156 - BODY, FOOD AND PLEASURE: FIGURATIONS OF GLUTTONY AND OBESITY IN CINEMA, PLASTIC ARTS AND PHILOSOPHY.

ANNA PAULA SOARES LEMOS;
JOAQUIM HUMBERTO COELHO DE OLIVEIRA;
JOSÉ CARLOS SEBE BOM MEIHY
PPGHCA/INTERHUMANITAS – UNIGRANRIO, DUQUE DE CAXIAS, RJ, BRAZIL.
annapaulalemos@gmail.com

doi:10.16887/86.a1.156

Introduction

This article derives from a lecture prepared for the Master's Program in Translational Biomedicine - Biotrans / UNIGRANRIO, campus Duque de Caxias, in April 2015. The proposal was interdisciplinary: bring a perspective of the humanities, culture and arts to an audience of biomedicine's students with the theme that obesity was more familiar to students by health bias. The objective was to show that obesity has always draws attention. In any problem or solution, as a threat to health or synonymous with progress and beauty, the obesity pictures, writing independent, formulate their own discourse acting in culture, imposing standards to be followed or rejected. In parallel to the medical discourse, the imagery generally incorporated supposed religious, law and philosophy and this makes up aesthetic standards that, over time, evolve with the history of the body. The literature, film and visual arts in general replicate foundations that together claim by relevant analyzes to interpretive challenges.

Drawing on interdisciplinary advances, we sought to tack historical information, literature, film and art history in general, to formulate a cross-examination about the history of humanity in view of the human body. The classical masters on show society, directly linked to a sedentary lifestyle issues - as a result of agricultural achievements, from Prehistory, led the company to develop machines. Immediate deployment of the use of tools, social organization went on to also engage in trade and navigation. Land and maritime expansions committed to food solutions and exotic customs, exchange of motivators. The industrial revolution imposed consecrator standards of food value beyond the question linked to mere survival. The evolution of the human body has always followed this movement and directly respond to the effects of transformations in taste. Obesity in the art subtly reflects these changes.

Aesthetically, standards of beauty do not always correspond to the ideals of health and obesity, in turn had different observance in space and different times. Even before writing, art drew upon models that measured preferences and tastes. Along these lines, any exegetical adventure on the front art behavior to obesity demand respect for the philosophical matrix that, after all, explain the relationship between nature, eating behavior and aesthetic alternatives.

Is there a connection between art and obesity? The answers to this question are complex and require two reflections orders: one in a medical content and other in a aesthetics content, both linked to the representations of the body and their personal and sociological consequences.

The World Health Organization since 2003 has classified obesity as a public health problem that thus integrates the list of top ten risk factors for the overall well-being. Seen today as an epidemic, obesity has assumed alarming proportions, especially in developed and emerging phase. From this perspective, the historical survey shows that the "fat" was seen initially as a condition to meet basic needs, saving energy forces that would promote thermal protection and guarantee survival. It should be remembered that obesity has always bothered started in medicine and it is known, for example, that 2,500 years ago Hippocrates, father of medicine, spoke of the dangers of their excesses, indicating higher mortality rate in fat than lean individuals. But his disciple, Galen stated that obesity could be distinguished according to their appearance: natural or moderate obesity, and morbid obesity, that overstated. Going forward, Galen stated that obesity was a consequence of the lack of individual discipline, so advocated a treatment that included: Race, massages, baths and meals with enough food, but with low-calorie foods. As a threat to life and shape control, data were, since antiquity, the criteria for treatment accompanying issues related to overweight and regulation of the ideal body. The doctor look at the obesity story sought grounds in the Stone Age, showing the struggle for food and thermal protection, factors that allow survival. The fat reserves therefore answer the need for burning calories and so healthy condition. In the modern world, however, such demands have changed and contrast with the excessive food supply and progressive achievements in favor of comfort, which tends to become increasingly inactive and increasingly obese.

The aesthetic approach, without neglecting the biological interpretations, it is known that obesity and thinness are linked to psychosocial problems that heed assumptions of integration or social exclusion. It would be wrong, therefore, to see the excess body mass only by the physician bias, disregarding the network implications that fits the ideal model of body. Thus, the representations of obesity are formulated as akin to the plots issues related to culture, society, the world of work, with derivations consumption, race and gender. The word aesthetics is linked to sensitivity, a fact already stated by Plato, to characterize the human ambitions, saying that "the three wishes of every man is: be healthy, wealthy and beautiful by lawful means." The beauty of the body, therefore, would condition happiness. This is how culture is shaped by formulating benchmarks to the ideals of the body. Such models, however, varied over time.

In the history of body representation, it can be said that there are three times considered turning points: the first occurred in the Renaissance, the second at the turn of the nineteenth to the twentieth century and the last, after Second World War. In the first case, the rounded Madonnas with exposed breasts, represented arising plenty of promise the era of the Great Navigations. The turn of the nineteenth to the twentieth century - the so-called Roaring - marked the emergence of new social roles, particularly for women, who then earned the public space, imposing new aesthetic standard, and finally the time of counterculture, where the variety of tangible standards and the plethora of beauty supplements passed to be treated as a commodity. (Vigarello, 2009)

Refers to the aesthetic transposition of the body's beauty standards linked to historical and aesthetic moments. By philosophical bias, it is addressing the great moments of fixing food idea with the concepts that serve as the backdrop to think about the link between diet, and right aesthetic parameter. The Italian cinema, the image of stylized woman by Federico Fellini produces a critical kind of caricature of women in film. Finally, traversing some of the Lord's Supper pictures painted at different times, it highlights the metaphor of transubstantiation with the food.

Revenge is a hot dish that is eaten cold the edges: food and justice in myths and dreams.

Of course, we can not survive without food. Hunger is part of human experience, and the power meets the biological

requirements imposed by nature. Driven, society and culture prontificariam to rescue this basic problem of survival. Like cooking category to think about food, hunger is allied to the naturalistic conception of man, and deny the palate with a refined elegance. In addition to this condition, the palate conveys cultural traits, identified certain food preferences, intransigent the nutritional aspects of food. Overcome the natural need of food, with the category of food taste, rather than lend to eat, becomes cultural norms and social exchanges through which individuals and communities make connections and establish distinctions. (FLANDRIN, 2015; Shapin, 2013)

Managed by the rules of the ancient and medieval diet, feeding practices were recommended within the limits of food needs and pleasures of the palate, avoiding the excesses of gluttony. Castigated and outside the righteous standards of temperance, gluttony would become, with Christian thinkers, in the worst of perversions, to become the input for the other deadly sins. She soon be included among the refinements served at the table, should this honor to modern cuisine, devout of tastes and pleasures in exchange for food provisions included among the cares of life. Culinary refinement and harmonization of flavors serve the appetite of gluttons, and loose concerns about obesity. Today, these limits of taste for healthy food near to retrace-aimed at controlling obesity included among the most serious public health problems. (PROSE 2004)

The turnaround in the anthropology of food, during the famine of the shaft offset for the taste, there is also the epistemological and methodological analysis. In this case, the insertion of the taste category implies reproach the domain perpetuated by the logic of vision. To break this monopoly visual, taste serves as an alternative epistemological parameter that, unlike that other, read interchangeably with the intelligible and sensitive elements, overcoming dichotomies signed between mind and body, subject and object, nature and culture. (SON, LAMB, 2014)

The track to access this new cognitive model followed different course of what is the reason dictates. In philosophy, one of its most complete exponents, Kant, imagination and memory It is absent in the production of a flavor or taste judgment. What raised the suspicion of seeking the most fertile narrative creations of imagination and memory, the myths and dreams of the night, images associated with the taste and eating.

On the assumption, myths and dreams proved to be appropriate to investigate the preservation of different ways to "prove" justice. Entering the limits of justice, inevitably find not only the right but also revenge, associated as palatable, but different in their tastes. Participate in this tasting, grants recognize the permanence in the social memory of the identification of justice and greed. Both in the mythical account of tereo, Procne and Filomena, arising from oral traditions of ancient Greece, as in dream narrative - registered, these days, in the interview with an illiterate, a resident of Duque de Caxias, located in the state's Baixada Fluminense's Rio de Janeiro -, justice remains before any future reconditioning, primordial relationship with the act of eating. While leaving, only to note its nuances, the way you eat it: raw, baked or boiled; hot or cold; with or without hurry, etc. Her that, by showing that, if some of the mysteries of the Eucharist: "take, eat; this is my body."

Between being served as revenge or as law, justice is allowed to reveal for gastronomic variations and flavors rememorados myths and retransmitted in dreams. In these reports, it reveals itself always near a cooking with recipes full of flavors that prove or as revenge or as a right.

Obesity prospects in Federico Fellini's film

Figure obese in film can represent wealth and fragility, humor and sadness, sensuality and fertility, consumption and health. With pendulum trend, women rounded measures were constant in the work of Federico Fellini. He, in fact, transferred to the screen one ridiculous criticism species representing the Italian woman.

In the film 8 ½ (1963), the Saraghina character appeared in childhood delusions of the protagonist Guido Anselmi. In Amarcord (1973) Titta the character was smothered amid the ample breasts of the woman tobacconist. In the film Interview - that brought in the fictional plot making off filming the novel Amerika Kafka (2003) - transported to the screen the character Brunelda, evoked kafkaniao romance. Brunelda, remember, he was morbidly obese and could not get up without the help of his faithful squires inseparable. Together, plot and plot left clear tone of authoritarianism, critical motif director. By analyzing this set of characters lampooned, we can see the bizarre fusion eroticized throws with hints of authoritarianism which, however, were disguised by combining certain standard of beauty and fertility. This combination causes mythological matrices that dimensioning, the fat woman and "appetizing" Eros and Thanatos, life and death impulses. (Marcuse, 1999)

But where would have deployed the fellinianos models, question yourself. The best answer, surely refers the most authentic Renaissance traditions, where the centrality of the woman involved as venerated deity associated with abundance, fertility and good health, all in accordance with the Renaissance standard, in turn, was directly related to wealth and idle life of the affluent segments, groups that had access to good nutrition. Worthy of worship, such Fellinian the women, with their opulent and curvilinear forms served as metaphors for social criticism not gave up criticism of the Italian tradition.

But in Fellini the Renaissance mother took other stages of female imagery, all without losing the link with the Italian historical route. In the seventeenth and eighteenth centuries, historically, the ideal of beauty has undergone noticeable changes in women's bodies, so "tuned waist" has become fashionable, so that the bodies had supposedly more delicate designs, thanks to the use of the corset. The most well-endowed forms, with chubby women and stained faces recobravam strength in the nineteenth century, marking an adaptation of the Renaissance ideal. The two standards collage, modeled on the Italian woman gave the caricature tone designing the body Matrons a kind of historical travesty.

As a guarantee of Fellini's level of consciousness, regarding the recreation of Renaissance models have his own speech when he said about the film Città delle Donne (1980) which refers to other female inspirations as the notion of "woman-cinema". The cinematic art - directly related to the industry - is therefore herself, female. Speaking of film would be talking of women, and the women Fellinian obeyed the standard exaggerated and lavish, lustful and enjoyable, as indeed he himself has defined:

> This is what happens, for example, during the winter season or days of bad weather, which happened many years ago, but maybe today is especially common in small towns or cities Province. As the rain falls and the wind blows in some shady afternoons or at night, you go to the cinema, and opens a door to impossible, the unbelievable. [...] In the film remains a contradictory reality / unreality that always puts some distance to become intrusive, satisfies and leaves with a lament to find something lost, something that escapes to pursue. Cinema as irresistible seduction is something feminine in its essence. Talk about the movie, this line of thinking is therefore speak of the woman and the film city, the place of the cinema, is somehow the city of women. (ZANZOTO 2011: p. 41).

In conclusion, it is thought that the abundance shown in the various characters of Fellini (2004) is equivalent to the narrative strategy for criticism. The same can be said of what he expected from the reception of his films: something sick,

exaggerated, between caricature and sensitivity. But also a boost between life and death of a seventh Italian art that recreate always changing. (BERTETTO, 2011).

Regarding food and obesity

Since the Olympus was elected the ambrosia (ἀμβροσία) as delicacy beloved of the gods, it was established the food matrix as a distinguishing factor between beings. If ingested by mortals ambrosia cause death, reverse fact of divine situation where food would promote healing and satisfaction. Although the Greek and Roman mythologies were worth hunger as punishment for mere mortals - and as a reward and consolation to the deserving - in historical sequence, the popularisation of food as affordable activity progressed, always seeking identification with blessing and pleasure. Over time, under mythological inspiration, dinners wheels progressively organize until it reached the solemnity condition, regardless of social classes. Eating, of course, turned a right that was clothed in civility ideally accessible to all. And the subsequent disclosure of banquets as a result of plenty, with festivals that also matched the drink, facilitated licentious reading that sometimes alia the food orgy and exaggerations. Hence the establishment of gluttony as addiction was a short jump. Indeed, the perception of bródios, coupled with the high social status and the widespread excesses, has to do with cerimonialísticas suggestions, but also open shortcuts to sinful and decadent actions. This perspective crossed the times and stood as one of the subjective issues of the Christian organization. In order to illustrate the relationship between the parties, should recover the treatment of the so-called Fat Tuesday, the last day of Carnival, when then, temperance was done purifying rule of all excesses. It is not wrong to say that the food can differentiate the mythological perception of religious.

One should recall that can be made a critical reading - both the Old and New Testament - in relation to hunger and metaphorized sufficiency as sin / punishment and virtue blessing. Since Adam and Eve, through dramatic episodes as synthesized by the Sermon on the Mount in which Christ spoke to a crowd of "our daily bread day." Far beyond hunger or satisfaction, however, it is up to see the spiritual foundation translated by miracles linked to overcome the problems. Seen as a food of the spirit, the communion would be the most beneficial way to keep the relationship body / soul as a link with the Divine. From this perspective it was constructed the notion of life as a vale of tears and transitional stage between the precariousness of earthly existence and the postmortem eternity. Taking the Son of coming to earth, transubstantiation would be the complete change from one stage to the other. In terms of Christianity, changing the material body to the spiritual constitutes grounds.

The advent of the Protestant schism brought commitment to the terms of the trends. While the Catholic expression was organized nourished tired of visuality expressed in particular the visual arts, opponents opted for discretion and iconographic until the iconoclasm. Thus the Catholic Church has become a major producer of art agency and such position was guaranteed until the class society is ordered in transforming competitor in sponsorship.

Between the Catholic Christian imagery undoubtedly theatrical scenes of the Last Supper - also known as the Last Supper - are key. By differentiating the Jewish Passover tradition, the meeting of the apostles around Jesus on that Holy Thursday marked the new beginning was that, in turn, has been fixed with constant current refinements. The focus of this reflection can not leave the reference to the array of all the Holy Suppers, the Leonardo Da Vinci. In apparent equilibrium given by the aesthetic values of the Renaissance, under strong Aristotelian inspiration supported the notion of beauty, order and harmony, the artist has created a work that requires interpretation beyond the placid appearance. Underlying the mysteries involved in the screen, the projection is emphasized in several styles. In particular the Baroque - and it Tintoretto - distinguished by promoting a spectacular reading of the Supper. Since then a host of authors portray the scene transubstantiation valuing the effect of the transformation of the body for food.

REFERENCES

AUERBACH, Erich. Figura. São Paulo: Editora Ática, 1994.

BERTETTO, Paolo. (a cura di) Storia del cinema italiano – uno sguardo d'insieme.Venezia e Roma: Marsilio/ Edizioni di Bianco & Nero, 2011.

CINTRA, Ana Beatriz. Mudando sua história: Obesidade Nunca Mais. São Paulo: Scortecci Editora, 2010

FELLINI, Federico. Fazer um filme. RJ: Civilização Brasileira, 2004.

FILHO, Marcílio Toscano França; CARNEIRO, Maria Francisca. Os sabores do direito. Uma conjetura livre sobre o paladar da juridicidade. Revista de Direito da UnB, julho-dezembro de 2014, v.01, n.02.

FLANDRIN, Jean-Louis. Da dietética à gastronomia, ou a liberação da gula, In: FLANDRIN, Jean-Louis e MONTANARI, Massimo. História da alimentação. 8 ed. São Paulo: Estação Liberdade, 2015.

KAFKA, Franz. O desaparecido ou Amerika. SP: Editora 34, 2003. 1ª edição.

KEZICH, T. Federico Fellini: the films. Edited by Vittorio Boarini. New York, Paris, London, Milan: Fondazione Federico Fellini e Rizzoli New York, 2009.

MARCUSE, Herbert. Eros e Civilização – uma interpretação filosófica do pensamento de Freud. Rio de Janeiro: Zahar Editores, 1999.

ONFRAY, Michel. O ventre dos filósofos. Crítica da razão dietética. RJ: Rocco, 1990.

PROSE, Francine. Gula. São Paulo: Arx, 2004.

RENZI, Renzo. Il cinema di Fellini. Roma: Ed. Di Bianco e Nero, 1965.

SHAPIN, Steven. A mudança nos gostos. Que gosto as coisas tinham no começo da era moderna e que gosto têm agora. Novos Estudos CEBRAP, 95, março, 2013, pp.99-121.

VIGARELLO, Georges. Metamorfoses do Gordo: História da Obesidade no Ocidente: da Idade Média ao Século XX. Petrópolis, RJ: Editora VOZES, 2009

WOODHOUSE, R. (2008). "Obesity in art: A brief overview". Front Horm Res 36: 271–86

ZANZOTO, Andrea. Il cinema brucia e illumina. Intorno a Fellini e altri rari. A cura di Luciano De Giusti. Venezia: Marcilio Editori, 2011.

BODY, FOOD AND PLEASURE: FIGURATIONS OF GLUTTONY AND OBESITY IN THE CINEMA, THE PLASTIC ARTS AND PHILOSOPHY.

ABSTRACT

This article derives from a lecture prepared for the Master's Program in Translational Biomedicine - Biotrans / UNIGRANRIO, campus Duque de Caxias, in April 2015. The proposal was interdisciplinary: bring a perspective of the humanities, culture and arts to an audience of biomedicine's students with the theme obesity that was more familiar to students by health's bias. The objective was to show that obesity has always draws attention. In any problem or solution, as a threat to health or synonymous with progress and beauty, the obesity pictures, independent of the writing style, formulate their own discourse

acting in culture, imposing standards to be followed or rejected. By philosophical bias, it is addressing the great moments of fixing food idea with the concepts that serve as the backdrop to think about the link between diet and right aesthetic parameter. The Italian cinema, the image of stylized woman by Federico Fellini produces a critical kind of caricature of women in film. Finally, traversing some of the Last Supper pictures painted at different times, it highlights the metaphor of transubstantiation with the food.

KEYWORDS: Obesity, Art, Cinema, Philosophy.

CORPS, LA NOURRITURE ET LE PLAISIR: FIGURATIONS DE LA GOURMANDISE ET DE L'OBÉSITÉ DANS LE CINEMA , LES ARTS PLASTIQUES ET LA PHILOSOPHIE.

RÉSUMÉ

Cet article est tiré d'une conférence préparé pour le programme de maîtrise en Biomédecine Translationnelle - Biotrans / UNIGRANRIO, campus de Duque de Caxias, en avril 2015. La proposition a été interdisciplinaire: apporter une perspective de sciences humaines, la culture et les arts à un public d'étudiants biomédecine dont le thème de l'obésité était plus familier aux étudiants par le biais de la santé. L'objectif était de montrer que l'obésité a attire toujours l'attention. Soit comme problème ou solution, comme une menace pour la santé ou synonyme de progrès et de beauté, les images de l'obésité, indépendante de l'écriture, formule leur propre discours agissant dans la culture, en imposant des normes à suivre ou rejetée. Par le biais philosophique, il se penche sur les grands moments de la fixation de l' idée de la nourriture avec les concepts qui servent de toile de fond à réfléchir sur le lien entre l'alimentation, le droite et le paramètre esthétique. Dans le cinéma italien, l'image de la femme stylisée de Federico Fellini produit une sorte critique de la caricature de la femme dans le film. Enfin, traversant certaines des images de la Cène du Seigneur peints à différents moments, il met en évidence la métaphore de la transsubstantiation avec la nourriture.

MOTS-CLÉS: Obésité , Art , Cinéma, Philosophie .

CUERPO, LA COMIDA Y EL PLACER: FIGURACIONES DE LA GLOTONERÍA Y LA OBESIDAD EN EL CINE, LAS ARTES PLÁSTICAS Y LA FILOSOFÍA.

RESUMEN

Este artículo se deriva de una conferencia preparada para el Programa de Maestría en Biomedicina Traslacional - Biotrans / UNIGRANRIO, campus de Duque de Caxias, en abril de 2015. La propuesta fue interdisciplinaria: traer una perspectiva de las humanidades, de la cultura y de las artes a una audiencia de estudiantes de biomedicina con el tema obesidad que era más familiar a los estudiantes por el sesgo de la salud. El objetivo era mostrar que la obesidad siempre llama la atención. Como problema o solución, como una amenaza para la salud o sinónimo de progreso y de la belleza, las imágenes de la obesidad, independiente de la escritura, formulan su propio discurso que actúa en la cultura, con imposición de normas a seguir o a rechazar. Por el sesgo filosófico, que se dirige a los grandes momentos de la fijación de la idea de la comida con los conceptos que sirven de telón de fondo a pensar en la relación entre la alimentación, el derecho e lo parámetro estético. En el cine italiano, la imagen de la mujer estilizada de Federico Fellini produce una especie crítica de la caricatura de la mujer en el cine. Por último, atravesando algunas de la imagines de la Cena del Señor pintadas en diferentes momentos, destaca la metáfora de la transubstanciación con la comida.

PALABRAS-CLAVE: Obesidad, Arte, Cine, Filosofía .

CORPO, COMIDA E PRAZER: FIGURAÇÕES DA GULA E DA OBESIDADE NO CINEMA, NAS ARTES PLÁSTICAS E NA FILOSOFIA.

RESUMO

O presente artigo deriva de uma aula preparada para o Programa de Mestrado em Biomedicina Translacional – Biotrans/UNIGRANRIO, campus Duque de Caxias, em abril de 2015. A proposta foi interdisciplinar: trazer uma perspectiva das humanidades, culturas e artes para um público de alunos da biomedicina com o tema obesidade que era mais familiar aos alunos pelo viés da saúde. Assim, o objetivo foi mostrar que desde sempre a obesidade chama atenção. Seja como problema ou solução, como ameaça à saúde ou sinônimo de progresso e beleza, as imagens da obesidade, independentes da escrita, formulam um discurso próprio atuando na cultura, impondo padrões a serem rejeitados ou seguidos.Pelo viés filosófico, abordam-se os grandes momentos da fixação da ideia de comida, com as concepções que servem de cenário para se pensar o vínculo entre alimentação, direito e parâmetro estético. Pelo cinema italiano, a imagem da mulher estilizada por Federico Fellini produz uma espécie crítica de caricatura de mulher no cinema. Finalmente, percorrendo algumas das imagens da Santa Ceia pintadas em diferentes épocas, salienta-se a metáfora da transubstanciação com a comida.

PALAVRAS-CHAVE: Obesidade, Arte, Cinema, Filosofia.