EATING OUT
Written and directed by Pål Sletaune (Norway, 1993), 7 min., colour, 35 mm

Synopsis: A hold-up in grubbiest burger joint in the world disrupts the meal of a regular guest.

Abstracts

From adherence to subversion: How Eating Out plays with classical dramatic structure
Mattias Brütsch, University of Zurich
The article explores how Eating Out, after raising expectations of a conventional suspense plot, unexpectedly changes direction by subverting the unity of action and deflating the dramatic question, thus leaving space for the subtle effects of a more decentralized and open narrative structure.

Performance choices in Eating Out
Michael Morgan, European Film College
Eating Out features character interaction, yet each of the four characters appears to be in a different film. This article will examine how performance choices define character interaction. I will identify each character’s ‘circumstances’, ‘objectives’ and ‘actions’, considering how they work together in the short film.

Eating Out and Norwegian ‘dirty realism
Bjørn Sørenssen, Norwegian University of Science and Technology
At the 1997 Cannes Festival’s Semaine de la critique Pål Sletaune’s Junk Mail/Budbringeren (1997) attracted international attention and was seen as the harbinger of a new and exciting phase in Norwegian cinema. In this article, Sletaune’s short film Eating Out is placed in context and discussed as a thematic and stylistic forerunner to his acclaimed feature film.

Eating Out: Dark, dirty and funny
Ove Solum, University of Oslo
Eating Out by Pål Sletaune (1993) portrays seemingly unsympathetic characters in a dirty and filthy bar most of us would avoid visiting. This article will discuss the director’s strategy, and focus upon how the film might be considered both in the light of dirty realism in the tradition of Charles Bukowski and in connection with French films from the 1990s.

Abjection and nostalgia in Sletaune’s Eating Out
Oana Chivoiu, Purdue University
This article examines the presence of two concurrent elements in Eating Out by Sletaune (1993) – abjection and nostalgia, and explores the way in which they work together to shape the temporal identity of a space. The article argues that abjection functions throughout this short film to safeguard nostalgia and slowness as identity markers.