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Appetites and Anxieties: A Close Look at Food in Film

DETROIT—December 15, 2013—Cinema is a mosaic of memorable food scenes: detectives drink alone; gangsters talk with their mouths full; families around the world argue at dinner; food documentaries investigate many aspects of consumption. In the new release [*Appetites and Anxieties: Food, Film, and the Politics of Representation*](#), authors Cynthia Baron, Diane Carson, and Mark Bernard use a foodways paradigm (drawn from the fields of folklore and cultural anthropology) to explore the myriad functions of food in film.

About the book: In looking at how films do and do not represent food procurement, preparation, presentation, consumption, clean-up, and disposal, Baron, Carson, and Bernard bring the pleasures, dangers, and implications of consumption to center stage. In nine chapters, the authors consider food in fiction films and documentaries—from both American and international cinema. They begin by examining film practice from the foodways perspective, supplying a foundation for the collection of case studies that follow. Subsequent chapters examine food industry and film industry policies that determine representations of food in film, food and food interactions as a means for creating community, and food that is used to mount social critique. They also consider the social taboo represented by cannibal films, a variety of films from several national cinemas, and various documentaries about food and water resources. Four appendices provide insights from a food stylist, a selected filmography of fiction films and a filmography of documentaries that feature foodways components, and a list of selected works in food and cultural studies. Scholars of film studies and food studies will enjoy the thought-provoking analysis of *Appetites and Anxieties*.

About the authors: Cynthia Baron is the author of *Denzel Washington*. She is also co-author of *Reframing Screen Performance* and co-editor of *More Than a Method: Trends and Traditions in Contemporary Film Performance* (Wayne State University Press, 2004).

Mark Bernard is the author of *Selling the Splat Pack: The DVD Revolution and the American Horror Film* and co-author of a forthcoming book on horror film performance and cult reception.

Diane Carson is the editor of *John Sayles: Interviews* and co-editor of *Sayles Talk: New Perspectives on Independent Filmmaker John Sayles* (Wayne State University Press, 2006). She is also co-editor of *More Than a Method* (Wayne State University Press, 2004), *Shared Differences: Multicultural Media and Practical Pedagogy*, and *Multiple Voices in Feminist Film Criticism*.

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For more information on the book or to speak to the authors, please contact Sarah Murphy, Promotions Manager, Wayne State University Press, (313) 577-6077 tel; (313) 577-6131 fax; murphysa@wayne.edu. To learn more about the Press, please visit wsupress.wayne.edu.

Wayne State University Press
Leonard N. Simons Building
4809 Woodward
Detroit, MI 48201

(800) 978-7323 tel
(313) 577-6131 fax