

Expanded Dining: Beyond the plate

From the grotesque (*Bone Dinner* 2010) to the sensual (*After Dark* 2016) to the immersive and performative (*Diabolical Roses* 2016) the concept of 'expanded' clearly articulates Kaye Winwood's practice as dining becomes an arena for the unexpected and the unknown extending the definition of its role in both the everyday and in art practice.

Food is central but not definitive to Winwood's practice. Working with the tools and paraphernalia of cooking and dining the work uses food as a pivot that enables a range of discourses to come into focus.

The preface 'expanded' was first used in relation to cinema in the mid 1960s and has since come to stand for any practice that acknowledges, and at the same time breaks down, the category that it is coupled with. With cinema for example 'expanded' meant activating the context of cinematic viewing in rejecting the one-way relationship between audience and screen as evident in the work of experimental artist/film maker Malcolm La Grice.

In all contexts the notion of 'expanded' seeks an on-going and fluid dialogue between the experience of its audience and the creation of the work; possibly even creating new definitions as it naturally stands outside the 'box' of the institutional structures that hold original definitions in place.

In Winwood's work the act of dining realises the performative space of the dining table, the visceral and sensual nature of eating, the creative act of cooking and the possibilities and loaded 'moments' that are implicit in the communal and solo consumption of food. Much of this is facilitated in these works through 'new roles' for diners and waiters where concepts of 'serving' and 'receiving', and all they imply, are made newly visible, echoing the confrontation of the static relationship between audience and screen in expanded cinema. Gene Youngblood in his 1970 book *Expanded Cinema*¹ said that a new understanding of film was needed to reflect the new consciousness of the time arguing that "expanded cinema isn't a movie at all: like life it's a process of becoming." Food is the central pivot in our "process of becoming" and Winwood's practice makes us partners in that journey

expanding our awareness of the complexity of food in the construction and functioning of the self as the work creates dining for a 'new consciousness'.

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Endnote

1. Gene Youngblood, *Expanded Cinema*, 1970, E.P. Dutton