper meaning, character insight, cultural identification and an overall nutritional instrument that can be manipulated and adapted to fit a specific mood. In food based films or the subtlety of snacking on screen each meal has a purpose. I structured the subject into three chapters, symbolism, display and consumption. Symbolism provides a subtext of meanings, how food can suggest more than the need to eat. Display is the process of making to reach a point of visually effectiveness. Consumption is the action which ties reality to film and brings the performance to life. All three chapters are necessary to illustrate the unique qualities intertwining to construct a perfect recipe, of food in film. The intention of this content is to unveil the variables involved in transforming food from its most basic title, to a complex item that cooks mental and physical reactions within the audience. Analyzing how a visual taste is equally as palatable as the popcorn a person eats in the cinema.

Chapter One - Symbolism

Food is a necessary substance for survival as yet when we remove the basic need for it, it gives permission to look further into the properties food holds in film. Symbolism is used throughout films to tell the audience more with their eyes than is verbally explained. This chapter will examine two food based films '*Ratatouille*' (2007) and '*The Menu*' (2022) exploring the various aspects which

food is used to draw the audience attention to more than the nutritional value of the meal, demonstrating the power that the symbolism of food can convey on screen. Referring to Adaikkan Chinnakkaruppan and Kobi Rosenblum of the Sagol Department of Neurobiology at the University study, when examining the neurological effect food has on the audience and the ripple effect that has on storytelling. (A. Chinnakkaruppan, 2014). The depth that symbolism can imply and indirectly approach topics that might stew conversation within an audience, but would not be the sole base of the plot, so better spoken through symbolism of food than blatantly blurted out on screen.

Chapter Two - Display

Display is broken down into three sections, arrangement, colour and texture. Arrangement is how the food appears on screen, Aristotle (384-322BC) book '*De Anima (On the Soul)*' identifies the properties of each sense, his book emphasises the need for plating and placement, when a person lacks other sense such as touch and taste, the sense of sight compensates in order to form a compelling scene. Colour, availing of the colour theory Maria Helena Braga defined each colour's effectiveness and how it influences a person's judgement of an image. That it's not food itself but the colour of the food and how that can aid to the energy of a scene (Braga E Vaz Da Costa, M. 2011). Texture is seen visually, when the watcher lacks the sense of touch, a person can audibly hear the texture and see the texture, this tricks the mind to perceive these to be real. Shin's paper on 'An expanded view of energy homeostasis: Neural integration of metabolic, cognitive, and emotional drives to eat. *Physiology & Behaviour*' gave insight into the physiological, cognitive and emotional responses (Shin, Zheng and Berthoud, 2009). Appearance, Colour, Texture create the perfect package revealing the thought that goes into the display of food in film and how that is used to influence a spectator.

Chapter Three – Consumption

In relation to food the action of eating comes into play and how that in itself can indicate how a person is feeling, their levels of hunger, what their ethnicity is and which social class they derive from. This all gives a further insight into the character for the audience to observe, the actor is the person whom sells such a performance. This chapter will investigate the factors that are considered to achieve the perfect shot from the point of view of an actor and the conditions what it takes to accomplish the final image, Food Stylist Susan Spungen interview with Vanity Fair broke down infamous food scenes, explaining the inner workings of the industry and the attention to details. (Vanity Fair, 2021). Finally the audience's consumption, Marcel Proust notion 'Proustian Phenomena' considered relation between smell and recall, and Cleveland Clinic on 'Dopamine: What is it? Function & Symptoms,' which linked food to the pleasure of the cinematic universe and how that food effects the experience of the watcher (Cleveland Clinic, 2022) (Groes, Mercer and The British Psychological Society, 2021)

CHAPTER ONE

Symbolism of food

The meaning of symbolism is to represent an idea or qualities. The definition of symbolism for human beings is unique to other animals whom recognize only signals, distinctly in our species we are symbol-making and symbol-using creatures. Language being the most obvious example of a universally recognised symbolism (Tektigul et al., 2022). Symbolism can be used as a functions as a “symbolic form that abstracts from the continuity, directedness, and energy of real motion.” (Weitz, 1954) (Elbom, 2020). Writers use symbolism to explain a concept or idea to the audience without making it a statement, allowing the writing to hold more depth and complexity. For this reason, symbolism is such as asset to storytelling in filmmaking. It is a visual language that can be used so subtly the audience mightn’t even be aware of its existence (Jia, 2014). This chapter will expand on the purpose of symbolism in an allegorical sense to explore food in film to its full potential.

Symbolism is limitless and frequently elusive, yet such thought is put into when and where to use it in film, especially when films choose to reflect life. How a film-maker utilizes day to day objects and activity’s to tell more about a character, a plot or atmosphere of the script. Weather conscious or unconscious it impact the audience to fall further into the atmosphere of the film.

Food is a necessity for survival, there are high energy food and low energy foods (Bo et al., 2020), all meals of which contain nutrients for our bodies to function. Nutrients are “essential for growth, repair and maintenance of body tissue and for the regulation of vital processes” (National Geographic, 2022). This is fundamental purpose of food. It might sound simple but the depth to the concept of food is grand and it affects us daily, through our lives and is reflected on screen. The impact of food is seen in several different ways which can influences the emotional and physiological state (Firth et al., 2020). Eating behaviour goes beyond the nutritional value of food

and the sensation of hunger. People are very passionate about their individual food preferences and cultural influences that they were raised on. There are several different aspects that impacts a person's choice of food, some being family, friends, heritage etc. The act of giving food can be used to display affection, to show hospitality or to express religious beliefs. Similarly, the recipient of food can impact a person emotionally. This is mirrored in film.



Fig. 1: Ratatouille. Directed by Brad Bird [Animation] (Walt Disney Studio Motion Picture 2007).

In the Pixar Animated film 'Ratatouille' (Ratatouille, 2007), directed by Brad Bird address several variations of what food can symbolise. It is a beautiful visual of the passion put into food and the emotions it can evoke.

The symbolism of food is shown in a very direct way in 'Ratatouille' (Ratatouille, 2007), with the whole film being based around the culinary experience of food. Food is a metaphor for love, the act of passing down recipe's generation to generation just as Gusteau's played by Brad Garrett recipes were passed down in Auguste Gusteau's restaurant in the film. It bonds people with their affection for food, just as Alfredo Linguini played by Lou Romano and Colette Tatou played by Janeane Garofalo relationship with each other and food blossomed from the kitchen. In the image they are behind the camera at the kitchen doors anxiously awaiting the critic's opinion, because for them this

is the biggest moment in their lives. Anton Ego voiced by Peter O'Toole is a food critic, who is notorious for being impossible to please with the nickname "The Grim Eater." (Ratatouille, 2007). His standards are so high that he admits "I don't like food - I love it! And if I don't love it, I don't swallow." (Ratatouille, 2007), His high standards are evident, he won't swallow below average food and by the visual of him he hasn't swallowed much. Before consuming the dish ratatouille, food to Ego symbolized a job, a quality difficult to obtain, with his cold disposition he almost looked numb to the pleasures of food.

Food can be "more significant than to just nurture the body and satiate the appetite." (Ferry, 2014 p1) it can represent so much more. Food in life, in its basic form is to feed but in no way is that where its abilities stop. With the human body having 10,000 taste buds, therefore "certain aromas and flavors make an imprint in our minds and have the powerful ability to return us to a particular place, person or experience much more intently than a visual or auditory reminder" (PBS Food, 2018), without the ability to taste the scene, food is used in quite a different mannerism, it is used to be a visual representation of numerous situations, such as community, emotion, ethnicity, gender, relationship status, health etc. In this case food is the soul of the film and used to tell a story.

In the image the lavish meal being served to Anton Ego is of course ratatouille, which is a very interesting choice to make as ratatouille is known as a peasant's dish, so why choose such a basic mundane meal to serve as the most important dish of the chef's career? Ratatouille originates from France it traditionally contains tomatoes, eggplant, zucchini, peppers, and onions and could only contain "herbs de Provence were the only official blend of spices that could be used as they were traditionally grown in the region." (Anon, n.d.) This made the dish extremely fresh and cheap so most French families would have their own version. In the picture you can see the display of the meal has alternating colours and perfectly sliced vegetable, so it is also visually pleasing, it doesn't look like homemade ratatouille so to the surprise of the critic the taste sparks a visceral response. He is transported back to a childhood memory, of when he fell off his bike and Ego's mother made

ratatouille as a meal to comfort him. He is flooded with emotions, after being reminded that food is a powerful experience that everyone should cherish.

'*Ratatouille*' (2007) a vivid example of how food can allow a person to experience deep emotion provoked by memory. In this situation it is comfort, love and forgotten childhood memories. The profound sense of joy and nostalgia is because the taste signals bounce around the forebrain, known as the "amygdala" where it alerts the area responsible for storing emotional memories (The University of Queensland Australia, 2016), with each bite you remember more than just time and place but how you felt in the moment.

In scientific terms, doctoral student Adaikkan Chinnakkaruppan conducted a study alongside Kobi Rosenblum of the Sagol Department of Neurobiology at the University of Haifa, to prove the link between the insular cortex (which is the part of the brain that formulates a memory of the place and time of the experience) and the taste cortex (which is responsible for taste memory). Rosenblum said "This means that even during a simple associative taste, the brain operates the hippocampus to produce an integrated experience that includes general information about the time between events and their location," (A. Chinnakkaruppan (2014)), which explains the reaction Anton Ego in this image when he takes not one but several bites of his meal.

Remy played by Patton Oswalt took a meal everyone would know and love and made it high class. This is what is so brilliant about food. Anyone can cook but not everyone can make you feel through food.

The image was based in Paris, France in 2004. France is a country with rich history involving food, it's notable phrase "let them eat cake ("qu'ils mangent de la brioche" (History.com Staff, 2012) spoken by Queen Maria Antoinette during the French revolution in the 18th century to her subjects who could not afford staple food like bread. The social class between the rich and the poor can also be seen in '*Ratatouille*,' (Ratatouille, 2007) just like in the beginning of the film Remy and his rat colony were eating from the trash because that's all rats were expected to do, until he found himself

in a professional kitchen.

You can clearly see a full restaurant with everyone dressed in black tie, indulging in high class food, whilst the people preparing the food in the kitchen are from a lower social class and could be seen as vermin to the rich, in *'Ratatouille'* (2007) this is quite literal, with the chefs being rats. However, the human chefs, they too were from a lower class, Linguine certainly couldn't afford to eat in the restaurant he cooks for. This is evident in the start of the film when we see the inside of his quant apartment, he opens his fridge to reveal a partly barren shelves with takeaway boxes and miscellaneous food. The Evolution of the Class Structure of France, 1901-1968' used a study based French consensus forms proving the divide in social class (Przeworski, Rubin and Underhill, 1980), and more recently in 2016 Roland published (Pfefferkorn, 2016) 'The Sociological Discourse on Inequality and Social Class in France,' explaining the "background to this increasing social polarization of French society." The divide in social class is not isolated to just France, meaning although the film is set in France, audience members can relate to the subplot of the film addressing a deeper concept using food. *'Ratatouille'* uses food to tell a loving childhood tale of food and friendship but also indirectly using food to symbolize social stratification.

The critic is holding a pen and the words he writes in his notebook shed light on the true talent to the chef Remy the rat who cooked his delicious meal. It didn't matter how phenomenal the meal was because the French people couldn't accept a high class restaurant being managed by rodents. The response to his article leads to the restaurant shutting down as it exposes the views of the French people. This divide in social class is still present today in France. Modern France struggles with social class, there are frequent protests. The discourse is "led by those at the top of the social hierarchy and waged against those at the bottom," (Pfefferkorn, 2013) nearly twenty years later since *'Ratatouille'* (Ratatouille, 2007), was realized and the divide remains the same, the continual struggle to break society expectation of a person whom is designated a certain life. Brad Bird is

showing the necessity for social revolution, how the “futile and unjust to reject progressivism for the sake of a privileged demographics’ comfort if such progression will lead to a vastly better outcome for the majority.” (Hunter, 2020) he suggests the rats shouldn’t submit to the outcome they are presented but instead fight for the best, in this instance, equality. Its emphasis the continual quote “*Anyone can cook, but only the fearless can be great.*” – *Chef Auguste Gusteau* (Ratatouille, 2007). In those three words it is abundant to Remy the rat the cooking isn’t just limited to a certain type of being, it inspires Remy to not just cook for his rat friends but to cook for Anton Ego, in a kitchen, with humans, where no rat has ever been. Despite the rat’s place in the world Remy talent out ways his statues, food prevails to be the one thing connecting both human and rat (both social classes).

The primary message of ‘*Ratatouille*’ (Ratatouille, 2007) is love and appreciation for food, and, the secondary underlining stance in social statues. This image displays both. It is the pinnacle of the film for the characters and the audience. Out of every scene in the film none represent the symbolism of food in ‘*Ratatouille*’ (Ratatouille, 2007), better than this image. It’s an effective and simple way to tell a story that is both enjoyable to watch and utilizes food as a symbol for several aspect that the audience form their own notions of. The memories links to food provokes emotions, the dish itself could induce the feeling of hunger, causing someone to crave the dish itself and the social political standpoint gives permission for the watcher to form new judgments on society.

Similarly, the story ‘*The Menu*’ (The Menu, 2022) directed by Mark Mylod is culinary rooted, solely based within a restaurant. However, food does not depict love or comfort but instead obsession and is utilized as a chilling tool to demonstrate social class. In the film 11 guests are invited to renowned chef Julian Slowik (Ralph Fiennes) restaurant where he prepared a culinary experience for high-class foodies.

Chef Julian Slowiks menu is more like a performance piece, using the art of food to send a message of his own artistic corruption at the hands of a materialistic society, he says “You represent the ruin of my art and my life.” Each prepared dish represents decline of his life. Each diner represents an

aspect of societal pressure that broke him. He uses his emotional distress to form a meal, in hope to provoke a reaction from the guests.

Unexpectedly Margot a sex worker, played by Anya Taylor-Joy shows up as a plus one, whom was not originally invited. Every meal was meticulously planned but Margot disrupted that, each exquisite course Margot refuses to eat. She turns the chef's weapon (food) against him by taking advantage of the emotional connect to food. Margot asked for "a real cheeseburger. Not some fancy, deconstructed, affluent bullshit a *real* cheeseburger," (The Menu, 2022) with this request just as Anton Ego was transported back to fond memories so was Chef Julian Slowiks, he complied and because Margot managed to draw out his humanity it was clear she not necessary to be part of his artistic corruption.

Although food is used as a weapon with its precision to detail causing it to "taste like it was made with no love" (The Menu, 2022) it evident that the making of the "traditional cheeseburger" (The Menu, 2022) where the chef he takes his time, in this moment he reverts to a time where food mattered to more than just a crazy obsession. The film uses food to create emotional responses within the characters. This film aids my point on how humans connect food to emotional and memory responses, meaning food symbolism is an excellent tool to extract a response from an audience member because of its universal reliability. Every person has at least one food that takes them back to a memory once lost, in *The Menu* a cheese burger is used to sparking that key moment for the character. It's interesting because the "traditional cheeseburger" has significant value for the American people and how that burger has been adapted in many ways in many cultures but is still globally remembered and beloved, it's a meal you don't need to fancy up with truffle and gold flakes it's perfectly good as is (CNN, 2022) (Motz, 2004). George Mortz says "The hamburger is pretty much the only food invention in America in the last 100 years or so. It started out as ethnic food from Germany, but we adopted it and made it different by putting it on bread." His documentary takes us through the traditional American cheeseburger and how engraved it is in

America. No wonder the director Mark Mylod chose a cheese burger because it symbolizes more than itself, it is traditional, comfort, patriotic, mouth-watering.

There is a larger audience base that can resonate with the cheeseburger, then whom can relate to sitting through a ten course fine-dining in 'The Menu.' The film emphasizes the symbolism of food as a use to tell a story, in this case they wanted Margot to be relatable for the audience as she represented the majority of the viewers. You almost felt as she felt, when watching. The reliability was achieved through her reluctance to indulge in the lavish meal and requesting the infamous cheeseburger.

In this thrilling horror film, as an audience member you can feel complete knowing that the one person who appreciated the value of food escaped the chef. In 'The Menu' film food is used less as a tool to provoke emotion in the audience, but, to provoke thoughts of the ridiculousness within materialistic society (*The Menu*, 2022).

In countless films food is used to symbolize more than itself, whether it's a rat named Remi inspiring social revolution through his love for food, or, a crazed chef obsessed with the precision of his craft to formulate the perfect menu, only to be awoken by a cultural significant meal, connecting him to his past self. Food has a way of tapping into a deeper part of a person, further than the grumbles in their stomach, but to the beating of their heart and the wild entanglement of their brain waves which connects symbolism to an individual allowing them to connect or disconnect from the stories they watch on screen.

The symbolism of food is seen throughout the film industry, from a memory revolutionary meal cooked by a talking rodent, to an overly obsessed chef turned dark by his dedication to the art of food. Food has the adaptability to suggest meticulous topics and convey more than they eyes can see.

CHAPTER TWO

Display

Display of food in film, I will be addressing the importance the visuals of food can have on an audience, and, how the appeal of the food can impact an opinion. When being deliberate about the choice of display an audience along with the character can form notions toward the meal in the film and how that can affect the mood of a scene.

I will be dismantling the aspects of display into arrangement, colour, and texture. I will outline the response to these considered choices and how they can completely change the energy of a scene.

In Aristotle (384-322BC) book 'De Anima (On the Soul)' he is credited with numbering the senses, sight, hearing, smell, taste, touch. (Humphreys, J. 2017, p.49). These are all senses which allow able bodied people to fully experience the world, in story telling the audience is limited to visual and audio senses and however lacking in touch, smell and taste, I still find myself longing to sit at the Great hall and delve into the feast at Hogwarts in *'Harry potter and the Sorcerer's Stone'*(2001), or wincing at the consumption of black protein looking bars in *'Snowpiercer'*(2013) made from cockroaches.

So how does the display of food impact our perception of the meal?

The sight of food elicits a wide range of physiological, cognitive and emotional responses. It's an indication for the body to prepare for food ingestion which is accompanied by anticipating physiological responses, when cephalic phase release of insulin and the change in a person's heart rate. (Drobes et al., 2001). The sight of food leads to cognitive processes, when food is linked to memory, based on information the brain stored during past experiences (Berthoud and Morrison, 2008, Shin et al., 2009) (Shin, Zheng and Berthoud, 2009). It can evoke

emotional responses like the craving to eat (Ouwehand and Papies, 2010). All these facts are internal visual response to food and effects how the audience perceive a scene, which is why it is important for films to value the importance of food and cleverly (van der Laan et al., 2011).

The factors to consider are the arrangement, colour and texture and how they can influence the senses and make a person more likely to remember a meal. It's important to understand the concept of "food design." The meaning of food design is to evoke expectations and emotions (Stummerer S. 2010). Film makers desire to make the audience experience emotional response to the picture, therefore food is an excellent tool to avail. Depending on the production a food stylist, food artists, props food, chef and culinary experts are hired to present the role of food in film. Most frequently a food stylist would be hired for the display of food, their job requires a strong culinary background with both creative and organizational skills. They have an eye for visualizing textures, lighting and composition, to place the food in a specific setting and have the food work in unison with the scene. Their job isn't just summarized into making the food look good, but down to hours of pre planning and designing for the scripted food or a meal envisioned by the stories creator and needing to be executed (Granshaw, 2020). They ensure the continuity of the food is consistent for each shot, throughout each shooting day. The Vanity Fair interview with food stylist Susan Spungen is an easy watch about breaking down of her job and how she views the importance of food as a prop for story telling. (Vanity Fair, 2021)

To keep the food consistent, if the actor isn't eating it, the props team will take over for the food stylist. They will use inedible substances to preserve the meal for a whole shoot. In the 'Harry Potter' franchise, during the great hall scenes, where the school gathers to feast, the food was real for all actors and extras to eat, however in 2016 Warner Bros made a social media post revealing "The food spoiled quickly and the stretch became so unbearable that the later films, the propmaking department cast moulds of frozen food to make their likeness out of resin." (Warner Bros. Studio Tour London, 2016)

Ultimately edible or not, departments work together to ensure the arrangement, colour and texture adhered to a brief to be the most effective for the audience.



Fig. 2: The Whale. Directed by Darren Aronofsky [Film] (A24 2022).



Fig. 3: Eat Pray Love. Directed by Ryan Murphy [Film] (Sony Pictures 2010).

Arrangement

Arranging food on a plate can be an artistry, from the colour arrangement, the layering of food and the design of sauce making every placement of food a choice. In the movie *'The Whale'* (*The Whale*, 2022) directed by Darren Aronofsky it tells the story of Charlie played by Brendan Fraser. In the characters mind his only choice is food from hand to mouth, there is no care for the food just the need to consume. There is a standard list that a chef follows when preparing a well-constructed meal Cordier, C. (2021). This is something Charlie disregards but in *'The Menu'* (*The Menu*, 2022) directed by Mark Mylod, it is taken very seriously inside the world of high-class dining. The preparation, quality of food and serving with precision. The food in the film looks picturesque, almost too good to eat. Through the film the guests are served various meals, all individually lavish, but for a home cook it would be near to impossible to deliver such a high standard food.

To the viewer it is evident that Charlie is disorganized and doesn't care to appreciate the food, his only concern is eating it, In the image above the character is eating straight out of the pizza box on his lap, not a paper plate or a napkin, not even putting the box on the counter (Mittag, 1995) (Mann, 2004). The way it is arranged means nothing to him, as a society you are used to basic arraignment of a table, cutlery, and a dish to serve the meal. An article by Josef Youssef analysis the specific of plating even to when you put the food on the plate and what angle it sits at, he writes, even how to do the simple things right at home. In *'The Whale'* (*The Whale*, 2022) the purpose of the meal was to deter the audience, instead of enticing like *'The Menu'* (*The Menu*, 2022) so, they had Charlie eat most meals unhinged, in the perspective of the audience there is a clear grasp of the mental and emotional state of a character for how the meal is presented.

In the movie *'Eat Pray Love'* directed by Ryan Murphy is a perfect contrast to prove it isn't always the titled dish, for example a burger, pasta or fish, that impacts visually, but how it

appears on screen. In this movies the main character Elizabeth Gilbert played by Julia Roberts indulges in a fresh pizza in Naples Italy. Although the pizza is the same meal Charlie in 'The Whale' delves into, they exude vastly different energy's (The Whale, 2022). In 'Eat Pray Love' food is used to symbolise accepting life's pleasure, and the joy food can bring (Olivier, 2012) (Eat Pray Love, 2011). Whilst in 'The Whale' foods is a form of self-harm to Charlie. Therefore the appearance of the food has to be distinctive to the film. The audience has to be able to differentiate the two moods.

In relation to appearance, 'Eat Pray Love's' (2011) pizza scene is set in a restaurant the pizza is brought fresh from the kitchen and is plated on a clean white plate, in 'The Whale' (2022) it is left to sit in its own grease till the brown soaked pizza box is opened. Kokaji, N. and Nakatani, M study explains "visual appetite- stimulation" and the surrounding factors to consider. It proves visual appeal and presentation of a dish can adjust the appetite of those eating it. Elevating the point of appearance effecting not just the characters opinion of a meal but the audiences too (Kokaji and Nakatani, 2021).

Colour

Maria Helena Braga poses an interesting perspective on colour theory in film, how a colours purpose is not to emulate realism but that "colour was used to emphasize the 'unreal'" (Braga E Vaz Da Costa, M. 2011). It elevated film genres such as cartoons, musical, science fiction, etc. colour is an important element in cinematography with the "potential for dramatic and aesthetic purposes." (Braga E Vaz Da Costa, M. 2011) universally understood colour meaning in colour theory are listed in 'The Effects of Colour on the Moods of College Students' by Kurt, S., & Osueke, K. K it looks at how each colour is made and the mood that effects in college students physiologically, proving that we visually attach emotional meaning to colour. This is reflected in life and therefore in food, this is why it is key for a director and a food stylist in film to choose a food which will enhance the mood of the scene and evoke emotion in the audience. (The Los Angeles Film School 2017).

These colours are reflected in every aspect of life, from reality to screen and is mirrored our judgment of food, because of these colours of food can affect our mood. According to Harvard Health Blog (Naidoo, U. 2019), “Serotonin receptors are located in the gut,” which is why a happy belly is a happy mind, nothing compares to the satisfaction of a decent meal and equally your mood can swing when a meal is disappointing. Food is an “effective trigger of deeper memories of feelings and emotions, internal states of the mind and body,” (Harvard University Press Blog, 2012) in the film *‘The Whale’*(2022) food played on the emotions of the characters and showed the extreme effects of a relationship with food to mind.

‘The Whale’(*The Whale*, 2022) depicts the raw complex character Charlie as an intelligent and kind English teacher who turned to food when in emotional distress, because of his eating habits his health is deteriorating and is condemned to his apartment. His only desire is to rekindle his relationship with his daughter Ellie played by Sadie Sink. This film illuminates the struggle a person can have with food, it uses food as a destructive character in the narrative.

Throughout the film Charlie is seen bingeing heavy unsaturated, high carb and sugar filled meals, when eaten in moderation is a perfectly adequate meal but with Charlie’s compulsion to eat is seen as a damaging meal to the body. In the image above Charlie is seen gorging on his second pizza, he is sat by the fridge a manically grabbing sauces and topping for his already loaded pizza.

This is quite a vulgar scene to watch and although the audience can empathize for the emotional standpoint of the character, the visual would certainly put you off eating popcorn whilst watching it, in all honesty the feeling of being repulsed and uncomfortable flooded the room whilst I watched the film.

The colour of food is key to the story of *‘The Whale,’*(2022) especially because the discussion of eating habits and health of the meal is rarely touched on in the film, but, it is a constant visual

in the film In the scenes of emotion discomfort Charlie is seen with red food (pizza, meatball subs, crisps etc.), this was a very clever choice because the harsh red reflects the hardship in his life, the torment between the love for the meal and the meal replacing love in his life.

The times that Charlie is seen eating white and beige meals is when his daughter or friend are in the room, and he is calm. The juxtaposition between the white and the red prompts the instability of the character. I thought it was a subtle way of getting the emotional state of the character across without words, because of course the meal themselves look heavy and can be labelled as 'unhealthy' but the choice of pizza (red) over mac and cheese (white) both equally dense, is its effectiveness to the audience.

Yet again *'Eat Pray Love'*(2011) is a great way to show the effectiveness of display. The movie is colour graded to be a warm comfort film (Kroll, 2021), a story of self-indulgence, but, in this setting having red sauced pizza doesn't repel from the energy of the film it enhances it, because colours are associated with specific meanings, red has be thought to display love, anger, intensity, focus etc. (Won and Westland, 2016) (Mentzel et al., 2017). For Charlie it is a harsh attack on himself, whilst in *'Eat Pray Love'*(2011) it is the character accepting the beauty of life, choosing herself and her relationship with delicious Italian cuisine over physical romance. The colour red in *'Eat Pray Love'* mirrors romance. Hence both pinnacle meals in the film being pizza and both obtaining a red colour, that being tomato sauce. It indirectly give the audience an insight into their characters and plot through food.

Texture

The texture of food can't be felt through screen and our memory of the food only does so much, so when it come to the importance of texture to create an audience response to food in film, sound is a key factor to link the visual to the meal. For example, you know lettuce is fresh if it has a crunch just like you know a muffin is stale if it has a crunch.

In *'The Whale'* (2022) all Charlie's foods are soft, all both covered in sauce or grease, the watcher can hear the chewing of food and because of its texture it just slides down his throat. I couldn't help but wince whilst watching as I could almost feel the action of eating and how it looks, with every bite it was linked to the one before. At the pinnacle of his eating binge, all textures and sounds are merged, he mixes grease pizza with soft bread, crunchy crisps, smeared jam, just an odd amalgamation of ingredients.

So, just through texture you can notice the crumbling of Charlie's mental state, as he merges questionable food together to form a visually perplexing meal. The mushy texture echoes Charlie's self and self-destructive behaviour, the soft texture for Elizabeth Gilbert is to replicate the authentic Italian cuisine but to also show how soft and kind she's being to herself, her gentle and refreshing outlook on life, because although they are the same titled meal they are wildly different, Charlie's is a conventional take away pizza with processed sauces and topping, when Elizabeth's is a fresh Mediterranean diet which is proven to be one of the healthiest diet habits (Harvard T.H. Chan School of Public Health, 2018) (Taylor, 2023).

Another film that really gets the texture of food across is *'Chef.'* (Chef, 2004) This film lies between the home cook and a professional chef. John Leguizamo's character is cooking a toasted sandwich for his son, without the child even taking a bite you could see and almost feel the texture of the meal. It was toasted to perfection and the crisp cut of the knife solidified for the audience that it was going to be a good dish. These films are excellent examples of "visual texture and appearance of food influences its perceived taste and flavour by developing an augmented reality system." (Okajima, K. and Spence, C. 2011). When the brain creates its own reality, exactly like films create their individual reality, both trick the mind to believing what it sees.

Appearance, colour, and texture are the factors that should be considered when incorporating food in film, most importantly if the food is for a narrative use. In all the films I referred to,

they use all three to visualize food as if the audience themselves were eating it. Food being prevalent daily, has its own values in film that can be understood by everyone. The power of food is immense, and the watcher's response is visceral.

When all factors are combined (appearance, colour and texture) the atmosphere of the film is magnified, it permits the watcher to be immersed in the story both emotionally and physically (increased or decreased appetite) (Kokaji and Nakatani, 2021). As an audience member *'The Whale'*(2022) was quite unpleasant, it certainly isn't a film you relax at home watching with your dinner. Whilst *'Eat Pray Love'*(2011) was the exact opposite, there was certainly temptation to book a flight to Italy and experience the indulging simplicity found in food.

Overall Appearance, Colour and Texture are key factors to consider when examining the display of food on screen. It constructs the perfect recipe for an effective prop. They are necessary when the goal is to prompt a reaction from the audience. In collaboration, all three produce food that can be manipulated, to perform in specific ways in which it is required, emulating the correct mood and by doing so, can dictate the trajectory of a scene, impacting an audience's response.

CHAPTER THREE

Consumption

Consumption Awareness

Etiquette and eating habits. Society relies on rule following and when it comes to food the etiquette, sharing and consumptions of those food have specific mannerisms and expectations depending on a person. Mealtime manners, which govern how one eats in the company of others give an audience an insight into the characters they see on screen. The act of eating is a fundamentally corporal activity, and of the several necessary bodily functions, it is the only one taking place primarily in the company of others, it's deeply social. Due to this complex codes of etiquette have been accepted in an attempt to turn the nature act of eating to a cultural and social statue.

Each culture has a specific way of eating, some choice to use cutlery others see cutlery as a dirty way of eating, “to people who eat with their fingers, hands seem cleaner, warmer, more agile than cutlery” (Independent and Visser, 2017). Elizabeth Ann Hiser and Parrill Strinling wrote a paper on the Dining Dangers: A Cross Cultural Study, it specifies the specific ways of eating and culturally acceptable behaviours. It breaks down all the aspects of eating. Pre-dining rituals such as “North Americans and the British will have a beverage while considering the menu” whilst “In Korea the content of the meal will have been decided by the host or the person organizing the dinner.” They state the seating, table settings, dining manners, to the conclusion of the meal (Ann Hiser and Strinling, 1995). All of these facts feature in a person's values, life-style and culture, when it is considered in film the audience get a further understanding of the character, family, setting or plot to the film (Mingay et al., 2021). This is evident when comparing '*Ratatouille*' (2007) set in a European French restaurant, to '*Tampopo*' (1985) which is set in an Asia Japanese restaurant.



Fig. 1: *Ratatouille*. Directed by Brad Bird [Animation] (Walt Disney Studio Motion Picture 2007).



Fig. 4: *Tampopo*. Directed by Juzo Itami [Film] (Toho Co., Ltd. 1985).

In French animation it is clear it is set in Europe because of how the table is set, the cutlery is held and the way the food is brought to the mouth with a fork (Scott, 2018) (Rupp, 2014), in the Japanese ‘*Tampopo*’ (1985) movie several scenes are set in a decrepit noodle restaurant where you see how the locals traditionally eating a common dish called ramen noodle soup ((Resnick, 2008) (*Tampopo*, 1985), by bring the bowl to their mouth and using chopsticks (Butler, 2018). The movie also promotes their traditional etiquette throughout the film and in a scene where a group of women are

attempting to learn how to eat with a fork and spoon, they must bring the utensil to their mouth without slurping the noodles. They all fail, showing how difficult it can be to break from the comfort of a person's acceptable norm (*Tampopo*, 1985). Both films involve the characters eating in a restaurant and then at home and what a juxtaposition that can be seen, from how humans act when around strangers to how they act in the safety of their home and how much people value the etiquette we are taught (Mac Con Iomaire, 2023) (Gallegos and Fozdar, 2006). If you were to swap one character from each image and have them consume the food in their cultural ways, it would stand out to an audience, this can be an excellent way to use food to visualize how connected a character is to their culture. In the Marvel sci-fi film *'Thor'* (2011) they used food to indicate to the audience how other worldly the character Thor is, played by Chris Hemsworth, after he arrived on Earth for the first time, he smashed a cup to indicate to the kitchen he was satisfied with his meal and wanted more, that was something accustomed to Asgard, his home planet but that etiquette was not understood on Earth. The etiquette of a character consuming a meal is key to the understanding of themselves and their setting, this is a nonverbal way for the audience to absorb more about the film and the character within.

Another factor on how consumption in film can be impressionable on the audience is the duration of which the consumption takes place visually. Emphasize the importance of the food in that moment, in the film *'A Ghost Scene'* (2017) there is a scene where character is binge eating a pie for over four minutes of screen time (*A Ghost Story*, Lowery and Ahmed, 2017), in one shot with no cuts. this is a fascinating risk to take on the directors stand point, to keep on audience engaged for that long, with the average long shot of screen time being around 15 seconds, which of course that can vary (Follows, 2017). The reason for the length was to allow the viewer to be present with the character in real time as she grieves bit by bit through food (Nordine, 2017). Food is linked to emotion and if a person is feeling negative emotions such as anxiety or depression, food can be a quick distraction, the director David Lowery cleverly used something understandable to stress the raw expression of

reality illuminating the reaction food can have on a spectator (Reichenberger et al., 2020) (Konttinen, 2020).

Eating on screen

The action of eating food in film is something an actor must endure, being payed to eat might sound nice but the reality can be slightly unpleasant. An average scene could take hours or days to shoot, now imagine if for that scene a person has to eat an entire cake, continuously take after take, all of a sudden that cake isn't so desirable. This was the case for the child actor Charlie Hodson-Prior who played Bruce Bogtrotter in the 2022 version of *'Matilda'* (1996) directed by Mathew Warchus he had to eat a whole cake on screen... or so the audience thought. In a 2023 Sony Soundtrack interview the actor states he was instructed to take a big bite of cake and once the cameras cut "a guy ran over with a bucket, and I had to spit it out." (Sony Soundtrack Interview, 2023). This is the reality of consumption in film, it is not always what that audience sees, but it's the way to achieve the final result and keep the movie magic intact.

There are some actors who thoroughly enjoy eating on screen because it is an action they can focus on whilst a scene is being shot and because they value the use, food can have in film. Julia Roberts in *'Eat Pray Love'* enjoyed all the delicious food she ate because they were very short filming days, she could swallow her meal and still enjoy her it without eating an excessive amount (Vanity Fair, 2021) (Schwartz, 2010).

Having a character eat is a sure fire way to connect to the audience (Parasecoli, 2010), it is so obvious and simple, food is prevalent in everyone's life. People can relate to it in their own personal way (University of Oxford, 2017) (Barone, 2020). In the 2001 *'Ocean 11'* directed by Steven Soderbergh, Brad Pitt is constantly eating throughout the film, he says "there was a method to that, he (Rusty Ryan) was always on the run/ I figured he could never sit down and have a proper meal/ so he always had to grab something on the run." (JOE.ie, 2019). Brad Pitt is an actor who understand

this value food has, and will eat food in as many films he is given permission to. In several; interviews Brad Pitt has mentioned how eating adds a layer of authenticity to the character he portrays (JOE.ie, 2019) (Dobbins, 2011). This is an example of how actors and directors might use these food moments to show a character's intention or give the watcher further information in a scene. The proof that adding food to film attracts a wider audience can be seen when you make a graph of his calorie intake per film and how it did in box office, it's clear the most he eats the better they succeed (Hardiman, 2019) (mhofmeyer, 2019).

An actor's consumption of food can change a scene, in the 2009 *'Inglorious Bastards,'* (2009), directed by Quentin Tarantino. Quentin Tarantino is known for using food and the timing of consumption to depict more for the audience to absorb. In *'Inglorious Bastards,'* Brad Pitt played Lieutenant Aldo Raine, nicknamed "Aldo the Apache" due to his trademark of scalping Nazis he defeats, there is a section of this film where Raine is chowing down on a sandwich after watching two German soldiers be murdered. This illustrates his lack of compassion for the Nazis and the power he held. If he was to eat the sandwich before or after might have indicated he couldn't stomach to eat and watch such violence. This is why it isn't only important what they eat or how they eat it, but, when they eat it, each specific choice is capable of vastly changing a scene.

Unlike the previous foods that actors consume, some things actors ingest don't look like food at all, Ron Weasley played by Rupert Grint in *'Harry Potter Chamber of Secrets'* (2002) directed by Chris Columbus, had to throw up slugs after a spell gone wrong. In the *'Harry Potter Chamber of Secrets Behind the Scenes'* (2002) there is an interview asking Rupert Grint, what was his favorite scene? He exclaims the slug scene, as Rupert puts it "They actually tasted really nice because they were all different flavors ... orange, lemon, peppermint and chocolate!" (Cohn, 2002) This is the job of the art department to keep it believable for the watcher and comfortable for the actor, in scene where actors are physically eating other worldly food the art department are to thank for their innovation, creativity and their experimentation as they strive to achieve the best results. To make adhere to the

director brief and make it ingestible for actors. It makes it easier for the performer to act when they can stomach what they're consuming.

It is apparent that the varied ways of consumption are valued, and that thought and attention that goes into such a parallel experience of reality to film. In hope of sharing a deeper purpose to food in film.

Consumption off Screen

Popcorn is the bridge between the visual action of eating and the viewers experience, it is one of the only shared activities a person has in the exact moments of watching a movie.

In Andrew Smith's TED talk on 'Why do people eat popcorn in the movies?' he gives a brief history and origin of popcorn, he states it was first discovered in southern Mexico around 9000 year ago, and "despite original reluctance, colonizers eventually began cultivating and popping-corn." However, the movie theatres were thought to be a respective experiences, equal to going to the theatre and so initially popcorn was not welcome as part of the moviegoer's experience (TED-Ed, 2023). Until the Great Depression hit in 1920's, popcorn was cheap with a cost of around 5 – 10 cent a bag. It was one of the few items families who were struggling could afford. At this time many "businesses failed, the popcorn business thrived," (National Agricultural Library U.S. DEPARTMENT OF AGRICULTURE, 2022), because the popcorn was cheap to make and cheap to buy, both the movie theatres and the popcorn stands came together. In the mid-1940's movies theatres began to sell their own popcorn and removed the need for a popcorn seller outside the building, allowing the popcorn to be more profitable (Grannan, 2016) (BBC, n.d.). Bringing it to the present day where popcorn makes 70- 1000% profit. In Ireland the small sized popcorn is priced around "4.19 across the 37 cinemas in Ireland," although the amount isn't precise in a portion, it costs close to 50 cent per small bag of popcorn, making in Ireland the profit margin 88%, this is a substantial profit audience bring to the cinemas through with popcorn purchases alone (Irish Examiner, 2013). Apart from the financial

benefit that food has on the film industry, the audience members indulging in the delicacy of fresh buttery popcorn benefit too.

Smell is a sensory experience that isn't accessible in the average cinema, excluding 4D cinemas which involve a versatile use of stimulation effect, such as water, wind, scent and lights (Cineworld, n.d.). However, these types of cinemas are not common, so, to the mundane movie-goer those senses are not utilized.

Smell associated is a linked to behavioral and emotional responses. Hence certain odors connect to emotions, influence behavior and trigger memories (UCLA Health, 2021). In other words 'Proustian Phenomena' which is the ability of smells to form spontaneous to cue autobiographical memories which are extremely evocative (Chu, 2000). This notion derived from French novelist Marcel Proust, who was fascinated by the exploration of his own life and the role memory played within, (Groes, Mercer and The British Psychological Society, 2021), 'Proustian Phenomena' is the immediate and involuntary recall. Sarah Shevenock did a survey in 2021 on where consumers associate eating popcorn, she states "45% said they 'almost always' eat popcorn at the movie theatres/ 26% only said 'sometimes'/ 20% said they 'almost always eat popcorn when watching a movie or TV show at home.'" The remainder 9% chose places such as an amusement parks, shopping center, sporting events etc. It's evident that the large majority of consumers associates a specific food with the activity of watching films (Shevenock, 2021) (Statista Research Department, 2023). Popcorn leaves a lasting impression on the audience drawing them in with smell and memory association, indulging in its warm tasty sensation. It hold another impact on the audience which is connectivity.

The shared consumption with food in action of watching a character eat on scene connects the audience to the person and normalizes an untouchable concept. It allows the watcher to humanize and relate to the story, through a tangible perception. Conscience or unconscious a director's placement on food can compel an audience to crave food or be deterred from it, depending on the intentions of the scene (Zhou, Shapiro and Wansink, 2017).

Another benefit the audience receives from food being a physical part of the visual experience attached to movie watching, is it keeps the audience happy. Eating food releases dopamine.

Dopamine is monoamine neurotransmitter meaning it's a chemical messenger, between nerve cells and the brain to the rest of the body. (Cleveland Clinic, 2022). Its function is to act on the area of the brain where a person feels pleasure and satisfaction (Australia, 2023). Whether sitting in the movie theatres picking a popcorn or diving into dinner relaxing on the couch watching a movie from home, the chosen food will realize dopamine on ingestion and again when digested, meaning throughout the duration of the film the person watching will be in a better mood, allowing the viewer to be at ease and focused on the content in front of them. Food enhances the audience's mood and reception of the film both in mind and body (Volkow, Wang and Baler, 2011) (Martin et al., 2023).

Consumption ranges from character, actor to person. A character is just a reflection of life, hence how watching people eat and the action of consuming in the moment, constructs a false reality, causing a person to humanize a character. Through the actor's effort of food acting, creating a believable performance, even if the meal isn't actually swallowed. The connection between food to film in relation to the event of watching, and how the occasion of eating whilst viewing a film benefits the person internally and equally their visual experience, that's the beauty of including food on screen and in life.

CONCLUSION

In conclusion food is a valuable resource to add a layer of indirect messaging to the audience with the help of Firth, J., Gangwisch in his article on ‘Food and Mood: How do diet and nutrient affect mental wellbeing’ to determine the lasting impression it has on the emotions and how it expands to the body. Food is a highly complex prop which has several components to consider when utilizing it through symbolism, from the way Okajima K. explored the ‘Effects of Visual Food Texture on Taste Perception’ to Kakaji N. and Nakatani M’s expansion on ‘With a Hint of Sudachi : Food Plating Can Facilitate and Fondness of Food’ both encapsulate the psychological importance for food in film (Okajima and Spence, 2011) (Kokaji and Nakatani, 2021).

Food stylist Susan Spungen in the Vanity Fair interview describes the inner working of a food scenes and all the intricacies that enhance a meals performance of screen (Vanity Fair, 2021), elevating the movie visually and how it is received by the audience both conscious and unconscious through mental and physical responses according to S. Allen ‘Food and Memory’ where its stated food triggers are equal in mind and body, leaving a lasting imprint of food in relation to memories and a person’s emotions (Harvard University Press Blog, 2012). Food was possibly a neglected prop but after this thesis there is hope that the audience come to realise the extreme precision put into every chosen food seen on scene, from moist chocolate brown cake, to a firm burnt loaf of bread, each meal on screen has intention.

Food reflects the world and its values it hold within society, Elizabeth Ann Hiser and Parrill Strinling paper on the Dining Dangers: A Cross Cultural Study outlines the respective qualities associated with etiquette and dining mannerisms, influencing both character and watchers stance in life and

notably one of the most effective ways for a film-maker to allow the audience to relate to a fictional character. Combining, symbolism, display and consumption intrinsically linking the mundane performance of eating, to derive a revolutionary execution of dramatizing a relatable concept into art, encapsulates more than itself, building emotional connections, lasting memories and ultimately objectify a raw version of ourselves. (Ann Hiser and Stribling, 1995).

Optically enticing the audience for decades and decades more, food will continue to be used to transport an audience further into the atmosphere of film and aid in the immersive experience of moviegoer's entertainment.

BIBLIOGRAPHY

LITERARY SOURCES

- Chinnakkaruppan, M. E. Wintzer, T. J. McHugh, K. Rosenblum. Differential Contribution of Hippocampal Subfields to Components of Associative Taste Learning. *Journal of Neuroscience*, 2014; 34 (33): 11007
DOI: 10.1523/JNEUROSCI.0956-14.2014
- *A Ghost Story* (2017). Directed by David Lowery [Film]. United States, A24.
- *A Ghost Story*, Lowery, D. and Ahmed (2017). *A ghost story - pie eating scene*. [online] www.youtube.com. Available at: <https://www.youtube.com/watch?v=KvIRbZiR-Lc>.
- Albert, N. (2018). *Food, Culture, and Storytelling | Native America*. [online] PBS Food. Available at: <https://www.pbs.org/food/native-america/food-culture-storytelling/#:~:text=Food%20carries%20an%20emotional%20memory> [Accessed 29 Sep. 2023].
- Amina (2023). *Visualizing Culinary Delights: Food Styling and Videography*. [online] KROCK.IO. Available at: <https://krock.io/blog/stay-creative/visualizing-culinary-delights-food-styling-and-videography/> [Accessed 12 Feb. 2024].
- Ann Hiser, E. and Stribling, P. (1995). (PDF) *Dining Dangers: A Cross-Cultural Study*. [online] www.researchgate.net. Available at: https://www.researchgate.net/publication/303548769_Dining_Dangers_A_Cross-Cultural_Study.
- Aristotle (2016). *De Anima (On the Soul)*. [online] Available at: https://antilogicalism.com/wp-content/uploads/2016/12/aristotle_anima_final.pdf.
- Aronofsky, D., Hunter, S.D., Fraser, B., Sink, S. and Chau, H. (2022). *The Whale*. [online] IMDb. Available at: <https://www.imdb.com/title/tt13833688/>.
- Australia, H. (2023). *Dopamine*. [online] www.healthdirect.gov.au. Available at:

<https://www.healthdirect.gov.au/dopamine#:~:text=When%20you%20feel%20good%2C%20for.>

- Barone, F. (2020). *Craving comfort: bonding with food across cultures*. [online] Human Relations Area Files - Cultural information for education and research. Available at: <https://hraf.yale.edu/craving-comfort-bonding-with-food-across-cultures/>.
- BBC (n.d.). *National Popcorn Day: The history of popcorn*. [online] BBC Bitesize. Available at: <https://www.bbc.co.uk/bitesize/articles/zn8g3j6> [Accessed 13 Feb. 2024].
- Berens, D. (2014). *THE ROLE OF COLOUR IN FILMS: INFLUENCING THE AUDIENCE'S MOOD*. [online] Available at: https://www.danberens.co.uk/uploads/3/0/0/6/30067935/daniel_berens_dissertation_may2014.pdf.
- Berthoud, H.-R. and Morrison, C. (2008). The Brain, Appetite, and Obesity. *Annual Review of Psychology*, [online] 59(1), pp.55–92. doi:<https://doi.org/10.1146/annurev.psych.59.103006.093551>.
- Bo, S., Fadda, M., Fedele, D., Pellegrini, M., Ghigo, E. and Pellegrini, N. (2020). A Critical Review on the Role of Food and Nutrition in the Energy Balance. *Nutrients*, [online] 12(4). doi:<https://doi.org/10.3390/nu12041161>.
- Bong Joon Ho, Masterson, K., Bong Joon Ho, Lob, J., Legrand, B. and Jean-Marc Rochette (2013). *Snowpiercer*. [online] IMDb. Available at: <https://www.imdb.com/title/tt1706620/>.
- Braga E Vaz Da Costa, M. (2011). *Color in films: a critical overview*. [online] *Crítica Cultural (Critic)*, pp.333–346. Available at: https://repositorio.ufrn.br/bitstream/123456789/19307/1/Maria%20Helena%20Braga_%20Color%20in%20filmes.pdf.
- Brandes, S. and Anderson, T. (2011). Ratatouille: An Animated Account of Cooking, Taste, and Human Evolution. *Ethnos*, 76(3), pp.277–299. doi:<https://doi.org/10.1080/00141844.2011.569559>.
- Butler, S. (2018). *A Brief History of Chopsticks*. [online] HISTORY. Available at:

<https://www.history.com/news/a-brief-history-of-chopsticks>.

- *Chef* (2004) Directed by Jon Favreau [Film] United States, Open Road Films
- Chu, S. (2000). Odour-evoked Autobiographical Memories: Psychological Investigations of Proustian Phenomena. *Chemical Senses*, 25(1), pp.111–116. doi:<https://doi.org/10.1093/chemse/25.1.111>.
- Cineworld (n.d.). *Latest Movies - New Films - 3D Movies | Cineworld Cinemas*. [online] www.cineworld.ie. Available at: <https://www.cineworld.ie/4dx#/buy-tickets-by-cinema?in-cinema=0001&at=2024-02-11&for-movie=ho00010786&view-mode=list> [Accessed 13 Feb. 2024].
- Cleveland Clinic (2022). *Dopamine*. [online] Cleveland Clinic. Available at: <https://my.clevelandclinic.org/health/articles/22581-dopamine>.
- CNN, B.M.T. (2022). *How the hamburger became an American staple -- and where to get classic burgers today*. [online] CNN. Available at: <https://edition.cnn.com/travel/article/original-american-hamburger-restaurants-history/index.html>.
- Cohn, A. (2002). *Harry Potter Star in Slugfest!* [online] TVGuide.com. Available at: <https://www.tvguide.com/news/harry-potter-star-40291/> [Accessed 13 Feb. 2024].
- Cordier, C. (2021). *Eating with your Eyes - The Art of Plating!* [online] International Culinary Studio. Available at: <https://www.internationalculinarystudio.com/eating-with-your-eyes-the-art-of-plating/>.
- Dahl, R., Kazan, N. and Swicord, R. (1996). *Matilda*. [online] IMDb. Available at: <https://www.imdb.com/title/tt0117008/>.
- *Inglourious Basterds* (2009). Directed by Quentin Tarantino [Film]. United States, The Weinstein Company.
- *Ratatouille* (2007). Directed by Brad Bird [Animated Film]. United States, Walt Disney Studio Motion Picture
- Dobbins, L.R., Amanda (2011). *Brad Pitt Eating in Movies: The Definitive Food Diary - Slideshow*. [online] Vulture. Available at: https://www.vulture.com/2011/09/brad_pitt_food_diary.html [Accessed 13 Feb. 2024].

- Drobles, D.J., Miller, E.J., Hillman, C.H., Bradley, M.M., Cuthbert, B.N. and Lang, P.J. (2001). Food deprivation and emotional reactions to food cues: implications for eating disorders. *Biological Psychology*, 57(1-3), pp.153–177. doi:[https://doi.org/10.1016/s0301-0511\(01\)00093-x](https://doi.org/10.1016/s0301-0511(01)00093-x).
- *Eat Pray Love* (2010) Directed by Ryan Murphy [Film]. United States, Columbine Pictures
- Elbom, G. (2020). *What is Symbolism?* [online] College of Liberal Arts. Available at: <https://liberalarts.oregonstate.edu/wlf/what-symbolism>.
- Etiquette-Essentials (2019). *Dining Etiquette & Table Manners*. [online] www.missouriwestern.edu. Available at: <https://www.missouriwestern.edu/student-services/wp-content/uploads/sites/130/2019/10/Etiquette-Essentials-Dining-Etiquette.pdf>.
- Firth, J., Gangwisch, J.E., Borisini, A., Wootton, R.E. and Mayer, E.A. (2020). Food and mood: how do diet and nutrition affect mental wellbeing? *BMJ*, [online] 369(1). doi:<https://doi.org/10.1136/bmj.m2382>.
- Follows, S. (2017). *How many shots are in the average movie?* [online] Stephen Follows. Available at: <https://stephenfollows.com/many-shots-average-movie/>.
- Gallegos, D. and Fozdar, F. (2006). *Eating with your mouth shut. Family meals and etiquette*. [online] Researchgate.net. Available at: https://www.researchgate.net/publication/265242265_Eating_with_your_mouth_shut_Family_meals_and_etiquette.
- Grannan, C. (2016). *Why Do Movie Theaters Serve Popcorn?* / *Britannica*. [online] www.britannica.com. Available at: <https://www.britannica.com/story/why-do-movie-theaters-serve-popcorn#:~:text=Mostly%2C%20it%20boiled%20down%20to> [Accessed 13 Feb. 2024].
- Granshaw, L. (2020). *The Recipe Behind Becoming a Food Stylist*. [online] www.backstage.com. Available at: <https://www.backstage.com/magazine/article/food-stylist-career-advice-christine-tobin-70808/>.
- Groes, S., Mercer, T. and The British Psychological Society (2021). *Smell and memory – The Proust*

Phenomenon. [online] BPS. Available at: <https://www.bps.org.uk/psychologist/smell-and-memory-proust-phenomenon>.

- Hardiman, J. (2019). *Why Brad Pitt Always Eats Food In Movie Scenes*. [online] LADbible. Available at: <https://www.ladbible.com/entertainment/film-and-tv-why-brad-pitt-always-eats-food-in-movie-scenes-20190829> [Accessed 13 Feb. 2024].
- *Harry Potter and the Chamber of Secrets* (2002), Directed by Chris Columbus [Film]. United States, Warner Bros.
- *Harry Potter Chamber of Secrets Behind the Scenes* (2002), Dir. Chris Columbus [Documentary], United States, Warner Bros.
- *Harry Potter and the Philosopher Stone* (2001), Directed by Chris Columbus [Film]. United States, Warner Bros.
- Harvard T.H. Chan School of Public Health (2018). *Diet review: Mediterranean Diet*. [online] The Nutrition Source. Available at: <https://www.hsph.harvard.edu/nutritionsource/healthy-weight/diet-reviews/mediterranean-diet/#:~:text=Research%20supports%20the%20use%20of>.
- History.com Staff (2012). *Did Marie-Antoinette really say 'Let them eat cake'?* [online] HISTORY. Available at: <https://www.history.com/news/did-marie-antoinette-really-say-let-them-eat-cake>.
- Humphreys, J. (2017). *Aristotle got it wrong: We have a lot more than five senses*. [online] The Irish Times. Available at: <https://www.irishtimes.com/culture/aristotle-got-it-wrong-we-have-a-lot-more-than-five-senses-1.3079639>.
- Hunter, J. (2020). *Philosophical analysis of Pixar's 'Ratatouille'*. [online] Medium. Available at: <https://medium.com/@joseph.hunter.2003/philosophical-analysis-of-pixars-ratatouille-d026da2f9645#:~:text=The%20film%20revolves%20around%20the>.
- IMDB (2014). *Chef (2014) - Company credits - IMDb*. [online] www.imdb.com. Available at: <https://www.imdb.com/title/tt2883512/companycredits/> [Accessed 12 Feb. 2024].

- IMDB (2022). *The Menu (2022) - IMDb*. [online] www.imdb.com. Available at: <https://www.imdb.com/title/tt9764362/>.
- IMDB- Awards and Nominations (n.d.). *Ratatouille (2007) - Awards - IMDb*. [online] www.imdb.com. Available at: <https://www.imdb.com/title/tt0382932/awards> [Accessed 12 Feb. 2024].
- Independent and Visser, M. (2017). *How to eat with your hands*. [online] The Independent. Available at: <https://www.independent.co.uk/life-style/food-and-drink/how-to-eat-with-your-hands-a7643611.html> [Accessed 12 Feb. 2024].
- Irish Examiner (2013). *Price of popcorn marked up by 700%*. [online] Irish Examiner. Available at: <https://www.irishexaminer.com/news/arid-20229174.html#:~:text=According%20to%20research%20by%20RT%C3%89> [Accessed 13 Feb. 2024].
- Jia, T. (2014). *Analysis of Visual Symbols Application in Film and Television Animations Creation*. [online] Researchgate.net. Available at: https://www.researchgate.net/publication/266647627_Analysis_of_Visual_Symbols_Application_in_Film_and_Television_Animations_Creation.
- JOE.ie (2019). *Brad Pitt & Margot Robbie on eating in movies, Tarantino's Star Trek & they get a major surprise!* [online] www.youtube.com. Available at: https://www.youtube.com/watch?v=tU6yAp_zKN4 [Accessed 13 Feb. 2024].
- Jûzô Itami (1987). *Tampopo*. [online] IMDb. Available at: <https://www.imdb.com/title/tt0092048/>.
- Kokaji, N. and Nakatani, M. (2021). With a Hint of Sudachi: Food Plating Can Facilitate the Fondness of Food. *Frontiers in Psychology*, 12. doi:<https://doi.org/10.3389/fpsyg.2021.699218>.
- Konttinen, H. (2020). Emotional eating and obesity in adults: the role of depression, sleep and genes. *Proceedings of the Nutrition Society*, [online] 79(3), pp.1–7. doi:<https://doi.org/10.1017/s0029665120000166>.
- Kroll, N. (2021). *The Psychology Of Color Grading & Its Emotional Impact*. [online] Noam Kroll. Available

at: <https://noamkroll.com/the-psychology-of-color-grading-its-emotional-impact-on-your-audience/>.

- Kurt, S. and Osueke, K.K. (2014). The Effects of Color on the Moods of College Students. *SAGE Open*, [online] 4(1). doi:<https://doi.org/10.1177/2158244014525423>.
- Lowery, D. (2017). *A Ghost Story*. [online] IMDb. Available at: <https://www.imdb.com/title/tt6265828/>.
- Mac Con Iomaire, M. (2023). *Public Dining in Dublin: the History and Evolution of Gastronomy and Commercial Dining 1700- 1900* . [online] arrow.tudublin.ie. Available at: <https://arrow.tudublin.ie/cgi/viewcontent.cgi?article=1147&context=tfschafart>.
- Mann, M. (2004). Self-esteem in a broad-spectrum approach for mental health promotion. *Health Education Research*, [online] 19(4), pp.357–372. doi:<https://doi.org/10.1093/her/cyg041>.
- Martin, S.E., Colleen Suzanne Kraft, Ziegler, T.R., Millson, E.C., Lavanya Rishishwar and Martin, G.S. (2023). The Role of Diet on the Gut Microbiome, Mood and Happiness. *The Role of Diet on the Gut Microbiome, Mood and Happiness*, Vol.1. doi:<https://doi.org/10.1101/2023.03.18.23287442>.
- *Matilda* (1996). Directed by Danny DeVito [Film]. United States, Sony Pictures Entertainment Motion Picture Group.
- Mentzel, S.V., Schücker, L., Hagemann, N. and Strauss, B. (2017). Emotionality of Colors: An Implicit Link between Red and Dominance. *Frontiers in Psychology*, 8. doi:<https://doi.org/10.3389/fpsyg.2017.00317>.
- mhofmeyer (2019). *MFF Dumb Data: Brad Pitt's Movies Make More Money, Score Higher With Critics, the More He Eats*. [online] Movies, Films & Flix. Available at: <https://moviesfilmsandflix.com/2019/03/20/mff-movie-math-the-more-brad-pitt-eats-onscreen-the-more-money-his-movies-make/> [Accessed 13 Feb. 2024].
- Miller, A., Stentz, Z., Payne, D., J. Michael Straczynski, Protosevich, M., Lee, S., Lieber, L. and Kirby, J. (2011). *Thor*. [online] IMDb. Available at: <https://www.imdb.com/title/tt0800369/>.
- Mingay, E., Hart, M., Yoong, S. and Hure, A. (2021). Why We Eat the Way We Do: a Call to Consider Food

Culture in Public Health Initiatives. *International Journal of Environmental Research and Public Health*, [online] 18(22), p.11967. doi:<https://doi.org/10.3390/ijerph182211967>.

- Mittag, W. (1995). Self-Concept and Information-Processing: Methodological Problems and Theoretical Implications. *The Self in European and North American Culture: Development and Processes*, vol 84. Springer, pp.143–158. doi:https://doi.org/10.1007/978-94-011-0331-2_11.
- Motz, G. (2004). *Hamburger America - The Movie (DVD) - signed*. [online] George Motz. Available at: <https://www.georgemotz.com/stuff/hamburger-america-the-movie> [Accessed 12 Feb. 2024].
- Murphy, R., Salt, J. and Gilbert, E. (2010). *Eat Pray Love*. [online] IMDb. Available at: <https://www.imdb.com/title/tt0879870/>.
- Naidoo, U. (2019). *Gut feelings: How food affects your mood - Harvard Health Blog*. [online] Harvard Health Blog. Available at: <https://www.health.harvard.edu/blog/gut-feelings-how-food-affects-your-mood-2018120715548>.
- National Agricultural Library U.S. DEPARTMENT OF AGRICULTURE (2022). *Popcorn Explosion · Popcorn: Ingrained in America's Agricultural History* . [online] Usda.gov. Available at: <https://www.nal.usda.gov/exhibits/speccoll/exhibits/show/popcorn/popcorn-explosion>.
- National Geographic Society (2024). *Food*. [online] Nationalgeographic.org. Available at: <https://education.nationalgeographic.org/resource/food> [Accessed 12 Feb. 2024].
- *The Menu*. (2022). Directed by Mark Mylod [Film]. United States, Searchlight Pictures
- Nordine, M. (2017). 'A Ghost Story': David Lowery Explains the Pie Scene — and Says It's OK if People Can't Stomach It. [online] IndieWire. Available at: <https://www.indiewire.com/features/general/a-ghost-story-pie-scene-rooney-mara-1201855787/> [Accessed 13 Feb. 2024].
- Nordstrom, S. (2022). *Food Symbolism: How Food Connects Us*. [online] College Ave Mag. Available at: <https://collegeavemag.com/245991/arts-culture/food-symbolism-how-food-connects-us/>.

- Okajima, K. and Spence, C. (2011). Effects of Visual Food Texture on Taste Perception. *i-Perception*, 2(8), pp.966–966. doi:<https://doi.org/10.1068/ic966>.

- Olivier, B. (2012). *The Pleasure of Food, and the Spiritual: Eat, Pray, Love and Babette's Feast*. [online] researchgate.net. Available at:
https://www.researchgate.net/publication/233306298_The_Pleasure_of_Food_and_the_Spiritual_Eat_Pray_Love_and_Babette's_Feast.

- Ouwehand, C. and Papiés, E.K. (2010). Eat it or beat it. The differential effects of food temptations on overweight and normal-weight restrained eaters. *Appetite*, 55(1), pp.56–60.
doi:<https://doi.org/10.1016/j.appet.2010.04.009>.

- Parasecoli, F. (2010). Food and men in cinema : an exploration of gender in blockbuster movies. *www.academia.edu*. [online] Available at:
https://www.academia.edu/69627947/Food_and_men_in_cinema_an_exploration_of_gender_in_blockbuster_movies.

- Pfefferkorn, R. (2016). *The Sociological Discourse on Inequality and Social Class in France The Sociological Discourse on Inequality and Social Class in France*. [online] Available at: <https://hal.science/hal-01294712/document> [Accessed 12 Feb. 2024].

- Przeworski, A., Rubin, B.R. and Underhill, E. (1980). The Evolution of the Class Structure of France, 1901-1968. *Economic Development and Cultural Change*, [online] 28(4), pp.725–752. Available at:
<https://www.jstor.org/stable/1153519>.

- Reichenberger, J., Schnepfer, R., Arend, A.-K. and Blechert, J. (2020). Emotional eating in healthy individuals and patients with an eating disorder: evidence from psychometric, experimental and naturalistic studies. *Proceedings of the Nutrition Society*, 79(3), pp.290–299.
doi:<https://doi.org/10.1017/s0029665120007004>.

- Resnick, D. (2008). *Tampopo -- Spaghetti scene*. YouTube. Available at:

https://www.youtube.com/watch?v=bm_ubnnZusc [Accessed 21 Mar. 2023].

- Rowling, J.K. and Kloves, S. (2001). *Harry Potter and the Sorcerer's Stone*. [online] IMDb. Available at: <https://www.imdb.com/title/tt0241527/>.
- Rupp, R. (2014). *Forks: From Odd Byzantine Instruments to Modern Utensils*. [online] Culture. Available at: <https://www.nationalgeographic.com/culture/article/table-manners#:~:text=Knives%20and%20spoons%20are%20of> [Accessed 13 Feb. 2024].
- S. Allen, J. (2012). *Food and Memory*. [online] Harvard University Press Blog . Available at: https://harvardpress.typepad.com/hup_publicity/2012/05/food-and-memory-john-allen.html.
- Schwartz, T. (2010). *Julia Roberts Gained Seven To 10 Pounds During Filming Of 'Eat Pray Love'*. [online] MTV. Available at: <https://www.mtv.com/news/nyszd6/julia-roberts-eat-pray-love-entertainment-weekly> [Accessed 13 Feb. 2024].
- Scott, C. (2018). *The Roads to the Fork: How the Human and Natural Environments Have Shaped Eating Utensils*. [online] Researchgate.net. Available at: https://www.researchgate.net/publication/332866481_The_Roads_to_the_Fork_How_the_Human_and_Natural_Environments_Have_Shaped_Eating_Utensils.
- Shevenock, S. (2021). *AMC's Popcorn Business Could Be a Success, According to Survey*. [online] Morning Consult Pro. Available at: <https://pro.morningconsult.com/articles/amc-movie-theater-popcorn> [Accessed 13 Feb. 2024].
- Shin, A.C., Zheng, H. and Berthoud, H.-R. (2009). An expanded view of energy homeostasis: Neural integration of metabolic, cognitive, and emotional drives to eat. *Physiology & Behavior*, 97(5), pp.572–580. doi:<https://doi.org/10.1016/j.physbeh.2009.02.010>.
- *Snowpiercer* (2013). Directed by Bong Joon- ho [Film]. World-wide, CJ Entertainment, The Weinstein Company

- Song Soundtrack Interview (2023). TikTok – Make Your Day. [online] www.tictok.com Available at: <http://vm.tiktok.com/ZGeS6PHt/> [Accessed 14 Feb. 2024].

- Statista Research Department (2023). *U.S.: moviegoers' favorite food & beverage 2021*. [online] Statista. Available at: <https://www.statista.com/statistics/1343891/frequency-concessions-movie-theater-united-states/> [Accessed 13 Feb. 2024].

- *Tampopo* (1986). Directed by Juzo Tamura [Film]. Japan, Toho Co., Ltd.

- Tarantino, Q. (2009). *Inglourious Basterds*. [online] IMDb. Available at: <https://www.imdb.com/title/tt0361748/>.

- Taylor, V. (2023). *Why are Mediterranean diets so healthy?* [online] BBC Good Food. Available at: <https://www.bbcgoodfood.com/howto/guide/why-are-mediterranean-diets-so-healthy>.

- TED-Ed (2023). *Why do we eat popcorn at the movies? - Andrew Smith*. YouTube. Available at: <https://www.youtube.com/watch?v=5EsICTVo2dM>.

- Tektigul, Z., Bayadilova-Altybayev, A., Sadykova, S., Iskindirova, S., Kushkimbayeva, A. and Zhumagul, D. (2022). Language is a Symbol System that carries Culture. *International Journal of Society, Culture & Language*, [online] pp.1–12. doi:<https://doi.org/10.22034/ijscsl.2022.562756.2781>.

- The Los Angeles Film School (2017). *The Psychology of Color - The Los Angeles Film School*. [online] The Los Angeles Film School. Available at: <https://www.lafilm.edu/blog/the-psychology-of-color/>.

- The University of Queensland Australia (2016). *Where are memories stored in the brain?* [online] qbi.uq.edu.au. Available at: <https://qbi.uq.edu.au/brain-basics/memory/where-are-memories-stored#:~:text=as%20we%20sleep,->.

- theresa (2014). *Ratatouille*. [online] Oneota Food Cooperative. Available at:

<https://oneotacoop.com/scoop/ratatouille> [Accessed 12 Feb. 2024].

- *The Whale* (2022). Directed by Darren Aronofsky [Film]. United States A24.
- *Thor* (2011). Directed by Kenneth Branagh [Film]. United States Walt Disney Studio Motion Picture, Paramount Pictures.
- UCLA Health (2021). *Why your sense of smell is important to your health*. [online] www.uclahealth.org. Available at: <https://www.uclahealth.org/news/why-your-sense-of-smell-is-important-to-your-health#:~:text=Your%20sense%20of%20smell%20is%20closely%20connected%20to%20the%20part>.
- University of Oxford (2017). *Social eating connects communities / University of Oxford*. [online] www.ox.ac.uk. Available at: <https://www.ox.ac.uk/news/2017-03-16-social-eating-connects-communities>.
- van der Laan, L.N., de Ridder, D.T.D., Viergever, M.A. and Smeets, P.A.M. (2011). The first taste is always with the eyes: A meta-analysis on the neural correlates of processing visual food cues. *NeuroImage*, 55(1), pp.296–303. doi:<https://doi.org/10.1016/j.neuroimage.2010.11.055>.
- Vanity Fair (2021). *Food Stylist Reviews Food Scenes From Movies / Vanity Fair*. [online] www.youtube.com. Available at: <https://www.youtube.com/watch?v=tvB5TNa26Fw> [Accessed 12 Feb. 2024].
- Volkow, N.D., Wang, G.-J. and Baler, R.D. (2011). Reward, Dopamine and the Control of Food intake: Implications for Obesity. *Trends in Cognitive Sciences*, [online] 15(1), pp.37–46. doi:<https://doi.org/10.1016/j.tics.2010.11.001>.
- Warner Bros. Studio Tour London (2016). *Warner Bros. Studio Tour London - The Hogwarts feasts in Harry Potter and the Philosopher's stone used real food, which didn't hold up well under the hot lights on set! The food spoiled quickly and the stench became so unbearable that for later films, the prop-making department cast moulds of frozen foods to make their likenesses out of resin. / Facebook*. [online] www.facebook.com. Available at:

<https://www.facebook.com/wbtourlondon/photos/a.220477281335812/1324452040938325/?type=3> [Accessed 12 Feb. 2024].

- Wei, C.-Y., Dimitrova, N. and Chang, S.-F. (2004). *Color-Mood Analysis of Films Based on Syntactic and Psychological Models*. [online] Available at:
https://www.ee.columbia.edu/ln/dvmm/publications/04/ICMEjune04_nelson.pdf.
- Weitz, M. (1954). Symbolism and Art. *The Review of Metaphysics*, [online] 7(3), pp.466–481. Available at:
https://www.jstor.org/stable/20123390?read-now=1#page_scan_tab_contents [Accessed 12 Feb. 2024].
- Won, S. and Westland, S. (2016). Colour meaning and context. *Color Research & Application*, 42(4), pp.450–459. doi:<https://doi.org/10.1002/col.22095>.
- Zhou, S., Shapiro, M.A. and Wansink, B. (2017). The audience eats more if a movie character keeps eating: An unconscious mechanism for media influence on eating behaviors. *Appetite*, 108(0195-6663), pp.407–415. doi:<https://doi.org/10.1016/j.appet.2016.10.028>.
