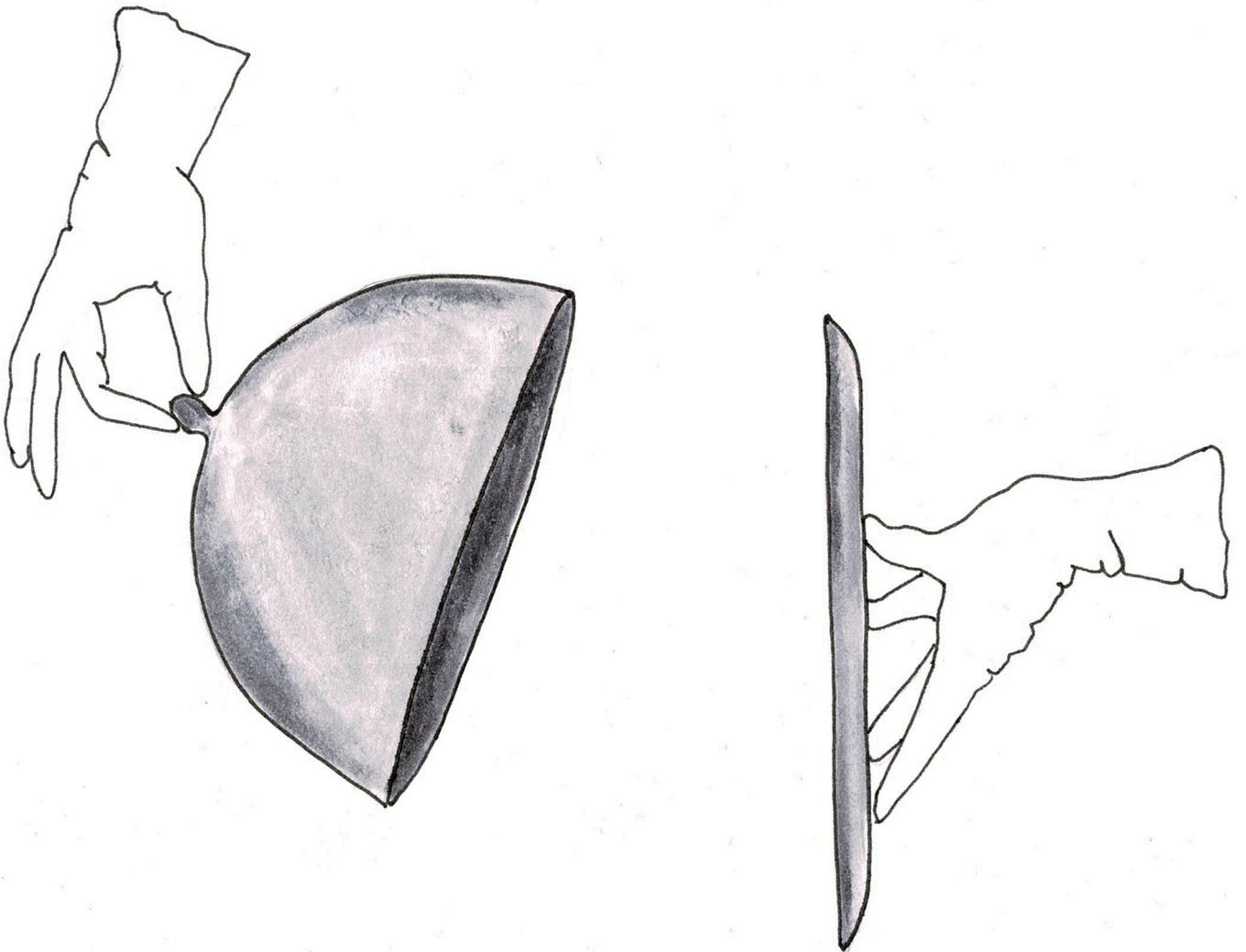


RECIPE BOOK

THE  
MISSING INGREDIENT



Food — Art — Education

## INGREDIENTS

FOOD - NON FOOD

SECONDARY SCHOOL PUPILS

A VISUAL ART TEACHER

A SCRIPT WRITER

A DRAMA Professional

AN ARTIST

A NOSE

A HAND

AN EAR

A MOUTH

AN EYE

A CAMERA

A RITUAL

A PUBLIC SPACE

A HOME

AN EXPERIMENT

AN EMOTION

FRIENDS

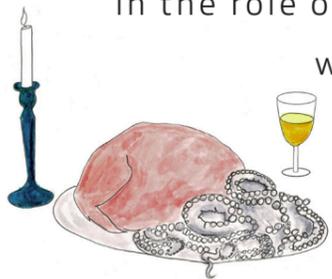
FAMILY

AN AUDIENCE

THE MISSING INGREDIENT

## INSTRUCTIONS

In this booklet we will make a recipe using experimentation and tasting as part of an art project. I will explain what you need to use the theme of food as an art tool in the classroom. The booklet starts with an introduction to the theme of food in art history. Later, it includes inspiration assignments that you can do whenever and wherever you decide – in consultation with your teacher. The goal is for you to learn more about yourself and others and to discover the world around you through working together, brainstorming, drawing, writing, designing, experimenting, making and presenting. Discover the world of art and food together with your classmates! It is up to your school to create a challenging learning environment with your teacher in the role of director and mediator. Let's see what happens when we use food to express our ideas.



A recipe is something which is likely to lead to a particular outcome. However, even one thousand recipes don't make a meal. Although they are useful, there is so much that recipes cannot express: the satisfaction of peeling a ripe, thick-skinned orange; the sweet smell of sugar

being added to gently heated olive oil; the sight of a simply laid table in the garden, awaiting the arrival of your friends for lunch; stealing little mouthfuls while your mother is cooking; burning the potatoes or spoiling a dish with too much salt; running to the shop because you need

that one vital ingredient, or the excitement of an unexpected guest coming to dinner. None of this can be captured in a written recipe. All this bears a similarity to an art project: perhaps your end goal is to serve a really nice-looking piece of art instead of a tasty dish, a perfect presentation of yourself. Like cooking, the outcome is often a surprise. In some cultures, such as the Chinese, Filipino and Turkish, women do not write down their recipes but instead pass them down to their children and grandchildren using the 'imitate method'.

What ingredients do you need to design an eating experience? How do you make a piece together so that you get to know more about each other and yourself through food and art? First of all you need yourself and the things you already know about yourself. This sounds obvious, doesn't it? Secondly, you will do this project together with a group of other pupils. Then you need an art teacher who can guide and motivate you. You can also invite other teachers at your school to

create a cross-curricular project. Thirdly, it is important that you invite an artist from a different discipline, for example a theatre maker. Fourthly, find a place where you can carry out and present your project (preferably somewhere outside your school). If you want to go even deeper into a subject, it is essential to create a framework for your story, such as eating in relation to certain themes: scientific, artistic, social/ethical or spiritual such as: eating the future, loneliness, a party, borders, innovation, waste. Characteristics such as growth, amazement, trust and imagination are important here. This booklet discusses how you can use rituals to connect with each other. Food is a main message bearer.



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# 1

Introduce  
Yourself  
(Assignment)

*There is a Dutch saying, 'you are what you eat'.  
(Je bent wat je eet) If you were a food, what type of food would  
you be and why? Focus on the source, appearance, colour,  
texture, taste, sense, structure and how and when you eat it.  
Make a drawing.*



*Hello, I am ginger. My roots lie in Indonesia, but i have lived in  
The Netherlands for a while. I taste fresh and spicy, and can be used in  
many different ways. If you cut me when raw, i make beautiful smooth  
slices. My intense flavour means that you do not need to use much  
of me. This corresponds to my seemingly modest nature. I am light on  
the outside and yellow on the inside. My shape is unique - no two ginger  
roots are the same. It takes time to grow me, but if there is a good  
harvest, i will give abundantly of myself. Plus, i stay good for a long time.  
It's handy to know that spring is my favourite season. Since i normally  
live in a tropical climate, it is difficult for me to survive winter.  
It's best to grow me in a really large pot together with  
other interesting spices.*

## INSPIRATION



*A Moroccan soup that you have to let cool down before you take a bite, as a metaphor that you had to be patient to get to know me better. The soup is full of vegetables and a bit spicy. Lentils, chick-peas, onions, rice, meat, olive oil. Healthy, well-filled and made by my mother. You have to be patient before you can eat the soup, but you are curious to taste the soup because it looks attractive.*

(Nidanur)



*I am, bright and fresh on the outside but sometimes sour on the inside and sometimes you have to add a little sugar. Be careful not to bite on the pips as they taste bitter. I love the summer, so I like to become lemonade for refreshment. Take me out for a dance or a swim but bring me back before dawn.*

(Josline)



*'I am sweet but if you eat too much of me you will soon get tired of me'.*

(Joey)

# 2

## Food And Art Class (Introduction)

The tradition of incorporating food in art has a long, vibrant and infinitely flexible history, ranging from da Vinci's *Last Supper*, painted in the late fifteenth century to Daniel Spoerri's *Tableaux-pièges* in 1960 and the multisensorial dinners of the Neo-Futurists in 2018. Artists sometimes use food to push against the boundaries of their discipline. Throughout the long history of art, food has been used as an endlessly elastic metaphor. Today's artists use it to explore the body, identity, gender, community, the domestic, the sacramental, economics, politics, and the environment. Their primary focus is not on cooking or the nutritional value of food; rather food serves as a metaphor for expressing a concept, emotion or problem.

The discussion on the place of food art in society (and art history) is not simple. The idea that food can be considered as art simply because a chef composes a plate with flair or a diner cleverly frames his Instagram post is perhaps one way to add a new twist. But let's find out what happens when we use food as a medium through which to communicate. Food defines ordinary life and special occasions alike. It can create pleasure and provoke shame. It may act as a vehicle for stories, memories and taste. It embodies generosity, community, culture and togetherness. It's in the kitchen, at the store, on TV and filling up Instagram. It is fast and slow, super and junk, street and Michelin- starred.

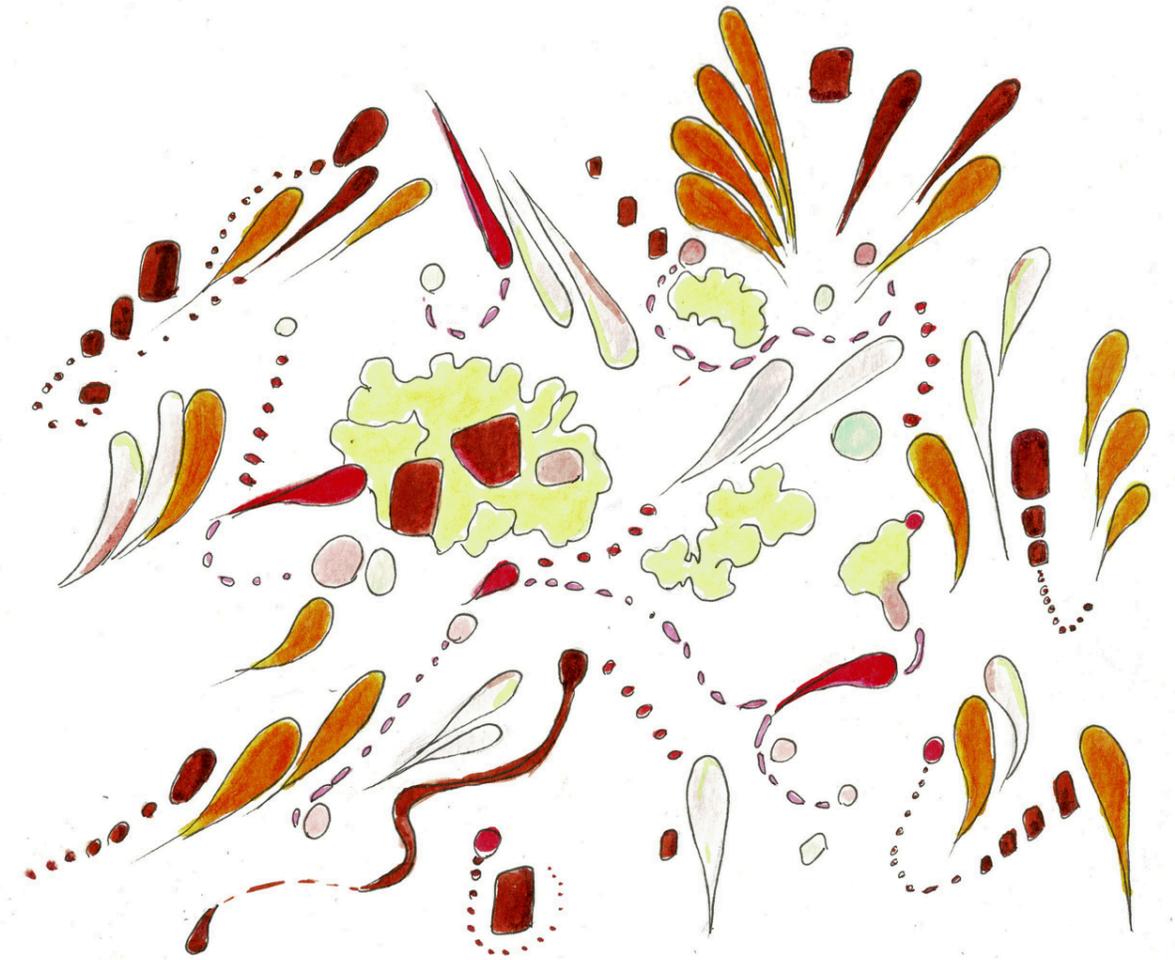


*Boy with a Basket of Fruit*, c.1593 painted by Baroque master Caravaggio. Original: Oil on canvas



Michael Simons, *Still Life with Lobster and Dead Game*,  
17th century. Original medium: Oil on canvas.

Depicting a bountiful spread, this still life by Michael Simons captures an array of objects that may not remind you of any food we are used to eating, such as the hare served with grapes, and, of course, the gleaming lobster to the left of the painting. The wild fowls resemble their cousin, the turkey, when plucked, cooked, and placed on a platter. Featuring more unusual food than the standard dinner ingredients, this seventeenth-century painting focuses on the preparation of a grand banquet.



Drawing of EAT DESSERT OF THE TABLE, Chef Grant Achatz of Alinea,  
Chicago, June 2017, Tropical fruit with Rum, Vanilla, Kaffir, Lime.

#### Plating like Pollock (Abstract Expressionism)

People like to think that the creative process is romantic. The artist drifts to sleep at night, to be awakened by the subliminal echoes of his or her next brilliant idea. The truth, for me at least, is that creativity is primarily the result of hard work and study. Modern artists work with space and time and express their feelings rather than illustrating them. In this dish, Grant Achatz, a chef, expresses himself by painting with edible materials such as chocolate and vanilla on a plate canvas.

# 3

## Write A Recipe (Assignment)

### GINA'S RECIPE

Gina is an art teacher at a secondary school in Amsterdam. This recipe is about Gina's rituals at home and what she used to eat as a child. When Gina had to set the table, she would always ask "deep or flat?" to find out which type of plate she had to use. The answer gave her a clue as to what they were going to eat, for example a deep plate may mean pumpkin soup. After dinner she and her brothers always had to ask permission to leave the table. They often ate a mix of Surinamese and vegetarian food. Gina's father is Surinamese and cooked a lot of rice, *moksi alesi* (Surinamese dish) and chicken, although he also sometimes cooked pasta. Gina remembers how he used to loosen his clothing after eating especially fiery sambal! Gina's mother was a big fan of organic food, who often made couscous with lentils, plums and cashew nuts or tofu with stir fried vegetables. What Gina really liked was a Surinamese vegetable: tajar leaf (a very large leaf that looks a bit like spinach) and her favourite dish was *herie herie*, which combines sweet potato and boiled bananas with salted fish. Gina hated roll-mops, herring in a jar. Once she visited her former boss in France and had to eat it out of politeness, but it made her nauseous and left her with an uncomfortable impression. Gina, who is half Surinamese, grew up in Delft and always felt like a white person, a kind of bounty; white on the inside with a chocolate layer on the outside. It was not until she moved to Amsterdam to study and did a project in the Bijlmer that she realized that she was half-black in a more confrontational way. Today Gina is with her own bounty hunter and has an adorable son.



## WRITE A RECIPE about yourself or your peer (Assignment)

Write a recipe about your eating experiences and rituals at home, just like with Gina's. Tell about your habits, what you eat at home, how you sit at the table and whether there are certain rules. Make a drawing or a work of art that shows this. For example, you could pay attention to the atmosphere. You can exaggerate one thing you notice, like the chillies in Gina's drawing.

Compare your recipe with your buddy: what are the similarities and differences? Where do you resemble each other closely and do you find these similarities and differences interesting?



Which element from your story would you like to develop further? Will you turn it into a work of art or something edible? Brainstorm about the possibilities. Share your findings with the group.

# 4

## About: The Futurist Cookbook

F.T. Marinetti was the founder of Futurism and author of the Futurist Cookbook (1932). The Italian Futurists saw cars as the ultimate aesthetic achievement and were fiercely opposed to eating pasta. Traditional Italian cuisine, they believed, had made Italians nostalgic and slow. To combat this culinary pride, Marinetti, published a cookbook in 1932 to offer "brand new food combinations in which experiment, intelligence and imagination are central." But although the futuristic diet is certainly inventive, it is not easy to follow. The recipes prohibit the use of knives and forks, contain perfume and music, and often require chemistry and sculpture. Fortunately, Marinetti threw many futuristic banquets to demonstrate the principles of his cooking manifesto, for example at the Guggenheim exhibition in New York. Perhaps the following example will inspire some adventurous visitors to organize their own Futurist-themed dinner. Here are a few original Futurist recipes to get you started.....



An example of a Neo-Futuristic dinner organized at Mediamatic by the students of the Food-non Food Design Academy in November 2019

*A mythical community, calling themselves the Children of O, have come to Mediamatic to find solutions for the lack of usable water in Amsterdam. Mediamatic's 10th Neo-Futurist Dinner will playfully explore the effects of climate change on our eating culture and our relationship to water. During this celebration the Children of O will reflect on the past with usable water. What is our relation to water? What happens when clean water becomes scarcer? And what does this have on our food, habits and behaviour? The Children of O invite you and other fellow survivors to join the annual water appreciation dinner. What will life be like in 2080? There is no fresh water anymore, just drinks and fermented food. Will we still use our hands and mouth to eat? This dinner is a multi-sensory experience in which the guests are active participants.*



## The Manifesto of the Ideal Futurist meal

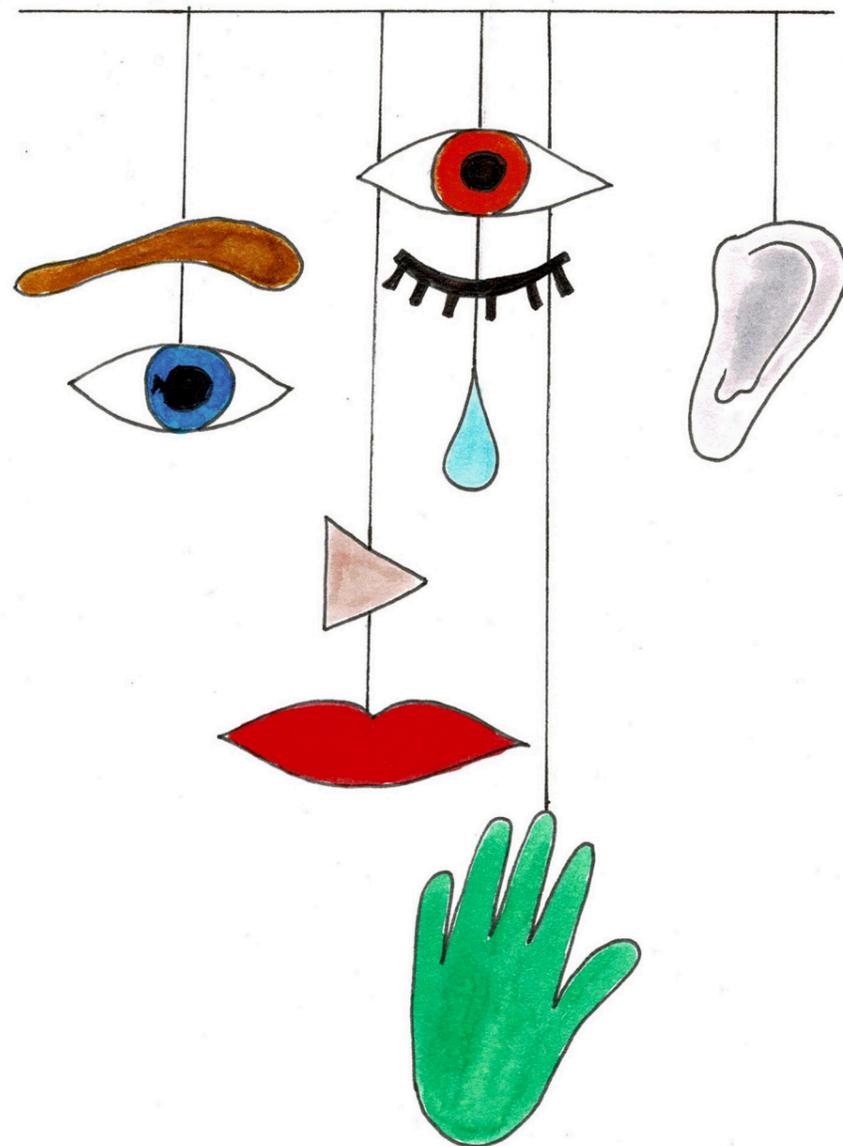
Filippo Tommaso Marinetti outlined 10 requirements for the ideal Futurist meal;

1. Originality and harmony in the table setting that extends to the flavours and colours of the foods.
2. Absolute originality in the food.
3. The invention of appetizing food sculptures, whose original harmony of form and colour feeds the eyes and excites the imagination before it tempts the lips.
4. The abolition of the knife and fork for eating food sculptures, which can give pre-labial tactile pleasure.
5. The use of the art of perfumes to enhance tasting. Every dish must be preceded by a perfume which will be driven from the table with the help of electric fans.
6. The use of music is limited to the intervals between courses so as not to distract the sensitivity of the tongue and palate but to help annul the most recent taste enjoyed by re-establishing gustatory virginity.
7. The abolition of speech-making and politics at the table.
8. The use of prescribed doses of poetry and music as surprise ingredients to accentuate the flavours of a given dish with their sensual intensity.
9. The rapid presentation, between courses, under the eyes and nostrils of the guests, of some dishes they will eat and others they will not, to increase their curiosity, surprise and imagination.
10. The creation of simultaneous and changing canapés which contain ten, twenty flavours to be tasted in a few seconds.



# 5

## The Senses (Assignment)



Our senses instruct the ways in which we understand and perceive the world around us. We have five traditional senses: taste, smell, touch, hearing and sight. The stimuli from each sensory organ in the body is related to different parts of the brain. During a school day and throughout the school year these senses make a critical contribution to ensuring a positive learning environment.

*(Derived from <https://www.education.vic.gov.au/>)*

**SMELL** The sense of smell, or olfaction, is closely related to the sense of taste. Chemicals from food or floating in the air are sensed by olfactory receptors in the nose. This is probably one of the most important of all of the senses as it relates to school.

**SIGHT** or vision, is the ability of our eyes to perceive images of visible light. The structure of the eye is crucial to how it works. An increasing number of studies show that learning not only depends on the efforts made by pupils and teachers. Many educational needs are emerging and one of them is the creation of spaces that promote emotional well-being. It has been demonstrated that the physical environment greatly influences our emotions.

**TASTE**, also known as gustation, is the ability to detect chemicals in food, minerals and dangerous substances such as poisons. This detection is performed by sensory organs on the tongue called taste buds. We can distinguish the following tastes:

sweet, sour, bitter, salty and umami.

**TOUCH** or somatosensory perception is perceived by neural receptors in the skin. The skin has multiple receptors that sense levels of pressure ranging from gentle brushing to firm strokes as well as the duration of the pressure, from a brief touch to sustained contact.

**HEARING** Sound is comprised of vibrations that are perceived by organs inside the ear. Hearing, also called audition, is the perception of sound.

## What does a carrot sound like? (Assignment)

Let's immerse ourselves in smell, sight, taste, hearing and touch. This exercise is about trust and nurturing each other, while paying attention to the senses. Bring simple food: fruit, vegetables, popcorn, sweets. You will also need eye masks and earplugs. We start with a simple exercise. Find a partner and number yourself person 1 and person 2. Half of the group (the number 1s) leave the classroom and wait while their partner prepares food on a plate. The number 2s go to collect their partner and put eye masks and, if you want, earplugs on them. This will block the senses of seeing and hearing and make the exercise more 'difficult'. Feed the other person. For example, you could start with a carrot, let your partner listen first, before smelling, touching and finally tasting. Take turns. After this exercise, tell us what you thought of it. Now you know what a carrot sounds like or how popcorn feels.



# 6

## About: Tradition and Rituals



Traditions are habits and customs that we pass on from generation to generation. Their function is to maintain social stability. Many of the things we do and think have been passed on to us by our grandparents and parents. Through these traditions we know who we are, what our background is, what we consider important and what we have learned. They form our identity. Traditions can be widespread or confined to a smaller area. For example, New Year's Eve is celebrated all over the world, but not everyone knows about the Netherlands' Saint Nicholas celebrations and Christmas is also not celebrated everywhere.

## RITUALS

Rituals are expressions that are repeated under certain circumstances as part of a tradition. They are generally characterized by a recognizable pattern and may resemble fixed habits. For example, washing hands before eating can be a ritual. The familiar nature of a ritual is important, both for an individual, who feels comfortable with it, and for a society. Some football players, for example, think that it is important to perform a preparation ritual before a match. Some believe that tying the laces of the left shoe in front of those of the right shoe leads to a victory, while others cross themselves fifteen times. Throughout his career, Thierry Henry always listened to music before a match, while the English footballer, Wayne Rooney, is known for his very tasty preparation ritual: apparently, he eats a bowl of Coco Pops before every match. Rituals may involve the following elements: gestures, dance, song, word, sound, food, fasting, drinking. Wearing or carrying certain objects or disguises involving paint, masks, staffs, weapons, headdresses, crowns and other attributes are also common elements.

Wishes play a role in rituals. We often perform a ritual when making a wish, such as blowing out candles and singing a song on a birthday. Raising a glass is also a ritual. A ritual is inherent to a specific culture, especially when used to mark important life stages such as birth, the transition to adulthood, marriage, religious and social commitments and death. Many rituals are established in religious communities. Rituals are characterized by an emphasis on form (the exact execution of an act is important), repetition (it is only a ritual if performed several times) and symbolism (ritual acts have symbolic meaning). Although the best-known rituals are from church services and orders, rituals are not necessarily religious. In Surinam, African voodoo mixed with all kinds of Indian rituals to produce Winti. Worldwide there are countless blended rituals that originated from a mix of different cultures.



## EXAMPLES OF RITUALS

### KANKURANG

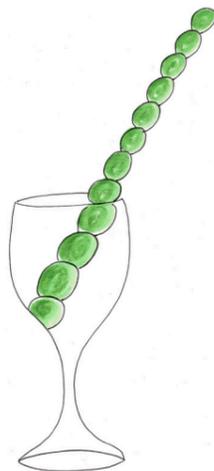
*Kankurang* is a Gambian initiation ritual, in which a masked dance is performed. The marks worn by the dancers depict an animal or a fearsome creature. According to tradition, the origin of *Kankurang* can be found in the *Komo*, a secret society of hunters whose organization and esoteric practices. The masks are made of clothing, paper, leaves, tree bark, grass, animal horns and combinations of these. A machete and a stick are also carried in the hands and the dancer's body is coloured with vegetable dyes. A masked figure speaks in a deep voice, communicating with the community via proverbs and riddles. This serves as entertainment for the general public. The masquerade is also a link between the human world and the spiritual world. Society shows deep respect for the spiritual world by offering a libation: a ritual in which a liquid is poured as a sacrifice for a god, spirit or in memory of a deceased person. *Kankurang* teaches young people about their cultural identity and passes on secrets about hunting techniques, plants and their healing properties. It also acts as an initiation. Initiation is an action or a sequence of actions that bring an outsider or young adult into a private group or community. This involves a learning process, which the initiate must bring to a successful conclusion. At the end of this learning process, the initiate is a full member of the group, possessing the same rights and subject to the same duties as their peers. Initiations are usually accompanied by a symbol in a ritual.



## EXAMPLES OF EATING RITUALS

### *TWELVE GRAPES*

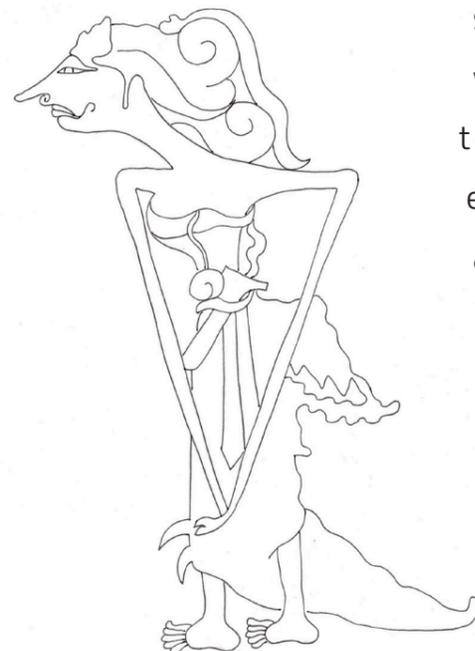
Twelve grapes (Spanish: *Doce uvas*) is a Spanish New Year's Eve tradition. A grape is eaten each time the bells of the Casa de Correos the central square of the Spanish capital Madrid, strike midnight on 31 December. Allegedly, this will bring luck for the next year. This tradition began in 1909 when a batch of fresh grapes arrived from Alicante in the middle of winter. To celebrate the good harvest, a grape was eaten at each bell stroke: the twelve grapes symbolised the twelve strokes at midnight and the twelve months of the following year, each grape bringing a month's happiness.



## EXAMPLES OF EATING RITUALS

### *SELAMATAN*

*Selamatan* is a Javanese ritual, a communal ceremonial feast to which everyone in the neighbourhood is invited. According to the Javanese, people are surrounded by spirits, gods, apparitions and supernatural powers (silent forces), which, unless they takes the right precautions, can bring misfortune. The food at a *selamatan* is intended as a sacrifice to those spirits. In the Netherlands, members of the Indonesian community organize *selamatan* with family and friends to bless important events, such as a new home, a new job, an engagement or marriage or a birth, but they can also be held to mark the death of a loved one. *Selamatan* are also held to evoke rain (or drought), cause healings or other magical powers. Fixed elements include incense, a recitation from the Koran and a speech by the host. Another element is making sacrifices to ancestors, spirits or gods. A *selamatan* is often accompanied by a night-long wayang performance. On Java, for example, the food sacrificed to the spirits is also eaten by the guests; it is believed that the spirits eat from the aroma. As they want the spirit to be able to enjoy the aroma for a longer period of time, the sacrificed food is left overnight and thrown away the next morning.





## EXAMPLES OF EATING RITUALS

### *LABUHAN*

Labuhan is the feast of the goddess of the South Sea. This ritual is held on the beach, where the servants of the Sultan of Yogyakarta make a sacrifice to Ratu Kidul, involving three days of preparations, incense burning and prayers. Special cakes in the shape of the sultan's head are divided among the servants. The total weight of these cakes must be exactly the same weight as the sultan. Balm, clothing, incense, hand-rolled cigarettes, jasmine, roses, kanthil flowers, ear ornaments, remnants of the meal and envelopes with money are brought to the sea on a bamboo raft. A boat will cross the river and the offerings with banana leaves are placed on a bamboo raft. Locks of hair, cut nails and clothing worn by the sultan are buried in a wooden coffin at the foot of the rocks. Then the juru kunci sit in a triangle, facing the sea. A reverent greeting is given and the servants carry the bamboo rafts into the sea.



## EXAMPLES OF EATING RITUALS

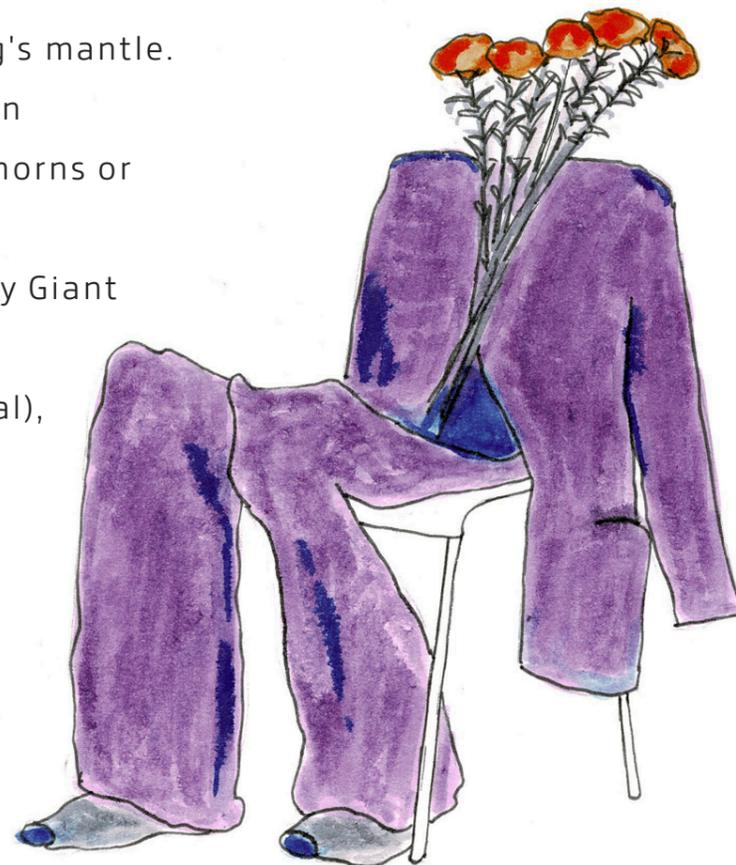
### *OKU-NOTO NO AENOKOTO*

This ritual is passed on from generation to generation by rice farmers from the Noto peninsula in Japan. This ceremony is unique among the harvest rituals in Asia, because the lord of the house invites the god of the rice field into the house. People behave as if the invisible spirit is present in the house. In December farmers make a meal and evoke the spirit of the rice field by pounding rice biscuits as the sound will attract him. In formal dress they hold up a lantern to welcome their guest. The farmers let the spirit rest in a guest room, offers him a bath and sacrifices a meal of beans and fish. The spirit is said to have poor eyesight and therefore the host has to describe the meal when serving it.



# Ritual objects are often seen as 'inspired':

- A drink
- Something edible
- Totems
- Weapons, such as a kris or a sword (think of 'knighting someone' )
- Masks and other headgear, e.g. a crown or headdress.
- Musical instruments, e.g. a drum, singing bowl or gong.
- Rings and other jewellery
- Clothing and belts, e.g. a king's mantle.
- Lamps, e.g. a candle or lantern
- Articles, e.g. ovens, drinking horns or a magic wand
- Dolls and statues, e.g. the City Giant or Wicker Man
- Body parts (human and animal), e.g. a shrunken head



# 7

## Design A (Multisensorial) Eating Experience (Assignment)

In previous assignments you have learnt a lot about this theme and introduced yourself as a kind of food. You have seen how some artists have worked with this theme. You have also written a recipe incorporating habits and rituals learnt at home and you have compared yourself to someone else who may have very different habits. You then became more aware of your different senses and played with them by blocking some of them. Finally you learned more about rituals and symbols from other cultures. You will now use all this information to design your own eating experience! You can do this together with your partner, for example by combining 2 elements from each other's tradition. Think about what you want to make, a work of art, a drink or something edible! 1. Conduct material research by working with small edible or drinkable things. Think about design and preparation. For example, how is someone is going to eat your dish? With their hands tied behind their back, for example, or from a beautiful spoon you have designed? Or will you feed the person yourself? Take photos of each step you take. How do you incorporate 2 elements, 1 from each of you, into 1 dish? To whom do you present your eating experience? And how? If you are with a large group, you can put together an entire meal. Brainstorm how to go about this together with your art teacher.



# 8

## Presentation

The assignments you have done so far will serve as inspiration to shape an eating experience. Together with your art teacher and theatre teacher, think about which parts you are going to use for your presentation. Also think about the form of the presentation: are you making a dish, an experience in which you use all your senses, a drawing, a film? It's up to you! In addition, the time and place at which you will make your presentation depends on the eating experience you have designed. (For example, if you have devised a breakfast ritual, you can think of a moment in the morning). And for whom do you want to make your work of art? Will you present yourself in the group and make a 'performance'? Think about who is responsible for the various tasks: hosting the presentation, making the dishes, dressing up the presentation, the music, sounds and objects, etc. Make a script in advance to get a good overview. Where are you going to present the meal, who are you going to invite? Idea: Finish the performance with an entirely new ritual and involve your audience. Think of a ritual, an action, a thank-you, a gesture, a drink that only your group knows and recognizes.

Make a kind of pact together. Create a tangible memory to take home with you.

# 9

## Reflection

Back to the future!

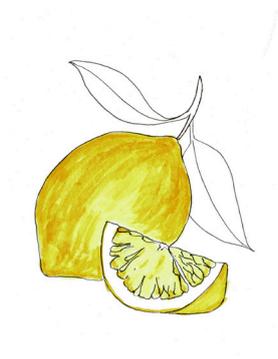
Look back at your work, what have you learned and consider if there is anything that you would do differently next time?

What did you like and what were you not so pleased with?

Consider the following things:

- Research / Curiosity
- Experiment / Open to the new
- Material and Technique
- Originality / Idea
- Elements and principles of design
- What does it say?
- Function / Style / Genre





THE MISSING INGREDIENT

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