

ZOLTÁN OTTÓ FÜLÖP

AN EXHIBITION TO QUENCH CULTURAL THIRST

THE SODA WATER COLLECTION AT THE SZEGED WATER TOWER FROM THE PERSPECTIVE OF THE HERITAGISATION OF GASTRONOMIC GOODS

ABSTRACT

This paper aims to focus on the issues of how the heritage concept could be included in the process of cultural representation of the Szeged Hydroglobe. I inquire into the ways in which the soda water artifacts become integrated into the continental collection circuit. I demonstrate a new trend of heritage-making, a shift from traditional representational paradigms, and a different interpretation of objects of carbonated water.

INTRODUCTION

My aim is to capture the heritage-making process of Hungarian gastronomic products through the musealisation of soda water from the perspective of cultural transfer.¹ It is my contention that using heritage-making as an analytical approach opens up a new field for the study of the functions and symbolic meanings of soda water. I have chosen a traditional food product that is under national protection, as well as a part of everyday and prestige consumption, placed in museum collections, with special cultural practices attached to it. Political and social actors include it in the category of national symbolism and position it in a number of ways: as

1 Reference to this study: Zoltán Ottó Fülöp: An Exhibition to Quench Cultural Thirst: The Soda Water Collection at the Szeged Water Tower from the Perspective of the Heritagization of Gastronomic Goods . In Anikó Báti and Patricia Lysaght (eds.): *Living Eating Habits, Revitalized Foodways and the Concepts of Tradition and Food Heritage*. Budapest: ELTE RCH Institute of Ethnology – Museum of Ethnography, 2025. pp. 505–519.

DOI: <https://doi.org/10.61380/978-963-567-084-0-33>

gastronomic and industrial heritage, and as a ‘Hungaricum’ – a uniquely Hungarian product. It is useful to start from the food industry definition of the product. According to the *Codex Alimentarius Hungaricus*, soda water is carbonated drinking water that is produced using closed system technology under high pressure, with the same carbon dioxide content throughout the bottle from the first drop to the last. Since the late 20th century, Hungary, in line with international trends, has placed greater emphasis than formerly, on protecting its heritage, which is considered outstanding. In this regard, food products are playing an increasingly important role.² Given that the production of soda water cannot be localised to any specific geographical location, that is, given that it can be produced anywhere regardless of geographical coordinates, with the right expertise and technology, as I see it, the product – like TSG (‘Traditional Speciality Guaranteed’) products protected by the European Union – is characterised by a kind of duplicity: it bears the hallmarks of both *freedom* and *homelessness*, as Swedish ethnologist Karin Salomonsson³ has said.

THE EXPRESSION OF IDENTITY AT THE GASTRONOMIC LEVEL

In a study by Slovak ethnographer Rastislava Stoličná,⁴ who interprets food culture as a marker of *ethno-identification* that can be used to characterise a people or a nation, the term gastrationalism, used by American sociologist Michaela DeSoucey,⁵ among others, can be adapted to this identity articulation process. She thinks that valorising the gastronomy of a nation can saturate its food with symbolic content, from which it can derive imagological benefits, in the hope that the valorisation of these products and the affixing of administrative and legal labels will

2 Magyar Élelmiszerkönyv/Codex Alimentarius Hungaricus–A szikvíz–Hagyományos Élelmiszerek 1/2003/HKT számú termékleírás (‘Codex Alimentarius Hungaricus–Soda water–Traditional Food Product description No. 1/2003/HKT’); Kiss, Imre: *Szódavíz, egy magyar kultuszital. Szikvíz ipartörténeti album* (‘Soda water, a cult drink in Hungary: Book of soda-industry history’) (Budapest: MOSZI Országos Szikvízkészítő Ipartestület, 2008); Fülöp, Zoltán Ottó: ‘A sip of tradition’, *Analecta Technica Szegedinensia* 10/1 (2016), 1–5.

3 Salomonsson, Karin: ‘The E-economy and the Culinary Heritage’, *Ethnologia Europaea* 32/2 (2002), 125–144.

4 Stoličná, Rastislava: ‘A táplálkozás mint etnoidentifikációs jegy’ (‘Food as an Ethno-identification Characteristic’) in Liszka, József ed.: *Acta Ethnologica Danubiana* 5–6. *Az Etnológiai Központ Évkönyve. Ročenka Výskumného centra európskej etnológie. Jahrbuch des Forschungszentrums für Europäische Ethnologie* (‘Yearbook of the Research Centre for European Ethnology’) (Komárom–Dunaszerdahely: Lilium Aurum Könyvkiadó, 2003–2004), 41–52.

5 DeSoucey, Michaela: ‘Gastrationalism: Food Traditions and Authenticity Politics in the European Union’, *American Sociological Review* 75/3 (2010), 432–455.

have a positive impact on the auto- and heterostereotypes of the country concerned. This is why these culturally-defined foods and drinks, endowed with additional meanings, are considered by the actors as being a depository of the national cultural heritage. DeSoucey points out that the inclusion of the concept of gastronationalism allows these products to undergo thematisation transnationally within national and pan-national frameworks. Consequently, qualified products are also given a prominent role in the contemporary symbolic politics of certain countries: because of their sociological relevance they are assigned an identity-marking function, and they touch upon the problem of authenticity. The fact that the term ‘Hungarikum’, having entered gastronomic culture, has become synonymous with Hungarian quality foodstuffs, raises a fundamental issue. There is a polemic in terms of whether the products (e.g. soda water and wine spritzer) have the identity-signalling capacity attributed to them.

THE EXHIBITION ON THE INDUSTRIAL HISTORY OF SODA WATER AT THE HYDROGLOBE IN SZEGED

The exhibition on the history of the soda water industry in Szeged (Southern Hungary), which is unique in Europe, plays a special role in the heritagization of food products at local level in Hungary. This is a progressive example of the *new museology* approach,⁶ whereby the soda water artefacts adopt new meanings through *semiotic retooling*⁷: they thus take on symbolic and historical significance. As a medium, the museum⁸ not only collects, preserves and transmits knowledge, but also offers the possibility of constant reinterpretation, foregrounding issues such as polyvocality and institutional communication.⁹ With an understanding of cultural representation as a specific process of meaning-making,¹⁰ we see the valorisation of

6 Vergo, Peter ed.: *New Museology* (London: Reaktion Books, 1989).

7 Kirshenblatt-Gimblett, Barbara: *Destination Culture: Tourism, Museums, and Heritage* (Berkeley: University of California Press, 1998).

8 For more on ‘the museum as medium’, see Putnam, James: *Art and Artifact: Museum as Medium* (New York: Thames & Hudson, 2001).

9 Wilhelm, Gábor: ‘Az új muzeológia fogalmai és problémái’ (‘Concepts and problems of the new museology’) *Néprajzi Látóhatár* 22/2 (2013), 8–29.

10 Korff, Gottfried and Roth, Martin eds.: *Das historische Museum. Labor, Schaubühne, Identitätsfabrik* (‘The historical museum: Laboratory, stage, identity factory’) (Frankfurt am Main/New York/Paris: Campus Verlag – Éditions de la Maison des Sciences de l’Homme, 1990); Lidchi, Henrietta: ‘The Poetics and the Politics of Exhibiting Other Cultures’, in Hall, Stuart ed.: *Representation: Cultural Representations and Signifying Practices* (Thousand Oaks/London/New Delhi: Sage Publications/Open University, 1997), 151–222; Clifford, James, ‘On Ethnographic Allegory’, in Clifford, James and

the use of exhibition strategies that go beyond the display of objects, images and documents, and focus on aspects of the collection, the redefinition of contexts of meaning, and alternative uses of space and performativity. These methodological and thematic changes go hand in hand with a rethinking of display spaces and a focus on dissemination.

The question arises: how does the curatorial concept represent protected soda water? What are the qualities of the product to be highlighted in the collection? How are soda water objects integrated into the continental collecting context? In Hungary, the musealisation¹¹ of soda water has taken place in several locations. The preservation and public display of soda water artefacts in Szeged will be realised at the local level in an unusual space. In discussing the relationship between the exhibition environment and the installation, it is appropriate to refer to the architectural features of the water tower, known locally as the *Old Lady*. It is the first reinforced concrete water tower in Hungary still in use today. Following its complete renovation in 2006, the building is set to be declared a monument and the square surrounding the tower will be rebuilt.

The primary role of the hydroglobe will continue to be the provision of water to the city, but its scope of operation will be extended during the 21st century. Its interior will house exhibitions – a permanent exhibition on the history of physics and the history of the soda water industry – and its excellent acoustics will allow it to host concerts, as well as serving as a viewing platform. This versatility makes it a building with added value that bears the signs of the interaction of time and the changes that have taken place through it. It embodies a chronology in which the present stretches back into the past and extends into the future. In the spirit of cultural recycling, the hydroglobe is embedded in Szeged's bloodstream as a 'highlighted tourist attraction.'

The water tower not only provides a particular environment for the soda water objects, but also a new interpretative framework. The objects exhibited in this collection space have lost their function as tools, and have been given a distinctive role through their museological treatment. Their temporal dimension is thus twofold: on the one hand, they have a historical time derived from their use, and on

George, Marcus E. eds.: *Writing Culture: The Poetics and Politics of Ethnography* (Berkeley/Los Angeles/London: University of California Press, 1986), 98–121.

11 Fülöp, Zoltán Ottó: *A borvíztől a hungarikumig* ('From acidulous mineral water to Hungarikum') (Budapest: Balassi Kiadó, 2021).

the other, they have new meanings beyond their materiality in the definition of museum time.

SODA WATER ARTIFACTS IN RELATION TO HISTORICAL AND MUSEUM TIME

The primary aim in housing objects typical of the soda-water-making profession in a water tower was to preserve the special tools of the soda-water makers' trade, and to make them public. The collection is entitled: *Soda Water, a Cult Drink in Hungary*, and consists of nearly 150 artefacts, which, once removed from their original medium, only preserve fragmentary information about their former users, and the uses to which these artefacts were put. At the same time, the exhibition space traces the history of the soda water manufacturing industry in Hungary, starting with the name Ányos Jedlik, a Benedictine priest, and ending with the year in which soda water was included in the *Codex Alimentarius Hungaricus*. The certifications granted to soda water in the last two decades – e.g. the Traditions–Tastes–Regions trademark, *Euroterroirs Programme* (Countries of Europe Programme), its declaration as a Hungarikum and its inclusion in the county's heritage register (Bánffi soda) – are not represented in the exhibition.

The exhibition tells the story of soda water over nearly two centuries. The reconstruction of the past is essentially chronological. This ordering principle, which is common in museum practice, makes it easy to follow the sequence of events. However, the linear narrative is broken at one point and the historical thread is linked to subjective time. The curator has taken advantage of the circular building to create a spatial representation of personal memories. The industrial history line is thus enriched by the recollections of the famous Ferencváros (Budapest) soda water dynasty, of which an episode from the history of the Deák family recounts winter soda-water transport in the 1970s.

Since chronology and classification by external features provide information on the *cultural biography of things*¹² – their age, origin, and their role in social space – the soda water bottles in the display cases in the water-tower exhibition, reflect a shift in the production process from the aesthetic to the functional. This can be explained by the fact that the technical processes and materials used have become cheaper and more modern from one era to the next, adapting to changing consumer needs. The

12 Kopytoff, Igor: 'The cultural biography of things', in Appadurai, Arjun ed.: *The social life of things: Commodities in cultural perspective* (Cambridge: Cambridge University Press, 1986), 64–91.

grouping of the documents shows that the innovations that led to the mass production of soda water progressed in parallel in a number of countries. Here you will find, in chronological order, a technical diagram of John Mervin Nooth's apparatus, a graphic engraving of the Schweppes Geneva Apparatus, a technological drawing by Ányos Jedlik and a black-and-white photograph of an Austro-Hungarian Empire-era soda water factory.

Once part of everyday life under the banners 'Blue Era', 'Red Parade' and 'Pure Green', the soda water bottles arranged by colour and size have become dysfunctional objects within the walls of the water tower. The exhibition is thus an example of how everyday food-culture objects can become museum artefacts. In the hydroglobe, 'authenticity' is a fundamental criterion for objects that have been taken out of use, since they represent, with the exception of the fine art reproductions, artefacts that are authentic bearers of a specific past. The *biography of things* can be traced in their everyday use, in the technological advances and in the meanings attached to them. This is illustrated by the hand- and motor-driven soda water machines that are lined up side by side and that demonstrate various levels of technological development. One of the eye-catching pieces in the collection is the large, wooden, wheeled soda water filling machine.

The various apparati, double-globed *gazogenes*, *kracherlis* and soda water bottles with coloured labels and/or motifs sold by pharmacies in Hungary have been placed in a glass display case, labelled 'Pharmacy Pearls'. A product by László Gömbös, a pharmacist in Szentés (Southern Hungary), advertised with a male figure dressed in a decorative Hungarian costume, shows that the objects were used to convey messages, including national identity. The notion of temporality takes on a new meaning when the object acts as a symbolic carrier of a historical event, and which thus, in the Kublerian sense,¹³ evokes different meanings as historical data. This is exemplified by the red, white and green wreath-emblazoned 'No, No, Never!' and the 'Everything Back!' bottles depicting historical Hungary, which were in circulation between the two world wars and reflected a rejection of the peace treaty that ended World War I for Hungary. The handshake motif on the soda bottle head of the Tavernkeepers Soda Water Factory in Szeged, also condenses metaphorical meaning. The image on the orange and white porcelain inlay can be interpreted as a symbol of cooperation and collaboration.

13 Kubler, George Alexander: *The shape of time: Remarks on the history of things* (New Haven: Yale University Press, 1962).



Fig. 1. Transport of soda water on a sled in Budapest¹⁴



Figs. 2–4. Coloured soda water bottles in thematic order

In the museum space, archival footage shows soda delivery by ox cart, horse-drawn carriage, Pannonia, IZS, Ural and BMW sidecar motorcycles, VW Kübelwagen,¹⁵ and then Barkas and Robur vans. The exhibition space also features advertisements, references to the history of art and literature, yellowed photographs, prints and posters, which are not only illustrative tools, but also a source of information on lifestyles and consumption habits, such as the Mabel Lucie Attwell cartoon, which conveys a sense of American bourgeois affluence. Placed near Marcello Nizzoli's¹⁶ *Campari l'aperitivo* neo-cubist poster, the bottles, which are simple in form but unique in their place of invention, are evidence of the spread of soda water in Europe, North and South America, and Australia.

The soda water collection at the hydroglobe reflects Arjun Appadurai's¹⁷ idea, that the meaning of objects is embedded in their form, their use, and their historical trajectory. The techniques and installation solutions used in the staging of the pieces presented, emphasise this message. Although the facility is not open to the public and has no catalogue, visitor centre, museum shop or guided tours, the exhibition fulfils its traditional function of 're-creating reality by collecting material in a way that is faithful to the original.'¹⁸ It is clear from the concept that 'value recovery is always interest-driven.'¹⁹ According to this concept, the logic of the collection is strongly influenced by the institution and by the curators' self-interpretation and self-representation. The curators see soda water in terms of its importance in the history of the soda-water industry as a whole, but also highlight the positive qualities of the product: the guaranteed, predictable quality, the historical references, the activities of local soda-water maker István Bánffi and his family, and the making

14 All the images in the study are the author's own.

15 The Volkswagen *Kübelwagen* is a light, open-top military personnel carrier, most often a command vehicle, used in World War II. Mayer-Stein, Hans-Georg, *Volkswagen Militärfahrzeuge, 1938–1948. KdF-Wagen, Kübelwagen und Schwimmwagen im Einsatz* ('Volkswagen Military Vehicles, 1938–1948: KdF-Wagen, Kübelwagen and Schwimmwagen in Action') (Erlangen: Karl Müller Verlag, 1993). The vehicle was adapted to carry a few crates of soda water.

16 Marcello Nizzoli (1887–1969) was an Italian poster designer and industrial designer. He was commissioned by the Campari Company to produce a large stone print in 1926. The work was influenced by Fernand Léger's *Le Siphon*. Cantoni, Ivan, *Marcello Nizzoli: inediti dalla sua terra d'origine* ('Marcello Nizzoli: unpublished works from his homeland') (Parma: Battei, 2009).

17 Appadurai, Arjun: 'Commodities and politics of value', in Pearce, Susan M. ed.: *Interpreting Objects and Collections* (London/New York: Routledge, 1994), 76–91.

18 Binni, Lanfranco and Pinna, Giovanni: *A múzeum. Egy kulturális gépezet története és működése a XVI. századtól napjainkig* ('The Museum: The history and operation of a cultural machine from the 16th century to the present day') (Budapest: Gondolat Kiadó, 1986), 120.

19 Ébli, Gábor: *Az antropológizált múzeum. Közgyűjtemények átalakulása az ezredfordulón* ('The anthropological museum: Transformation of public collections at the turn of the Millennium') (Budapest: Typotex, 2005).



Fig. 5. The handshake motif of the Tavernkeepers Soda Water Factory in Szeged

public of his own collection. Igor Kopytoff's idea that, while the economy is characterised by commodification, culture is marked by de commodification²⁰ can be applied to the case of the Szeged enterprise. István Bánffi does not wish to market his valuable collection, but to enrich it. His private collection embodies a personal singularisation, as he explores everyday artefacts and makes them public, such that, precisely because he considers them worth preserving, they undergo a shift, to quote Kopytoff, 'from the uniquely valuable to the uniquely worthless.'²¹ The Municipality of Szeged is lending the industrial heritage a new function within the framework of an urban rehabilitation project, treating the facility as a building of urban significance. The local government is also placing soda water in a wider context, joining the series of Cultural Heritage Days²² with a European perspective, as well as the World Water Day, and the Szeged Open Air Festival performances. In this sense, the water tower itself has a museum character, and vice versa, one of the most important exhibition contexts for this character is the industrial monument itself, which preserves a slice of the city's past. The *museum boom*²³ since the late 20th century, has favoured the cultural valorisation of previously-neglected industrial sites. There are examples of this on the international scene, which can be compared to the water tower in Szeged in many ways.²⁴

INTERPRETATION OF OBJECTS IN AN INTERNATIONAL CONTEXT

Since the late 20th century, there has been an observable trend in museology that has increasingly sought to reinterpret gastronomic goods and to bring them within the walls of the museum, a process that has also involved exhibitions that show the material culture of the craft. The soda water items in these museum collections²⁵

20 Kopytoff: 'The cultural biography of things', 64.

21 Kopytoff: 'The cultural biography of things', 75.

22 <http://www.museum.hu/program/44179/Kulturalis_Orokseg_Napok_2015_Szent_Istvan_teri_viztorony_Szeged> accessed 7 August 2024.

23 Ébli, Gábor: *Múzeumánia. Egy kulturális élménygyár európai modelljei* ('Museummania: European models of a cultural experience factory') (Budapest: L'Harmattan Kiadó, 2016).

24 For more on this topic, see Fülöp: *A borvítzól a hungarikumig*, 2021.

25 This is exemplified by the soda water collections in the museums studied within the framework of the research: Technisches Museum Wien ('Vienna Museum of Science and Technology'), Österreichisches Gesellschafts- und Wirtschaftsmuseum ('Austrian Museum for Social and Economic Affairs, Vienna'), Museum of London, Science Museum, London, The British Museum, London, Museo Nacional de Artes Decorativas ('National Museum of Decorative Arts, Madrid'), Museo de Historia de Madrid ('History Museum of Madrid'), Musée Mohammed VI pour la Civilisation de l'Eau au Maroc – AMAN ('Mohammed VI Museum for the Civilisation of Water in Morocco – AMAN, Marrakesh').

demonstrate a variety of curatorial approaches. In the following, I focus on a comparative analysis of the permanent exhibitions in three private European collections: the *World of Kitchen Museum* in Hanover (*WoK Museum*), the *Museo de Artes y Costumbres Populares* in Málaga (*Unicaja Museum*), and *The Sherlock Holmes Museum* in London. An analysis of each exhibition site is also necessary, because the building in which the objects are housed can be interpreted, not only as a facility created for a specific purpose, but also as a kind of *communication*, which can likewise convey a message with its external signs.²⁶ As *reflexive memory institutions*,²⁷ soda water material goods serve to present the artefacts through the lens of utilisation, but embedded in a different context. The modes of exhibition share a sense of meaningfulness, multi-layered temporality and fragmentation.

The interrelationships between the objects on exhibit, the exhibition space and the collection strategy, show that the objects were embedded in a different context and with different meanings in each location: as a transnational gastronomic product in Lower Saxony, as an integral part of wine culture in Andalusia, and as a reference to literary history in the British capital. The curators of the WoK Museum used the collected source material to present the world's most significant cuisines and the gastronomic culture of different eras and from different geographical locations, from a genus-specific, cultural-historical perspective. The institution's time management and exhibition arrangement were characterised by a holistic approach and interactivity. The curators of the display saw gastronomic goods as a special field of research that mediated between different disciplines. In the former printing press building, they presented changes in eating habits from antiquity to the present day in a kind of historical time axis, focusing on consumption as a communal activity. For this reason, eating habits revealed a great deal, not only about food and drink itself, but also about human relationships. Thus, the role and meaning of the laid table could mostly be understood without textual references. In the Hanover concept, the classification of soda water was based on a transnational classification.

26 Böhme, Gernot: *Architektur und Atmosphäre* ('Architecture and Atmosphere') (München: Wilhelm Fink Verlag, 2006), 11.

27 The concept of a 'reflexive museum' refers to an institution that does not merely exhibit, but creates the opportunity for continuous reinterpretation. For more on this topic, see Butler, Shelley Ruth: *Contested Representations: Revisiting 'Into the Heart of Africa'* (Toronto: University of Toronto Press, 2008), 15–25; Schorch, Philipp: 'The reflexive museum – opening the door to behind the scenes', *Te Ara – Journal of Museums Aotearoa* 33/1–2 (2009), 28–31; Wilhelm: 'Az új muzeológia fogalmi és problémái', 9–14; Butler, Shelley Ruth: 'Reflexive Museology: Lost and Found', in Macdonald, Sharon and Rees Leahy, Helen eds.: *The International Handbooks of Museum Studies* (West Sussex: John Wiley & Sons Ltd., 2015), 159–182; Brulon Soares, Bruno: 'The Museum Performance: Reflecting on a Reflexive Museology', *Complutum* 26/2 (2015), 49–57.

In support of this, the curators selected two geographical areas – North America and Eastern Europe – where there is still significant consumption of soda water and where everyday use suggests a close association with the product. The *Unicaja Museum* in Málaga is a tavern located in a 17th century inn. The building has given the objects a historical context in which local and regional knowledge coexist. The selection and arrangement strategies of the exhibits on display demonstrate a complex approach, including objects typical of everyday life as well as exclusive consumer items used by the social elite. The London exhibition is located on the legendary Baker Street, where the Arthur Conan Doyle stories were originally set. Under monument protection, the listed former block of flats was a boarding house between 1860 and 1936. Inside, objects reflect the socio-cultural characteristics of Victorian England. The period soda water apparatus with their multi-layered meaning fit into this interior. The British perception is indirectly related to the social reception of soda water in Hungary, the difference being that, while the product had already been legitimised in England as an article of pleasure, it was still in its infancy in Hungary at this time.

CONCLUSION

The collection and museum-like use of soda water objects demonstrate several levels of the interpretation of material goods in parallel, which create different ways of displaying soda water without the institutions reflecting on each other. The study of the cultural shapes of soda water, and the changes to its status, is part of an international practice that takes a historical perspective to explore the multiple layers of attitudes, behaviours and cultural signs associated with food. Tracing the historical evolution of symbolic meanings through the example of soda water has shown, that gastronomic goods, as products, have different meanings among social actors in different cultures and in different contexts. The construction of the heritage of gastronomic goods is an updated extension of heritage-making (*la fabrique du patrimoine*)²⁸ to agri-food products.

28 Heinrich, Nathalie: *La fabrique du patrimoine. De la cathédrale à la petite cuillère* ('The making of heritage: From the cathedral to the small spoon') (Paris: Éditions de la Maison des Sciences de l'Homme, 2009).



Fig. 6. Soda water apparati from Victorian England at the Sherlock Holmes Museum

LIST OF REFERENCES

Printed

- Appadurai, Arjun: 'Commodities and politics of value', in Pearce, Susan M. (ed.): *Interpreting Objects and Collections*. London/New York: Routledge, 1994. 76–91.
- Binni, Lanfranco and Pinna, Giovanni: *A múzeum. Egy kulturális gépezet története és működése a XVI. századtól napjainkig* ('The Museum: The history and operation of a cultural machine from the 16th century to the present day'). Budapest: Gondolat Kiadó, 1986.
- Böhme, Gernot: *Architektur und Atmosphäre* ('Architecture and Atmosphere'). München: Wilhelm Fink Verlag, 2006.
- Brulon Soares, Bruno: 'The Museum Performance: Reflecting on a Reflexive Museology' *Complutum*, 26/2. 2015. 49–57.
- Butler, Shelley Ruth: *Contested Representations: Revisiting 'Into the Heart of Africa'*. Toronto: University of Toronto Press, 2008.
- Butler, Shelley Ruth: 'Reflexive Museology: Lost and Found', in Sharon Macdonald and Rees Leahy, Helen (eds.): *The International Handbooks of Museum Studies*. West Sussex: John Wiley & Sons Ltd., 2015. 159–182
- Cantoni, Ivan: *Marcello Nizzoli: inediti dalla sua terra d'origine* ('Marcello Nizzoli: unpublished works from his homeland'). Parma: Battei, 2009.
- Clifford, James: 'On Ethnographic Allegory', in James Clifford and George, Marcus E. (eds.): *Writing Culture: The Poetics and Politics of Ethnography*. Berkeley – Los Angeles – London: University of California Press, 1986. 98–121.
- DeSoucey, Michaela: 'Gastronationalism: Food Traditions and Authenticity Politics in the European Union' *American Sociological Review*, 75/3. 2010. 432–455.
- Ébli, Gábor: *Az antropológizált múzeum. Közgyűjtemények átalakulása az ezredfordulón* ('The anthropological museum: Transformation of public collections at the turn of the Millennium'). Budapest: Typotex, 2005.
- Ébli, Gábor: *Múzeumánia. Egy kulturális élménygyár európai modelljei* ('Museummania: European models of a cultural experience factory'). Budapest: L'Harmattan Kiadó, 2016.
- Fülöp, Zoltán Ottó: 'A sip of tradition' *Analecta Technica Szegedinensia*, 10/1. 2016. 1–5.
- Fülöp, Zoltán Ottó: *A borvítzól a hungarikumig* ('From acidulous mineral water to Hungarikum'). Budapest: Balassi Kiadó, 2021.
- Heinrich, Nathalie: *La fabrique du patrimoine. De la cathédrale à la petite cuillère* ('The making of heritage: From the cathedral to the small spoon'). Paris: Éditions de la Maison des Sciences de l'Homme, 2009.
- Kiss, Imre: *Szódavíz, egy magyar kultuszital. Szikvíz ipartörténeti album* ('Soda water, a cult drink in Hungary: Book of soda-industry history'). Budapest: MOSZI Országos Szikvízkészítő Ipartestület, 2008.
- Kirshenblatt-Gimblett, Barbara: *Destination Culture: Tourism, Museums, and Heritage*. Berkeley: University of California Press, 1998.
- Kopytoff, Igor: 'The cultural biography of things', in Appadurai, Arjun (ed.): *The social life of things: Commodities in cultural perspective*. Cambridge: Cambridge University Press, 1986. 64–91.

- Korff, Gottfried and Roth, Martin (eds.): *Das historische Museum. Labor, Schaubühne, Identitätsfabrik* ('The historical museum: Laboratory, stage, identity factory'). Frankfurt am Main/New York/Paris: Campus Verlag – Éditions de la Maison des Sciences de l'Homme, 1990.
- Kubler, George Alexander: *The shape of time: Remarks on the history of things*. New Haven: Yale University Press, 1962.
- Lidchi, Henrietta: 'The Poetics and the Politics of Exhibiting Other Cultures', in Hall, Stuart (ed.): *Representation: Cultural Representations and Signifying Practices*. Thousand Oaks – London – New Delhi: Sage Publications/Open University, 1997. 151–222.
- Mayer-Stein, Hans-Georg: *Volkswagen Militärfahrzeuge, 1938–1948. KdF-Wagen, Kübelwagen und Schwimmwagen im Einsatz* ('Volkswagen Military Vehicles, 1938–1948: KdF-Wagen, Kübelwagen and Schwimmwagen in Action'). Erlangen: Karl Müller Verlag, 1993.
- Putnam, James: *Art and Artifact: Museum as Medium*. New York: Thames & Hudson, 2001.
- Salomonsson, Karin: 'The E-economy and the Culinary Heritage'. *Ethnologia Europaea*, 32/2. 2002. 125–144.
- Schorch, Philipp: 'The reflexive museum – opening the door to behind the scenes'. *Te Ara – Journal of Museums Aotearoa*, 33/1–2. 2009. 28–31.
- Stoličná, Rastislava: 'A táplálkozás mint etnoidentifikációs jegy' ('Food as an Ethno-identification Characteristic') in Liszka, József (ed.): *Acta Ethnologica Danubiana* 5–6. *Az Ethnológiai Központ Évkönyve*. ('Yearbook of the Research Centre for European Ethnology'). Komárom–Dunaszerdahely: Liliium Aurum Könyvkiadó, 2003–2004. 41–52.
- Vergo, Peter (ed.): *New Museology*. London: Reaktion Books, 1989.
- Wilhelm, Gábor: 'Az új muzeológia fogalmai és problémái' ('Concepts and problems of the new museology'). *Néprajzi Látóhatár*, 22/2. 2013. 8–29.

Internet

- Magyar Élelmiszerkönyv/Codex Alimentarius Hungaricus–A szikvíz–Hagyományos Élelmiszerek 1/2003/HKT számú termékleírás ('Codex Alimentarius Hungaricus–Soda water–Traditional Food Product description No. 1/2003/HKT'). <<https://magyarelelmiszerkonyv.hu/>> accessed 7 Augustus 2024.
- <http://www.museum.hu/program/44179/Kulturalis_Orokseg_Napok_2015_Szent_Istvan_teri_viztorony_Szeged> accessed 7 Augustus 2024.

