

THE MISSING INGREDIENT

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HELLO

I AM GINGER

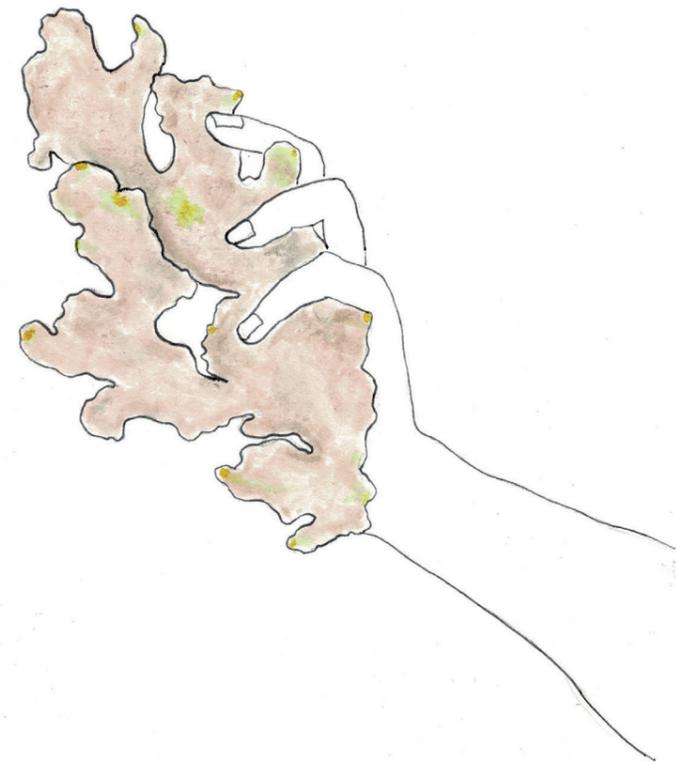
MY ROOTS LIE IN INDONESIA,
BUT I HAVE LIVED IN THE NETHERLANDS FOR A WHILE.
I TASTE FRESH AND SPICY, AND CAN BE USED
IN MANY DIFFERENT WAYS.

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.

ELVIRA VROOMEN

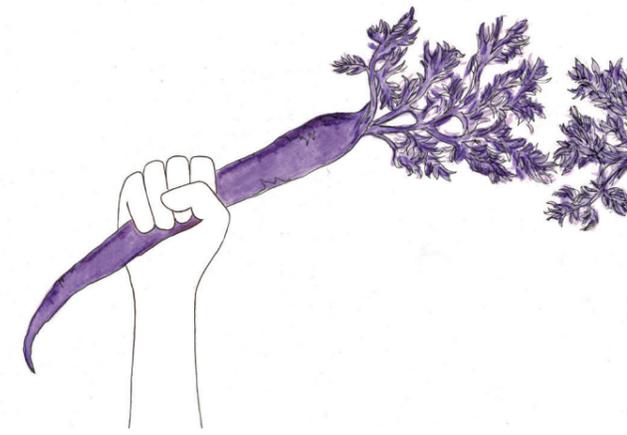


(notes from introduction lesson described on page 54: if you were a type of food, what would you be?)

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OPENER

Chef des Ardennes

In spring 2019 I was working as a visual arts teacher when I coordinated a school camp in the French Ardennes, attended by 75 12 - year-old pupils and four teachers. One evening we held a cooking competition called 'Chef des Ardennes', in which the children had to cook a three-course meal and present each course to their teachers. We set four criteria.

The pupils had to:

1. Collaborate
2. Make 3 tasty dishes
3. Present the dish to the jury a performative way
4. Tidy their own working station

While the pupils were preparing the meal, I observed each group and saw that every student naturally found a role for themselves within the group without any interference from the teachers. Some girls started cutting vegetables while a girl who did a lot of cooking at home took the lead and coordinated the dinner. Two boys fetched water for the pasta and started cleaning. Another girl was in charge of the gas stove and stirred the food in the pan. Two other pupils designed the plates and three pupils who liked to act

presented the dishes to the jury, telling a story they had made up about it. I was surprised to see that the pupils did not argue but they did correct each other, for example if someone was doing nothing. This type of correction rarely occurs in a classroom setting. I was touched by this evening and the positive group dynamics. Afterwards, I tried to understand which elements in particular could have contributed to this successful event. This was an extracurricular activity, there were no learning objectives and no marks were awarded to the pupils. Yet they did their utmost best to make something wonderful and to win the competition. Beyond their intrinsic motivation, I wondered why they had collaborated in a more natural, holistic way to achieve their goals.

Was it because they were in a different environment and had been given the freedom to prepare a meal for which they were entirely responsible? Or was it because they were already used to cooking together at home? I would like to believe that it was because they were working with something they were familiar with: the act of preparing and consuming food. This subject is not taught at our school. I learned that food played an important role in this experience and decided that I would like to see how I can explore this further in art education. In my work as a teacher of visual education, I often search for ways in which pupils can express themselves through art and share this experience with a classmate or group. This experience at school camp made me interested in the interactions between pupils, their learning environment and food or the act of eating. It involved a range of creative elements, such as devising a recipe and preparing and presenting a dish. My question was how I could incorporate these interactions into an art lesson?

INTRODUCTION

Encouraged by my own upbringing in which Indonesian food culture was an important connecting factor that brought the family together on Sundays at my grandmother's house, I wondered if there could be a deeper meaning behind my experience at the school camp? I decided to explore this theme at a deeper level. Personally, I think that it is important to reflect on making and sharing food, which brings me to my thesis statement;

ENGAGING IN FOOD CAN CONTRIBUTE TO AN ARTISTIC PROGRAMME AT SECONDARY EDUCATION AND FOSTER A CONNECTION BETWEEN THE CONTEXT INSIDE AND OUTSIDE THE CLASSROOM.

Based on my main question, I categorized the following fields in which my research took place;

1

THE PUPILS & THE WORLD AROUND THEM.
What does it mean to learn from and with each other within a group?

2

TEACHING INSIDE AND OUTSIDE THE CLASSROOM, COLLABORATION WITH INSTITUTIONS.
Changing the physical learning environment.

3

ME AS A TEACHER AND DESIGNER.

As a teacher, I play an important role as a designer, organizer, pedagogue and educator.



Drawing from the 'chef contest' at school camp'. Maryam is the chef in this kitchen, she often cooks for her little brother when her mother is at work.

This graduation project is divided into a theoretical review and a practical review. Part 1 describes a collective food experience I had at the college where I am currently studying. In this chapter I also elaborate on my definition of art and food through literature and study cases. You can read the TAKE AWAYS to gain more insight into my study cases. Part 2 clarifies the practical projects I implemented at school and discusses the most important concepts, experiments and methods. Part 3 presents the learning environment, whereby I explain the importance of the three subfields in which my research took place. Part 4 highlights the development of my ideas in my further research which culminated in the third and ongoing project. It also contains a lesson plan, expressed in a 'recipe book'. The study ends with the conclusions drawn from the research results. I wanted to document my projects visually and started taking photographs, but this did not reflect the atmosphere (as a teacher and participant) as I had experienced it. Then I started to make drawings using parts of the photos in combination with my memories. I chose drawings instead of photos as this allowed me to describe and abstract a situation or moment. A drawing sometimes says more than words. I added and left out elements that I thought were important to telling my story. I have also been able to delve into the situation while drawing and thus reflect on my research. Besides writing, drawing has also given me a lot of peace and pleasure.

The aim of this thesis is to study and describe interactions between secondary school pupils and their environment within the context of art education, in particular, the ways in which the processes of making and sharing food as a group can foster connection with and exchanges between cultures. It explores how being part of a group is influenced by personal feelings, tastes and opinions. For instance, this performative way of presenting a 'piece of art' as described in 'Chef des Ardennes', could provide a way to discuss a particular topic at secondary school, such as the 'kitchen politics' in a pupil's home situation. I am inspired by John Dewey: "I believe that the school must represent present life-life as real

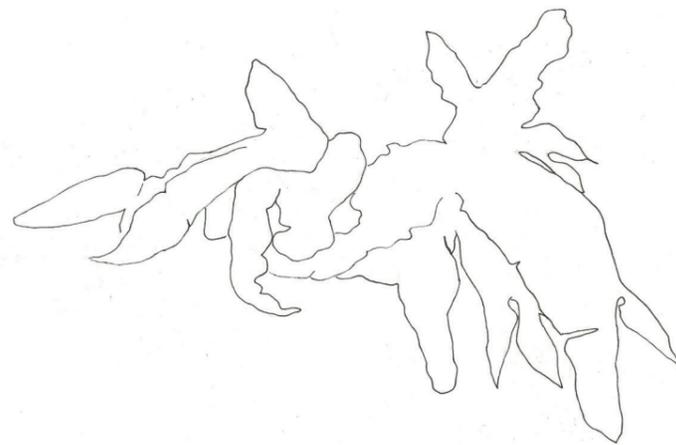
and vital to the child as that which he carries on in the home, in the neighbourhood, or on the playground"..."Dewey (1897, p.293). Dewey supports the use of 'cooking' as part of his methodology and makes connections between the pupils and their learning environment.

Between October 2019 and November 2020, I organized and test cased 3 projects at 3 secondary schools in Amsterdam, working with groups of 14-year-olds. My intention was to introduce them to a design project that used food as an art medium with which to communicate. The basic premise of my research was to discover how to create a learning environment in which pupils could become acquainted with art and food. These projects took place at school in collaboration with an external cultural institution. The pupils found themselves working together on a project in a way that would increase their sense of responsibility toward others. My aim was to set up a framework with a clear starting point and relevant learning goals and with a focus on food and art. I guided my pupils through the project using experiential and experiment-based learning. I also explored whether my research added value to the school's art curriculum –or even to the entire school curriculum due to the possibilities it offered for cross-curricular activities.

To answer my question, I used a design- based research method that related the practical projects to each other, analyzing, designing and evaluating educational interventions within each project step-by-step. According to Nienke Nieveen, "a design- based research method is a systematic study of design processes in order to solve complex educational problems. Educational problems for which no ready-made solutions are available and to gain insight in key design principles" (Nieveen, 2007). The methods I used are theory-driven and process-oriented, collaborative and iterative.

Finally, to summarize this graduation project, I designed a recipe book that includes a lesson plan on food, art and secondary school pupils. Through the projects and the un-

derlying research, the recipe book will guide people who are interested in working with food and design with pupils in secondary education. I would also like to pass on the experiences and expertise I obtained during this programme. Furthermore, the lesson plan can be used by other schools or cultural institutions. At art academies, food often serves as a subject in various interesting ways. Food and design education does not exist at secondary school level, even though this could open up new perspectives in the curriculum. In order to create new possibilities, I wish to bring the subject of food and art to life in secondary education.



PART 1 TAKE IN

A

class running in circles

In December 2018 I closed the trimester, together with my fellow students from MEIA (Master Education in Arts, Rotterdam), with a presentation related to a 1st year seminar with Irina Shapiro teaching 'Contemporary Issues in Art and Design Education'. We came up with the idea to cook a collective soup in which all our individual projects were presented metaphorically by adding edible ingredients.

Everyone brought an ingredient and throughout the day we presented our concepts while gradually working towards a collective recipe. Each student introduced their topic and 1 ingredient was added to the soup after each presentation. Gradually, all our ingredients were in the boiling pan. At the end of the day, as part of the assessment, we ate the soup together with our tutors. While eating, we ingested the individual contributions and digested our thoughts and findings. In doing so, I observed that our personal input and collaboration strengthened mutual understanding within our group. As the soup progressed, trust in the group grew, along with our confidence to present ourselves to each other. This feeling of confidence had sometimes been lacking in the group. Gaining insight into everyone's repertoire and presentations created a dynamic, enjoyable atmosphere.

ART AND FOOD

In the following section I will argue that the artistic aspect of food in history can be seen as a design process in which ingredients are used as material and taste, senses and experiences. In addition to shape and texture, these are the criteria for a food concept. These concepts are about creating ideas and experimenting with food in order to perceive food from a different artistic perspective.

I have studied artists and designers, both past and present, who worked with food. From da Vinci's late 15th-century 'Last Supper' to Daniel Spoerri's 'Tableaux-pièges' in 1960 and the multi-sensorial dinners of the Neo-Futurists in 2018, the tradition of food in art remains vibrant and endlessly flexible. In some instances, artists who use food in their work are pushing against the discipline's boundaries. For as long as art has been made, artists have found in food an endlessly elastic metaphor, and today's artists use it in various ways to investigate the body, identity, gender, community, the domestic, the sacramental, economics, politics, and the environment. Yet, the discussion about the place of food art in society (and art history) is not simple. The idea that food can be considered art simply because a chef composes a plate with flair or a diner cleverly frames his

"Food defines ordinary life and special occasions alike. It can create pleasure and provoke shame. 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. Beyond that: We interact with food intimately, consume it, ingest it, digest it—and internalize it in multiple senses—and with multiple senses" (Anthrostrategist, February, 2019)

Instagram post, is perhaps one way to add a new twist. I wanted to find out what would happen if I used food as a medium to communicate. By studying these artists, I have learned that food can be used as a metaphor for expressing a concept, an emotion or a problem. In contrast to, for example, making a painting, the way in which the medium and material are used is also contrary. In short, a painting is only made once, artworks using food are usually only used once.

FOOD IN ART EDUCATION

In visual art lessons, we mostly work with our hands and eyes, supported by our motoric development. When it comes to using our senses, it surprises me that we limit ourselves to these possibilities. In fact, we only use a part of our senses while taking in images of still life paintings, photography and works of art about food. The multisensory engagement with food challenged me to go beyond these senses in art classes. I consider that this type of more holistic approach is very suitable for use in my practice. In my research I applied food as a medium to create emotion and, through emotion, to convey ideas and transform everyday foodstuffs into a performative meal. I consider both the school camp experience, which was based on a popular TV show, and our group's presentation at the Piet Zwart Institute as important sources whereby I experienced something similar. Both situations involved a learning environment. The participants were not direct friends or family, but together they carried out an assignment outside their own living and learning environment. In both cases, the theme of food led to greater understanding and mutual connection. I was able to look at these experiences in two ways; in the first situation I was a teacher working with young pupils, in the second I was a student, and in this situation I was probably just as excited to be part of a group as some of my own pupils had been. With this translation in mind, in the next 2 'TAKE AWAY' paragraphs, which reflect on 2 case studies, I will further explain how I immersed myself in creating personal food experiences in the field of art. I will also reflect on the importance that being part of a group had for me in both these cases and how these experiences have helped me to serve my best practices to my own pupils. I will also explain why these cases relate to my main question and the foreseen difficulties I encountered along the way.



TAKE AWAY

ILLUSTRATION SCHOOL PORTO

In July 2019 I took a course at the 'Illustration School' in Porto on the relation between illustration and food. This edition used the word 'RAW' as a starting point for a diverse range of interpretations and processes related to food. It specifically explored the idea of 'unprocessed', 'uncooked' elements in their natural state to establish a series of connections to the practice of illustration and its current state through intersections with architecture, archives, photography, printing and recipes.

Several tutors were invited: performative chef & artist Inês Neto dos Santos*, architect Matilde Seabra, printmaker Alexandra Rafael, photographer Margarida Correia, and food designer Orlando Lovell. The 15 participants were from diverse professional backgrounds. We concluded the course with a performative dinner based on the experience of the past week.

During this week I learned about baking bread, fermenting, composting, organic farming, the history of Porto's architecture and its cultural rituals. At the end of the week we were each assigned to a group by Karen, our project coordinator, and given the task of designing a dish for a performative dinner on Friday. This dinner was held at a 'Local Food Lab' in the city. Tickets for the evening cost €30. I was assigned to a group along with Jill, a baker from the United States, Maya, an anthropology student from the UK and Margot, who organized a food festival in Switzerland. Together, we brainstormed about our experiences that week, the theme RAW and how to translate it into a simple dish. We came up with the theme 'discomfort, religion, connection and rituals' in response to the 'alley of Ribeira' we had visited. On Friday afternoon we had time to cook our dish and rehearse our piece. Each group chose its own spot in or near the café. Finally, 20 paying guests arrived in the evening. Our performance involved a new ritual in which we used eggs dyed pink with beetroot. We tied the hands of two participants with thin robes and they tried to eat the soft-boiled eggs while attached to each other. We baked a large flatbread and finished our performance by sharing the bread in a circle. Our performance was half-prepared and half-improvised. As it was a first-time experience, we had an exciting evening with unexpected outcomes. After the ritual everyone was unfastened so that they could wash their hands. And that....was my first contribution to a performative dinner.



EXPECTATIONS

My expectations of this course were twofold: I wanted to learn how to illustrate 'food' through different techniques such as drawing, photography and print-making. Secondly, I wanted to work towards a real eating experience that involved working with a real audience as promised in the course description. During this course I learned to filter my experiences of the week into a plan and to work in a process-based way. I also learned that collaboration is not always easy and that you have to make compromises to achieve a high-quality result.

The time factor when working with food is also very important, so good preparation is essential. The course in Porto attempted to build on experiences gained throughout the week, ending in a collective performance. Once more, I found out that if I want to create classes in which my pupils could make a connection between food, art and each other, the best way may be through performance. Parallel to the week in Portugal, the pupils could explore their possibilities at school and an external cultural organization in order to put knowledge previously gained into practice. Based on these experiences and trials and errors, my pupils and I were able to build a social recipe, which I will elaborate on in part 4.



TAKE AWAY

Marije
Vogelzang

In December 2019 I joined a 10-week course on food and design given by Marije Vogelzang. Marije has been the director of the Food-non-Food Department since 2015, where she is in charge of the world's first bachelor design course on food and living matter. Her designs are based around the verb 'to eat'. Vogelzang is inspired by the origin of food and the preparation, etiquette, history and culture surrounding it. For this reason, she doesn't consider herself a 'food designer', but as the Netherlands' first 'eating designer'. I followed 'The Food and Design Dive', an online, livestreaming course about food and the act of eating shaped by creative thinking and doing.

The course included 10 homework assignments. In a group of 35 international participants we explored food and design together and tried to find out how this course could touch our life and the lives of those around us. Each week I was assigned a new challenge to help me gain more ideas about and insight into the subject.

The course subjects were:

THE BASICS & HISTORY OF FOOD DESIGN; SENSE & SENSUALITY; HUMAN CONNECTION & RITUALS; CULTURE & HISTORY; FUTURE FOOD; PSYCHOLOGY & BEHAVIOUR; MATERIAL & PLAY; NATURE & SUSTAINABILITY; and ETHICS.

The online community on Facebook is still open for discussion and sharing ideas. I met Sophie Yotova, a designer and teacher at a primary school in Bulgaria and we exchange ideas about how to work with food in our schools. This exchange is also giving me different perspectives on the subject. The field of food is endless and joining this course helped me to develop my lessons and subjectivities. I have also applied some assignments directly in my lessons, such as the subject 'New Rituals' which I write about in my project on the Platform for Loneliness or the subject 'Senses & Sensuality', which I applied in my project with the Photography museum in Amsterdam, both described in Part 2. The course gave me useful insights into how to initiate a discussion on these themes with my pupils.

Marije wonders if designers should really be making more 'stuff'; instead she uses food as a material to tell a story. I have been following her work for several years and I enrolled on this course to learn more about the concept and theory behind a food project. Marije questions whether we truly understand the value of food and hopes to make more connections to other people as we are very much dependent upon each other. The way in which she makes these connections caught my interest because of how they are performed in her art projects. The next project discusses how she connects food to a sociological theme and translates it into a performance.



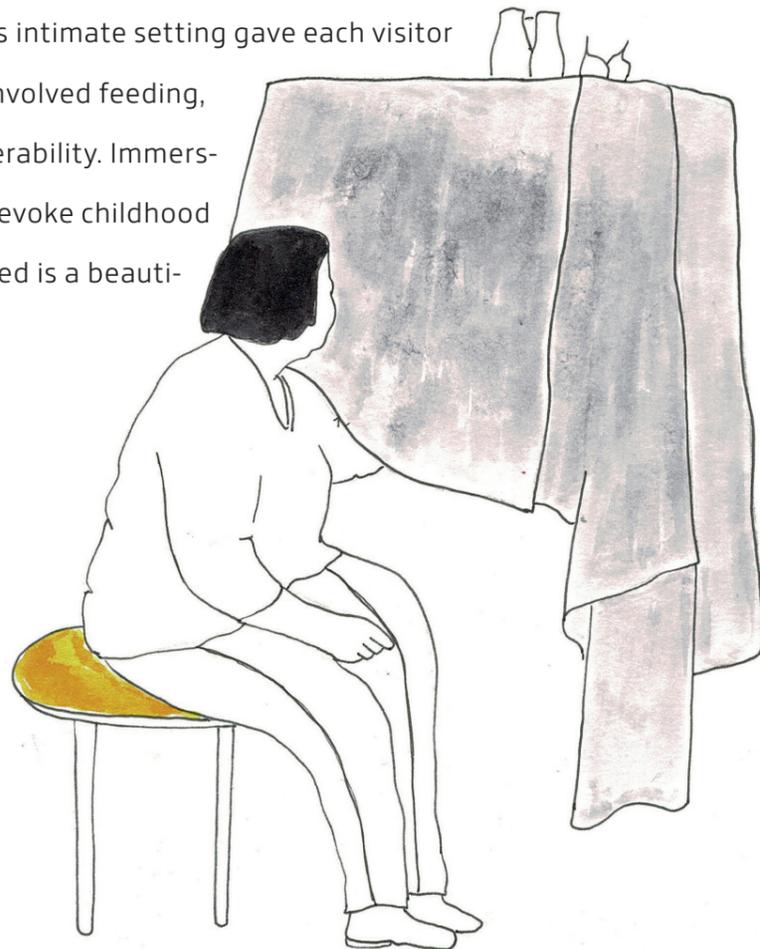
'Eat love Budapest' BY MARIJE VOGELZANG

'Eat love Budapest' is a multisensory performative installation, which brings together two strangers for the intimate acts of sharing food and being fed. Marije brought together Roma women to anonymously feed visitors while telling them their life stories. The project emphasizes the individuality and beauty inherent to each individual life, including the lives of the nameless people we may pass each day on the subway or sidewalk, and those who are grouped together on the basis of their nationality or appearance, their individual worth ignored.

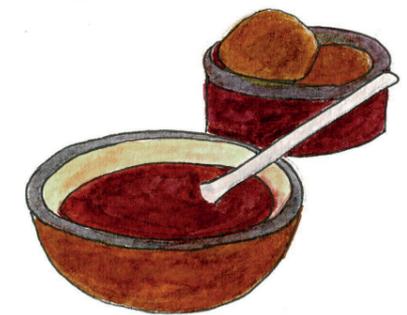
Romani people across Europe have often been on the receiving end of such treatment.

During the 3-day performance, ten Roma women were invited by Marije Vogelzang to anonymously share their personal stories with one stranger at a time. Each woman would feed her guest with her own hands foods that had personal meaning to her, while recounting memories, songs and stories. She would also choose a scent with a special significance— either related to the foods she had chosen or to something else— and wore only this on her wrists as perfume. Throughout the meal, a musician quietly played traditional songs on the guitar. Upon entering the space, visitors were led by an assistant to a small, tent-like installation and invited to sit inside. The tent was reminiscent of a child's play area: the lamp and walls were composed of thin fabric, onto which drawings, recipes, photos, and texts written by the Roma women had been pinned. The visitor sat upon a simple chair, made comfortable with pillows. The only thing he or she could see from this

position was a plate of food raised on a platform on the floor just beyond his feet, and the legs and hands of a Roma woman. Once they were both sitting comfortably, the Roma woman— dressed completely in white— began washing her hands, in view of the visitor, while talking about her life. Each woman spoke freely of her personal memories and experiences while feeding the guest with foods that had a personal significance to her: first she broke bread with them; next she cracked nuts or peeled fruits, feeding her visitor slices. As the meal continued, she offered the guest a few bites of different dishes of warm food fed by hand with a spoon— as a mother might feed her child— followed by cheese, cake, and hot coffee. The preparation and serving of food became a performance in itself as the guest watched the woman's hands sprinkle cheese or herbs over the dishes, while recounting the special meaning that this dish had for her. Once the meal was over, the Roma woman disappeared. The visitors left the installation and were given a balloon by a helper as a souvenir of their experience. (derived from Designboom 2011) Using food and bringing unknown people in this intimate setting gave each visitor a glimpse of someone else's life. It involved feeding, being fed and showing mutual vulnerability. Immersing visitors in a situation that could evoke childhood memories and the feeling of being fed is a beauti-



ful concept. This is a performance that touches all the senses. Feeding is a very intimate ritual that rarely happens in one's adult life, especially at the hands of a stranger. The entire performance was a ritual. First the woman washed her hands. The visitor could only see her hands. While doing this, she started telling them her life story, as if she were speaking to a friend or was as a mother gently feeding her child. Afterwards, the participant will never know who had fed them. This can be seen in a more abstract light: everyone has a life story. Reactions to this project were very emotional. Most people felt extremely touched, but others felt disgusted. There is an ongoing debate in Hungary about societal acceptance of Roma, and many visitors said that they had finally received a completely different and refreshing take on this subject. One that went further than the normal debate, elevating it to a higher level. (December 2011 Marije Vogelzang)



Food that the Roma woman brought, *Janija*, a tomato-based beef and vegetable stew that is eaten with bread

ART — FOOD — PERFORMANCE — EDUCATION

'Eat Love Budapest' provides us with a good example of how to discuss an important topic in a performative yet profound way. This example teaches us that art has often been a reaction to politics and social issues. Within the context of education, it reveals a personal story about someone else's life, and leaves us with different impressions. Studying artists who work with food reveals that food design has its origins in modern art, conceptual art and performance art. In this respect, these art movements were reactions to the developments of the time in which they unfolded. One could therefore say that that food design is a driver of social development and has its origins in art. Artists often draw inspiration from customs, rituals, politics, fashion, design, art and music to develop projects related to food. The subject 'food' as an artistic practice has been explored in Dutch art academies or colleges of higher education for the past decade, but is not yet being taught in secondary education. I see it as a challenge to be a pioneer in this field at my own secondary school. In order to provide feedback on my research question, I would like to introduce my pupils to the world around them and encourage them to take an interest in social issues. Something like feeding, which is normally restricted to the private and personal atmosphere, is now occurring in less obvious places, such as art galleries, is creating different expectations in both the maker and visitor. I prefer to use the word 'art' rather than 'design' because I think art covers more disciplines, such as theatre, forms of expression, food, music and design.



PART 2 PREPARATION

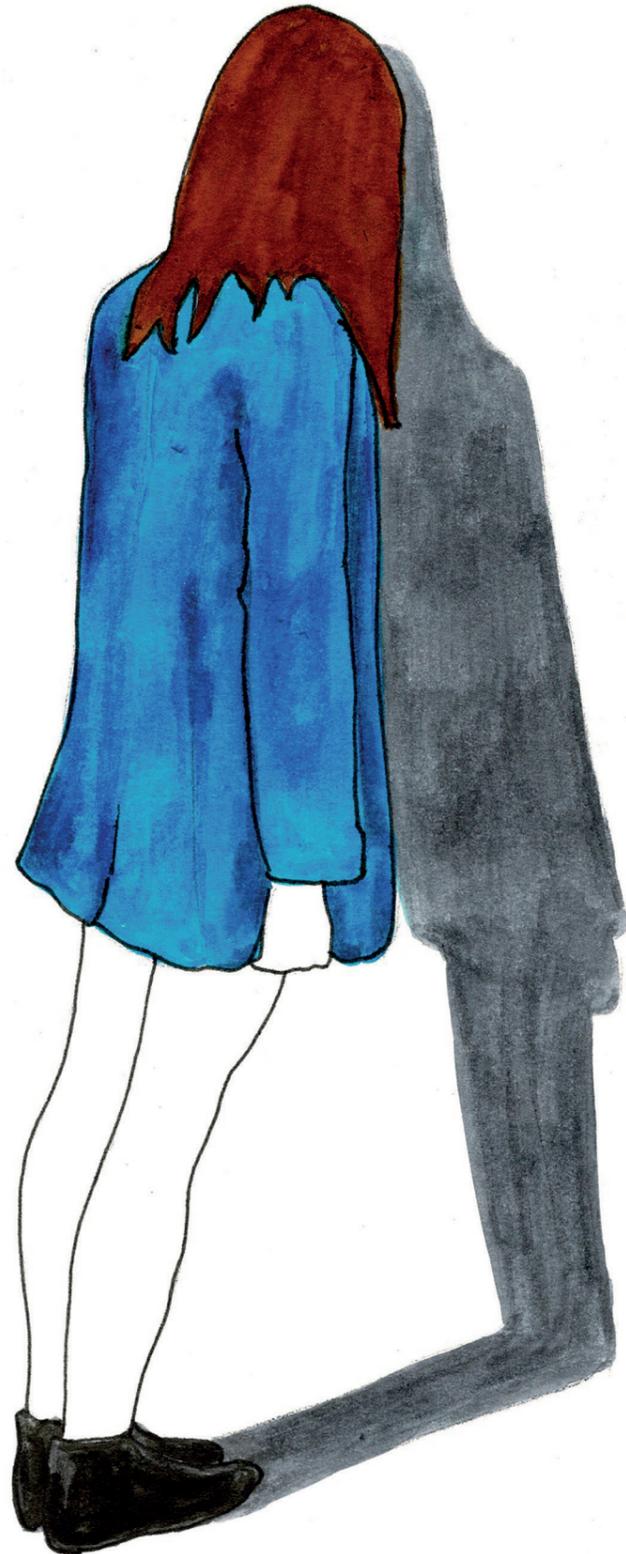
How to test a food concept in an educational setting

In this part I will demonstrate 2 projects I test cased at 2 different secondary schools in Amsterdam. In the first case I was a new teacher at the school and the second I was hired as a project leader. In both projects, I put into practice the theory I learned on the basis of my preliminary research. For the first time I came up with my own concept and tested how I could implement a food concept within an educational setting - a school setting that was a familiar environment for me. I started a lesson plan and learned through experimentation, together with my pupils.

PROJECT 1 *Recipe for loneliness*

In September 2019 I started a new job as a visual art teacher at Spinoza20first, a Dalton secondary school in Amsterdam. I was asked if I could lead an extra-curricular activity in collaboration with an organization called *Language for Loneliness*. The aim of the platform was to draw attention to the theme of loneliness among young people. I was excited about working with them, partly because I could use this project for my research. This was the first opportunity I had to experiment with the idea of connecting food to art with my pupils.

I was introduced to two theatre makers from MOHA, and a group of pupils, aged 13-14. The project ran from October until December. On December 12th, the pupils presented their project, together with 3 other secondary schools in the *Framer Framed* gallery in Amsterdam. My aim was to see how I could incorporate food and design into a project with my pupils, in this case through theatre. They started by writing a script about 'loneliness' in relation to food. My goal was to guide the pupils in their design process, based on their week's experiences. As they attended a Dalton school these pupils were used to working with 21st Century Skills, which in this case means that they learn modern skills, such as problem solving, critical thinking and creative thinking in an exploratory, design-oriented way. The school also pays a lot of attention to the pupil as a person and how he or she thinks about themselves and others. Not yet knowing the outcome, I focused on practice-based learning in the classroom and took on the role of facilitator and coordinator. I provided material and ideas and started every week with a brainstorming session. For me this project was a good start towards creating a lesson plan where I could introduce food in connection to art, while giving the pupils agency to create their own project.



In recent decades, food has increasingly become an art practice at art academies, but has not yet been incorporated into secondary education. In a way it has the potential to connect all the subjects being taught in secondary education, from Mathematics to Geography or Biology and Drama classes. Food can bring new perspectives. I therefore decided to work with a Dutch Language teacher who had agreed to collaborate on writing recipes. My experiment was to translate the concept of 'Loneliness' and help my pupils to make choices in order to measure social connections both inside and outside the classroom. In a performative way they could learn more about themselves and their fellow pupils, through all the aspects concerning traditions and culture that are linked to food. Working part of the time in the classroom with professionals from outside the school and bringing the presentation into a new environment such as a gallery gave me in-depth insight into how to accomplish my ambitions in this regard.

THE PARTICIPATING PARTIES FOR THE PROJECT 'LONELINESS'

- 16 pupils of the age 13 from Spinoza 20first. Belle, Nora, Mila, Jacob, Stijn, Zephyr, Roxy, Margalith, Jacky, Tarik, Timon, Meike, Isidoor, Ode, Ravi, Tanuja.
- Alice Pons and Olivia Reschofsky from MOHA, an Amsterdam based artist collective who create performances to connect with day-to-day realities. They were connected to my school by 'Taal voor Eenzaamheid'
- Madeline Hageman, Taal voor Eenzaamheid'
- Francisca Rijken, education assistant
- Galerie *Framer Framed*, Amsterdam
- Hans Wildeboer, Dutch language teacher
- Tamsin O'Shea, mentor of group 2E
- Public, parents, colleagues and invites of Amsterdam City Council.
- Me

Throughout the project I also aimed to reflect on my own position in the group of pupils. When working with teenagers, it is important from a teacher's perspective to involve them in a dynamic way and give them choices on how to deal with the lesson material. Furthermore, an important aspect of my job as a teacher is strengthening and ensuring social connection. But how do teachers learn these skills in order to work with a group and achieve their learning goals?

In his book *Het tienerbrein*, about the social brain of adolescents, Jelle Jolles, professor of neuropsychology wrote; "Adolescence is really an intermediate period between childhood and adulthood, and the teenage brain is therefore closing that gap. The brain of a younger child is focused on gaining knowledge and gaining the knowledge is necessary to take care of themselves. Children also learn about social relationships, but especially within the context of the family and relatives. The teenager gains experiences in a much broader social group, such as school, sports clubs or just 'hanging out on the square.'" (Jelle Jolles, (2017). *Kind en adolescent in de praktijk*, p.31). Jelle Jolles explains that the teenage brain is therefore primarily a social brain that focuses on its social environment in order to derive knowledge and experiences from it. At the same time, teenagers still need the relative protection of their home environment. Some forms of peer pressure, for example, are not productive or may even be harmful to adolescents. According to Jelle Jolles, adults can guide teenagers and help them to develop as they have already acquired all the experiences necessary to be able to function independently.

Introducing my pupils to perhaps a different way of connection could increase their sense of responsibility toward others by making art in a dynamic setting. Moreover, I had just started this new job, so the pupils and the school system were new to me. Having been a teacher for a decade I intuitively knew that it is important to find a connection between me and the group of pupils when teaching art. First, I had to bond with the group in order to create a good learning environment. A drama class was a perfect way to break the ice.

EXPLANATION OF THE PROJECT

Below I describe the Language for Loneliness project which ran for 8 weeks. As a guiding principle I use the 3 subfields explained during the project in an attempt to answer my main question;

HOW CAN ENGAGING IN FOOD CONTRIBUTE TO AN ARTISTIC PROGRAMME IN SECONDARY EDUCATION AND FOSTER A CONNECTION BETWEEN THE CONTEXT INSIDE AND OUTSIDE THE CLASSROOM?

1. The Pupils And The World Around Them
2. Teaching Inside And Outside The Classroom;
Collaboration With Institutions
3. Me As A Teacher And Designer

In the first lesson, the programme was introduced by Madeline Hageman, director of Platform for Loneliness. I was unable to attend as I was teaching a different class elsewhere. The pupils discussed the topic and gave a meaning to loneliness. They invented new words, such as Stinkzaamheid, eenlostheid, fammilein and made drawings of them, which they presented during the final presentation. At the next lesson, which took place in my art room, Alice Pons and Oliva Renschovsky from MOHA gave a drama lesson. They introduced the concept with breaking the ice exercises.

During these exercises, Fiona and Alice held up different kinds of food while the pupils had to answer the following questions and choose a side of the room to stand in;

* *Is this delicious or not?*

* *Do we eat this alone or together?*

* *Which 3 foods would you take to a lonely island?*

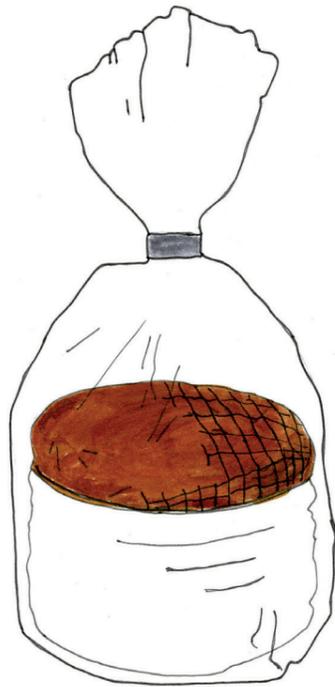


FOOD MONOLOGUES

In the second exercise the pupils stood in a circle and a foodstuff was placed in its centre. Everyone had to share a memory connected to that particular food. A package of stroopwafel cookies was placed on the floor and the pupils took turns to share memories of this typically Dutch cookie. Memories included going to the market with their family, their grandparents or giving stroopwafels as a gift for visitors from foreign countries etc.

The third exercise was that the pupils had to empathize with the food and talk as if they were the actual product. Roxy said, "I feel sticky and packed in this plastic and want to get out." Zephyr: "I am a Snickers bar, I am brown and live on a shelf. People eat me and they forget about me right after, and worst of all, I am allergic to peanuts". In the last exercise, the pupils were divided into groups of 3 and told to choose a piece of food and make up a story about it. They then had to present their story, illustrated by

a dish. Nora's group chose a salami sausage and told the following story: "A woman got into an argument with her husband, a butcher. The butcher threw his wife into the meat grinder and made her into a salami sausage. He sliced the sausage on the pizza and served it to his family that evening."



This was the first time I had met my pupils and the drama class gave me a good introduction to the group. The 'popular girls' followed Roxy, who took the lead in participating and motivated the other girls. Actually, she motivated the entire group. She came up with ideas and dared to act. Zephyr, a smart gamer boy liked to perform and make up stories. Jacob, Stijn, Isidoor, Timon, Bella and Nora were endearing pupils who had crazy ideas and were also good at drawing. Tanuja was a quiet girl who displayed a neutral attitude. Then there was Mila, a shy girl who sat in the corner. She did not want to participate, preferring to draw in her sketchbook. Ravi and Tarik displayed rebellious behaviour. They spent all their times on their phones, refusing to participate as the project was not mandatory and outside school hours. They were also the only ones who did not want to be photographed.

I thought it was interesting how Fiona and Alice had achieved such a beautiful structure in just 2 hours, starting from nothing and ending up with a good story.

In my opinion, you can only achieve this through story-writing and theatre. So, inviting theatre makers to the school certainly added value. The pupils felt comfortable. They started off by examining their own tastes and opinions, moved on to using their imagination and finished this class by performing a small play in groups. For me this way of working was also new as up until then I had only made visual art with my pupils.

In the weeks that followed, my pupils and I brainstormed by making mind maps exploring what kind of piece they could design. 2 subgroups formed within the group. Being a bit nervous about our time schedule (and impatient) I suggested the idea of building a bar with lonely cocktails and designing a menu for the recipes. The group of girls became enthusiastic about it and started to sketch their ideas.



They came up with designing a cocktail bar where the customers could order their own lonely cocktails according to their moods and emotions. These emotions would be expressed using fruits and coloured soda. In the lessons that followed, the pupils adopted the idea as if it was their own. All I had done was to start them off, from that point they had no further questions and went about building the bar.

The second group did not really know what to make. I was concerned that with 7 pupils, the group was too big, but I tried not to worry as we still had 6 lessons to go. However, in lesson 4 I became more concerned as we were going to perform in a gallery. Once more, I contributed a few ideas of my own. I made some drawings, bought paint and wire netting and tried to motivate my pupils to experiment with my design and these materials. But then Isodoor said to me "Elvira, please leave us to it, everything is going to be fine." These pupils had a Dalton way of working and were creative and independent. I had to force myself to take a back seat. My role shifted from steering the project towards an outcome into a more holistic approach which left me uncertain of the result.

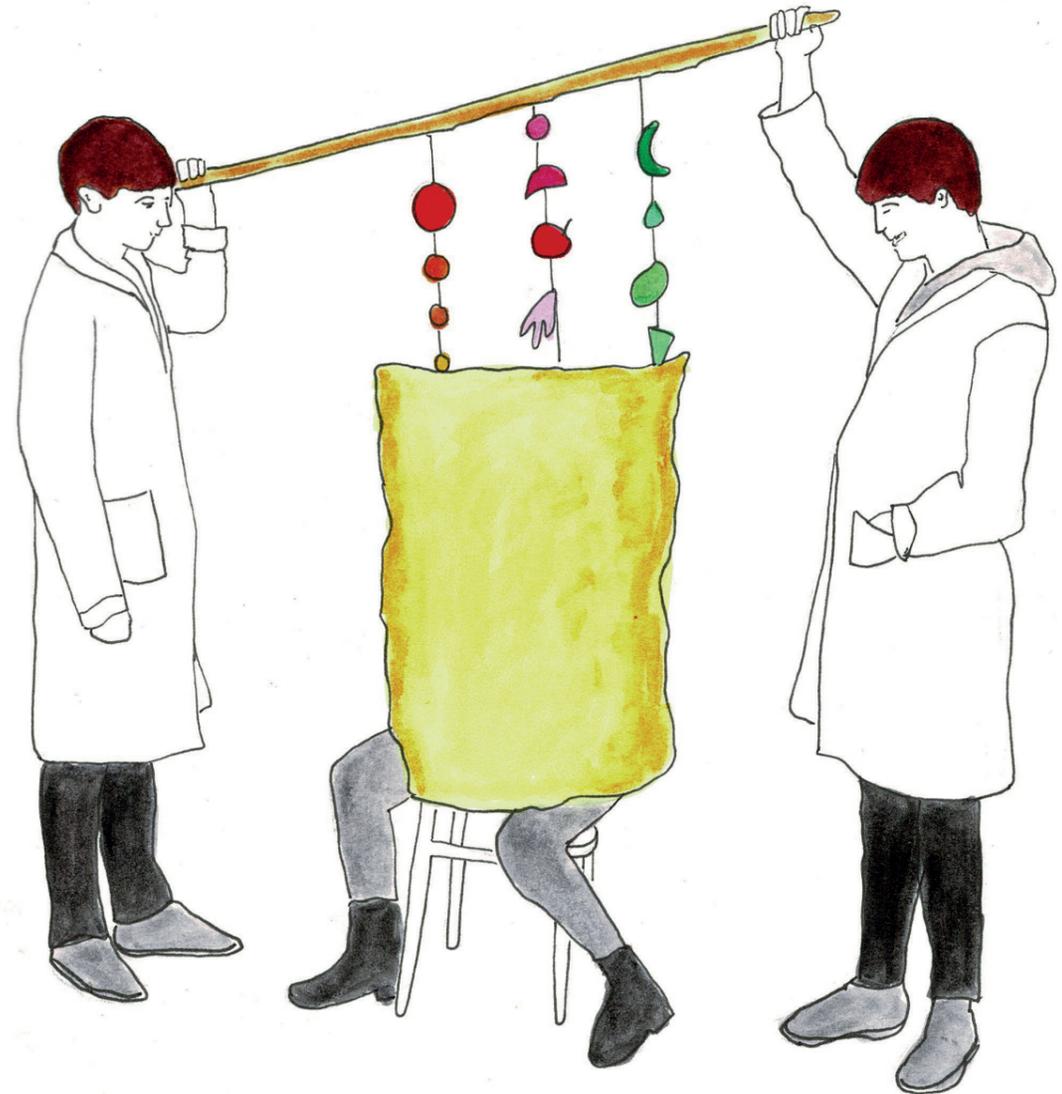
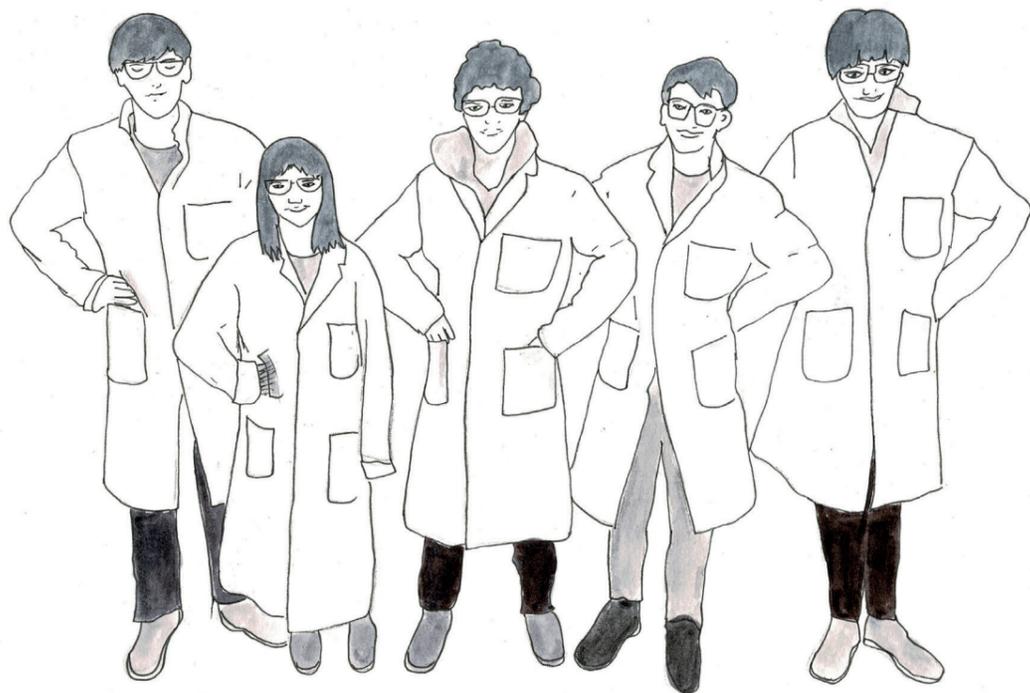
Meanwhile the pupils working on the lonely bar went outside the school to find old pallets to build the bar. The girls, Meike, Margalith and Roxy were highly motivated and others followed to help them. They got to work with a hammer and nails and painted the pallets black

with neon colours. The others designed the menu. Most of the time, Ravi, Tarik and Ode did nothing, but the girls didn't care and told me that they would ask them for help when they needed them. However, in the last weeks, something happened between the girls in this group. All of a sudden, Meike, who was a year older than the others, was no longer welcome in the group because of an argument. The girls who had been so enthusiastic lost their motivation, so Tanuja and Jacky took over and started to paint the bar with graffiti, which I thought was a great idea. But I could also sense that there was no longer any ownership of the bar and the other girls had lost motivation. This made me realize that it was possible that too many lessons had been scheduled.



After weeks of brainstorming and experimenting with material I had provided, the second group came up with the idea to build a chair and make the audience part of a scientific experiment. The experiment was about introducing healthy and unhealthy snacks by building a hidden compartment. For the presentation they designed a 'foodstick' to hold above the participants head while asking questions.

Halfway through the project, Hans, the Dutch language teacher, was supposed to help us with writing the text for the play, along with Tamsin, their mentor, but they were too busy. In the final weeks, Alice and Olivia from MOHA came to school to help with the final rehearsal. They were very professional and produced a short play lasting half an hour in which Roxy sang a song! Because the performance was just before the Christmas holidays, the pupils were in a festive mood, and became excited about Roxy singing a Christmas song during the performance.

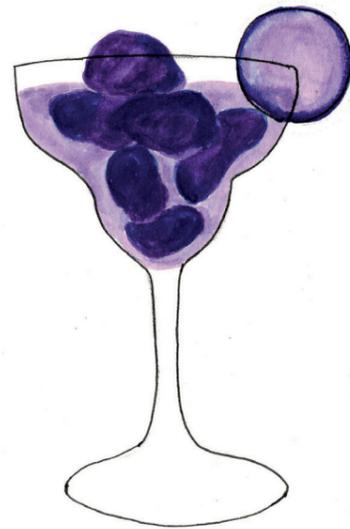


“Take a look at a child playing, or an artist, musician, or athlete. Are they serious about what they are doing? You bet. But they are playing too. The highest activities of human beings and some of their greatest accomplishments, in fact, are play . . . The philosopher John Dewey got it right: “To be playful and serious at the same time is possible, and it defines the ideal mental condition.”

(John Morreall 1997) [1] (p. 11)

PRESENTATION of Bar Loneliness

On the day of the performance, I picked up the cocktail bar and lonely chair in my van and drove to the gallery. Together with Alice I put up everything before the pupils arrived to prepare their own presentations. In the meantime, the other participating schools had streamed in and everyone met each other. Also, some parents and two of my colleagues came. Around 15.00 it was our turn. Zephyr hosted the presentation, introducing and connecting the two acts. While the girls made cocktails for the guests and practiced their lines, Nora and Ode handed out lonely cookies. The second group invited a member of the audience to take a seat in the lonely chair. The pupils were dressed in glasses and lab coats they had borrowed from the science lab. They had hidden snacks in the chair and held up a stick with food, ranging from fruit to chocolate, attached to it. The person sitting in the chair could pick a food and the pupils interviewed them and pretended to write down their scientific observations. The presentation ended with Roxy singing 'Last Christmas'. After this, we watched the other presentations and around 17.00 we all tidied up and went home.



OUTCOME

What I really enjoyed was that during the project the pupils had enough trust in me to discuss and share their work. This exchange of trust made the project both student and teacher driven and created an important shared responsibility. When the girls were building their bar, they went outside the school to find wood, a carpet and other building materials. Most of the pupils also discovered their own expertise and roles within the project. Roxy decided to sing a song, Nora baked cookies and Zephyr showed he was a great host! Mia, however, had wanted to write a poem, but she did not do so and was too shy to perform. Ravi and Tarik did nothing and were ignored by the others. As a teacher I corrected them sometimes and had a good talk with them but could not convince them to join. Having said this, there were many unexpected outcomes and I was not totally unsatisfied. Reflecting on this further, I think that because we stayed at school all the time and only saw the gallery on the final day, after 8 weeks of preparation, there was too much distance between the work they had put in at school and the real environment in which the performance took place. This meant that the pupils were unable to imagine what they were actually working towards.

I would also take a different approach next time to preparing my collaboration with my co-colleagues at the school. Because of their busy schedule, the teachers who had been assigned to help me with the project were unable to do so. The lessons were planned at hours when the pupils were normally free. This meant that they were not really motivated at first and it took me a lot of effort to involve them and encourage them to make the project their own. I did this by listening attentively to their ideas and helping them to develop and execute their project. Next time, I also would visit the gallery with my pupils beforehand in order to develop more involvement. I really enjoyed working together with

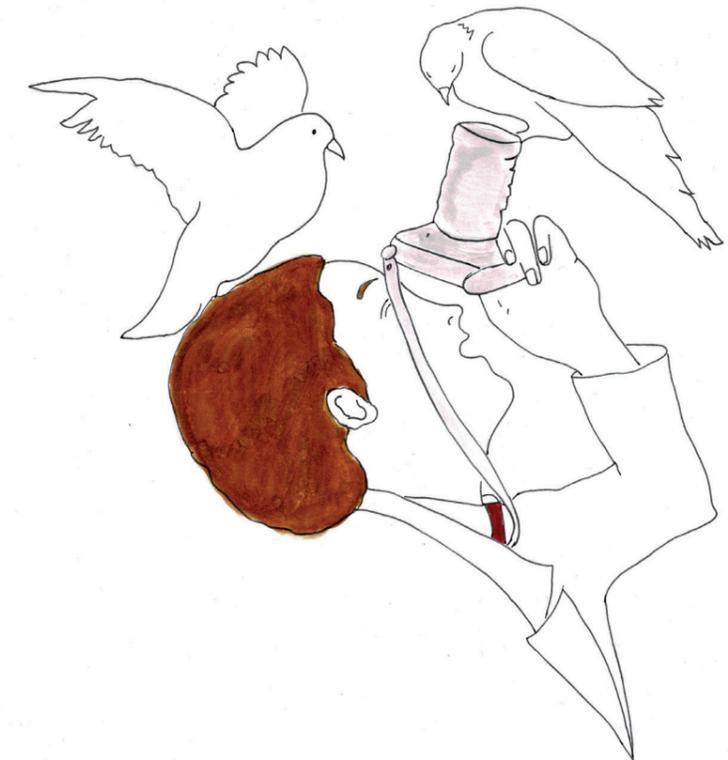
MOHA and found this manner of collaboration very successful. I would definitely use a performance in my final project. Bringing professionals into the school made the project more meaningful, exciting and encouraged the pupils to work towards a final piece. The only colleagues who attended the performance were my manager and the pupils' mentor. It is therefore important to work together with colleagues at a school and to make them more aware of the importance of such a project. Some parents came and were very proud. Because of the Christmas holidays and the busy schools schedule we did not have time to reflect on the project with the pupils, which is something I regret. Next time I would also incorporate an extra lesson for reflection. In my opinion, food becomes art when it is used to tell a story or highlight a certain topic. When the subject 'food' is taken out of its everyday context and performed in a play, or at a museum or gallery, it gains a narrative function. For example, in the Language for Loneliness project, pupils built a cocktail bar and an experimental chair to let the audience have their own experience. Hence making this shift from eating and preparing food in a home situation to doing so in my working environment and sharing my ideas with my colleagues and pupils has given me a total new focus in my career and motivated me to conduct this research and practice.



PROJECT 2 FOAM

This project describes how I introduced the pupils to the theme of food by means of the senses and photography. I designed the lessons based on what I had accomplished in the previous project and what I had learnt at Marije Vogelzang's course. The project was situated in the areas where I primarily act as a designer and hired project leader. I also introduced pupils to the theme of food in a different way and took them to a cultural institution in Amsterdam to continue working with food and photographic techniques. In May 2019 I visited the 'Feast for the eye' exhibition at the FOAM museum of photography in Amsterdam.

The exhibition was divided into three sections: 'Still Life,' 'Around the Table' and 'Playing with Food,' and brought images from the realms of art, commerce, documentary and vernacular photography into conversation with one another to reveal just how much one of the most common markers of everyday life can show us about ourselves and the world around us. Reconsidering my graduation subject, I became enthusiastic about this show where art, food and storytelling came together and saw that this was a subject that I could work on in the coming months. As a teacher in Amsterdam, I have built a strong relationship with the museum's educational department over the years. Visiting and taking part in workshops with my pupils have given me good insight into the museum's programme. Most of my pupils have a strong connection with 'photography' as a theme and



Alain Delon encountering some pigeons in Piazza San Marco, Venice in 1962. The photo is taken by Jack Garofalo.

are always very motivated when we visit the museum and participate in a workshop. Working with the photography museum shows that photographs are rarely just about pictures as they can evoke deep-seated questions about issues such as consumption, aspiration, tradition, gender, race, desire, wealth, poverty, pleasure and domesticity. It can be a carrier for all kinds of fantasies and realities.

IJBURG COLLEGE

I worked for 7 years as a teacher of art and culture at IJburg College, Amsterdam. IJburg College, founded in 2010, is a pioneering school for innovative secondary education in Amsterdam. Its mission statement is to help its pupils to learn about themselves and the world around them together and from each other within a learning community. This means that many lessons are thematically linked to the outside world. Examples range from debating sessions at the city council or painting with the elderly. I have learned to appreciate this approach and make it my own.

I left this job in 2019 but still had strong ties with some students and my former colleague Abbey. I asked her if I could borrow her class and in this 5-week series of lessons I tried to introduce the students to the senses and concluded the series with a photo assignment at the museum for photography in Amsterdam. "Teaching and learning experiences that take place outside of the confines of the classroom walls have a range of benefits for both students and teachers. When students are asked to put into practice "in the real world" what they have theorized about from behind a desk, the result is a student-centric learning experience that enhances learning and fosters personal and social development "(Larsen, C., Walsh, C., Almond, N., Myers, C. (2017). This time I didn't engage a theatre teacher but a photography teacher. The pupils didn't work in groups, but in pairs. This made the project more personal and allowed each pupil to work on their own project.

This time, the visit to the museum also focused on the technical part of photography. They also used the medium of photography to tell a story with food. So this was actually a completely different approach. Because I only had 5 lessons of one hour I couldn't really develop it any further. I was still satisfied with the structure of the lessons because it enabled me to get the students interested in the subject.

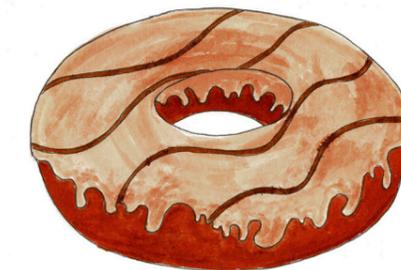
THE PARTICIPATING PARTIES FOR THE PROJECT 'SENSES AND PHOTOGRAPHY'

- 16 pupils of the age 13 from IJburg College: Alessandro, Boet, Daan, Dae-Sean, Daniel, Daryl, Eby, Imran, Jessica, Josline, Maroua, Nidanur, Yara, Yasmine, Yiri, Yosemite.
- Abbey Smit, this group's visual art teacher.
- Nienke Gerritsen, education assistant.
- Judith Nieuwland, culture coordinator.
- FOAM photography museum Amsterdam.
- Piet van de Kar, workshop teacher and guide at FOAM.
- Me, as an external project leader.

JANUARY 2020

I took over Abbey's class, 1TH, where the pupils were 12, 13 years old. This was a heterogeneous group, which means that they had different levels. As I did not know these pupils, I started off with an introductory lesson so that we could get to know each other. I also explained what I studied and that this project was as much of an experiment for me as it was for them. I didn't tell them they would not receive a grade for it. By means of introduction I asked the pupils what kind of food would they be and why? I set an example and introduced myself as a piece of ginger. Ginger, because of my Indonesian roots and that every piece of ginger has a unique shape. Ginger has a fresh, spicy flavour and can be used in many different ways. When you cut it, it makes nice smooth slices. Normally you won't need much of it, this refers to mine seemingly modest character. I had made a drawing of a piece of fresh ginger with a rather regular shape with not too many bulges. I asked the pupils to do the same and focus on the source, appearance, colour, texture, taste, sense, structure and how and when their chosen food was consumed. It was very nice to see what the pupils came up with. Naturally they already knew each other as they had been in a class together for a year, but I did not know them yet. This showed them a different way of looking at themselves. They also made a drawing. Nidanur, for example, presented herself as a Moroccan soup that you had to let cool before taking a bite, as a metaphor that you had to be patient to get to know her better. Maryam drew a donut with the caption; 'I am sweet but if you eat too much of me you will soon get tired of me'. And Josline wrote; I am a lemon, clear and fresh on the outside but sometimes sour on the inside. Sometimes you have to add a little sugar. Be careful not to bite on the seeds because they taste bitter. I love summer, so I like to become lemonade for refreshment.

These were beautiful, personal results, which probably could not have been achieved in a first group conversation, but were made possible by taking food as a means of explaining themselves. It revealed pace, attitude, mood, and the spirit that expresses who you are, what you value, and what it means to be a member of your class.



INTRO— DUCTION OF THE SENSES

In the second lesson I experimented with the senses and asked pupils what would happen if you block one sense while you're eating food. I brought different kind of food and eye masks. When I think about the first day of school or introducing yourself as a new teacher, I am reminded of just how important this occasion is as it sets the tone and can literally make or break a pupil's first impression of you. Therefore, it's important that every teacher should be aware of every single detail as it relates to the school and what happens in that lesson. Paying attention to our feelings can improve connectedness in class. Let's dive into smell, sight, taste, hearing and touch.

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.

I started off with a simple exercise, still as part of the introduction, to help the pupils to get to know each other and to create a pleasant environment. I divided the pupils into groups of 2. Half of the group left the classroom and waited while their partner prepared food on a plate. I had brought simple food: fruits, vegetables, crisps, popcorn and candy. I used eye masks to block their sense of vision. The other group came back and each fed their blindfolded partner, guiding them through the process, by letting them listen, smell and touch the food before finally tasting it. Some of the pupils were a bit shy about trusting and collaborating with each other while others joined in bravely and tried all the food. This exercise was about trusting and feeding each other while paying attention to the other unblocked senses. At one point I had to experience it myself when Yiri said 'and now you teacher'. So, I was blindfolded while Yiri made me eat all kinds of things. In the background, I could hear the other pupils eating the rest of the crisps I had brought. Luckily, I had asked Boes to

record the session, so the result was a funny video with me blindfolded while the pupils were secretly snacking behind my back. The pupils thought this was a fun assignment and at the end of the lesson thanked me with the words "this was a fun lesson, it had nothing to do with art!"



Visiting the museum of photography

On Thursday 12th of February we went to the Museum of Photography in Amsterdam (FOAM) where I had booked a tour and a workshop. Cycling there, the pupils chatted to me about all kinds of things and I was happy to see that after 3 weeks we were already becoming familiar with each other. The teaching assistant Nienke also came along. We visited the exhibition 'Adorned - The Fashionable Show', that presented intriguing and challenging fashion-related photography projects created by a new generation of visual artists.

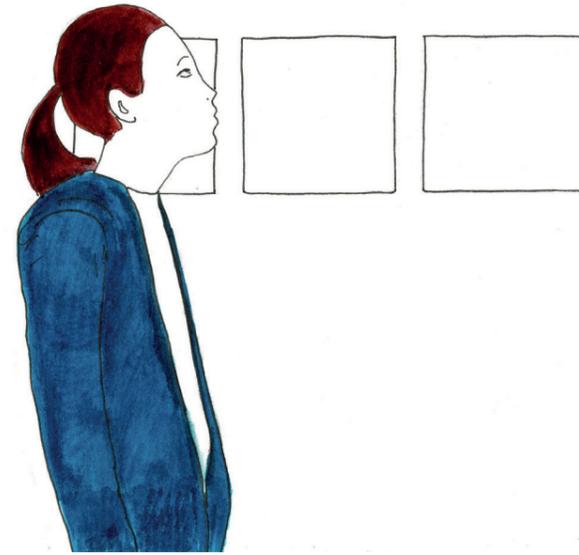
Despite the impression given by the title, the show was not purely centred on the concepts of fashion or what we wear. Rather, its main focus was on notions of culture and identity, which continue to evolve over time. Our mediator was Piet van der Kar, a visual artist and he guided us through the exhibition in a playful way. We talked about a few works of art and ways of using photography. We ended the tour with a workshop in which the pupils photographed food they had brought with them. During this workshop they experimented with taking pictures and learned how to make a portrait together with their food. Some pupils got to work immediately and either had more of a connection with their object or found it easier to decide how to take a picture. Dae-Saen and Josline

made a portrait together with a pineapple and lemon, which resulted in a poetic image. Near the end of the workshop, I discovered that Yasmine had not yet taken a photo. When I asked her what she had brought, she opened her plastic bag and produced a lovely Moroccan platter of homemade pancakes, dates and figs. Together we tried to compose a nice picture of her and the dish. Then she quickly put the dish away again. The next day her mother called, and it turned out that she had made the pancakes especially for Yasmine to hand out in the museum. But Yasmine had been too shy to do this and share her culture with the others in this way. This was a good lesson for me, as it made me realize that it is not always natural to expose yourself to others and feelings like shyness and discomfort can sometimes get in the way.

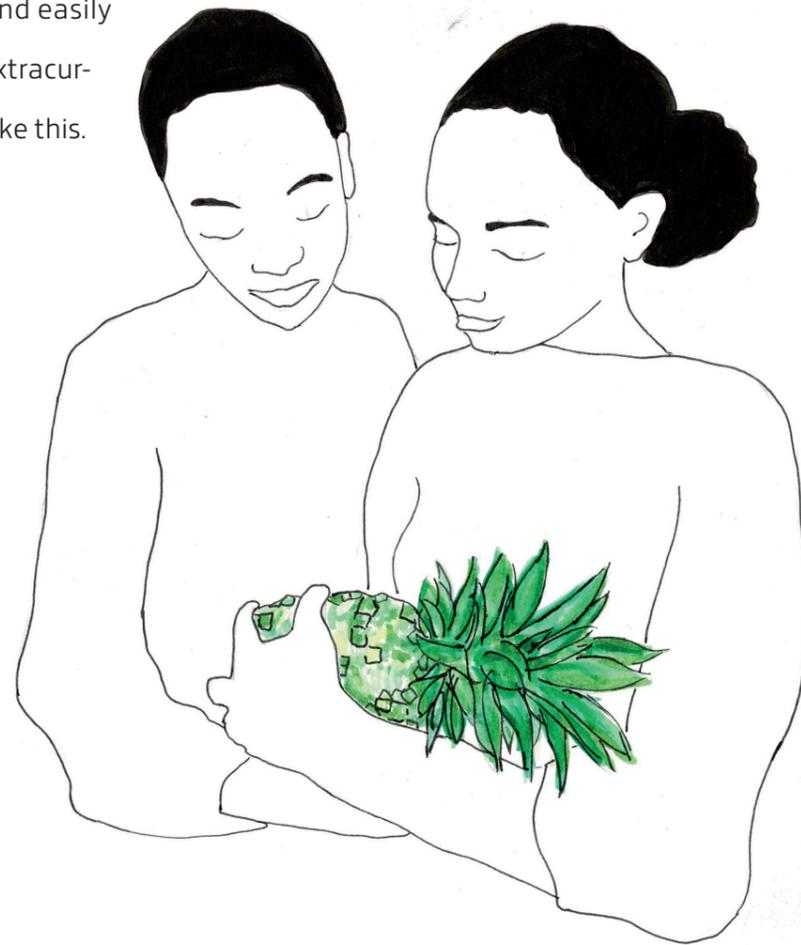


OUTCOME

During the final week, I asked the pupils to interview each other and make a 'recipe' for the other in the form of a mind map with drawings related to different food culture and traditions. I also asked them a number of questions about the past five weeks. The first lesson had been about introducing themselves through food and drawing. I asked them whether they had thought about the content of the question and which food suits them and why. The pupils gave different answers such as "I didn't have to think long" or "I don't think much". Boes wrote: "I chose a tomato because I often turn red when I exercise", while Jessica said; "I chose dark chocolate because I can be sweet but sometimes bitter". I also asked them whether they had gotten to know their classmates any better by looking at their drawings. Answers included: "Yes, I could see what food suits them and what kind of personality they have"; "No, I knew my classmates pretty well already." Question 3 asked: During the second lesson you were blind-folded to taste food and become aware of your senses. What did you think of this experiment? One pupil answered: "I liked it, I have never done anything like this at school." Question 4 was: What did you think of the tour and workshop at FOAM, what did you learn? Pupils said: "I quite liked it. I learned a lot about images, what they mean and how to take beautiful pictures." The final question was: Did you think the classes had anything to do with art? Pupils answered: "Yes, because we also started drawing", and "Yes, because I think that food is connected to art." "Teaching and learning experiences that take place outside of the confines of the classroom walls have a range of benefits for both pupils and teachers. When pupils are asked to put what they have theorized about from behind a desk into practice 'in the real world', the result is a student-centric learning experience that enhances learning and fosters personal and social development" (Larsen, Walsh, Almond, & Myers, 2017).



John Dewey said, "People do things in the world and the doing results in learning something that, if deemed useful, gets carried along into the next activity" (p. 392), hence the creation of the over used phrase "learning by doing." I see bridging the connection between life and school as a kind of learning that engenders agency among pupils, which is crucial for the self-determination they need to make their own decisions. During this project I tried to stay as close as possible to the pupils' world, looking at the information they already had at hand, such as their food culture, living in Amsterdam and the medium of photography, which they had already worked with. This time, I did not use theatre and the result was more personal pieces of work. The pupils did not work together as a group, but in pairs. I think that linking the medium of photography to the theme requires more than 5 lessons, but I really enjoyed seeing that the pupils were quick to trust me and easily participated in everything. This part also gave me, as an extracurricular teacher, confidence that I could execute a project like this.



PART 3 *INGREDIENTS*

In this section I will describe the 3 areas that my practical and theoretical research focussed on. These areas, formulated as follows, form a focused framework for my school projects. All three areas were covered in the projects I have described in the previous chapters. I will explain their importance in the following paragraphs and continue to use them for future research.

1

THE PUPILS & THE WORLD AROUND THEM.

2

TEACHING INSIDE AND OUTSIDE
THE CLASSROOM, COLLABORATION
WITHINSTITUTIONS.

3

ME AS A TEACHER AND DESIGNER.

The connection between students and the world around them

John Dewey On Art Education

Dewey (1938) theorized that children need authentic education that enables them to grow mentally, physically, and socially by giving them the opportunity to be creative, critical thinkers. Dewey believed that art is experience, and that access to arts education opens processes of inquiry that expand a child's perception of the world and create venues for understanding and action. "From the standpoint of the child, the great waste in the school comes from his inability to utilize the experiences he gets outside the school in any complete and freeway within the school itself; while on the other hand, he is unable to apply in daily life what he is learning in school. That is the isolation of the school—its isolation from life. When the child gets into the school room, he has to put out of his mind a large part of the ideas, interests and activities that predominate in his home and neighborhood. So, the school being unable to utilize this everyday experience, sets painfully to work on another tack and by a variety of [artificial] means, to arouse in the child an interest in school studies. A gap existing between the everyday experiences of the child and the isolated material supplied in such large measure in the school" (Dewey, 1956, *School and Life* pp. 75–76). For Dewey, art functions as experience. Processes of research, searching and finding meaning are changeable, making connections with what is good and right. Transformational experiences occur when people see new concepts intuitively. Art communicates with a moral purpose and is education. Dewey believes that a moral purpose is justified and that art conveys messages that encourage us to reflect upon what constitutes a purposeful life. Dewey is a truth seeker who considers art as a means to a just an honest end: democracy.

Authentic Art Education

“Recent studies have shown that the contemporary art curriculum in many secondary schools is still based on modernist principles and lacks connections with the visual research design culture and contemporary art that define the time in which teenagers grow up.” (Emiel Heijnen, *Remixing the Art Curriculum*, 2015 p. 17) The influence of modernist and ‘school art’ ideas on the contemporary art curriculum in schools therefore remains a reality for many school children today. In 2001, Folkert Haanstra (2001) introduced authentic art education by applying the four main design principles to the field of art education;

a. Learning is oriented towards a pupil’s culture, taking account of their prior knowledge and providing space for their opinions, interests and needs;

b. Learning is relevant to situations outside school and learning tasks are derived from activities performed by art professionals in society. A learning task is considered authentic when its origin and solution are accepted in the professional domain in which art practitioners and experts are active;

c. Learning takes place in productive learning environments that are shaped by complex and complete task situations which give scope for pupils’ initiative and exploration via divergent assignments, global guidelines and global criteria.

A productive learning environment also aims to develop pupils’ metacognitive processes such as articulation, reflection and taking responsibility;

d. Communication and cooperation play an important role in the learning process. Group tasks, student consultations, discussion presentations and (peer) evaluations are regular features of the learning process (designed by Roelofs & Houtveen 1999).

Haanstra describes ‘authentic learning’ as “A process of learning in which the learner acquires meaningful insights for him/herself, primarily departing from intrinsic motivation and building on existing knowledge. Authentic learning takes place in relevant, practical and real-life contexts in which he or she plays an active, constructive and reflective role that includes communication and interaction with others” (1999, p. 240). He also describes the importance and role of the educator in these processes and how this design-based practice can develop further on the basis of one’s own experiences. If I were to translate the above four points into my own research and incorporate them in a lesson plan, I could apply this theory as follows: if learning is focused on pupils’ culture, this means that prior knowledge of my pupils is a starting point for my lessons. During the project there must be room for my pupils’ opinions, interests and wishes. This is made clear when pupils come into contact with real-life examples, such as the work of an artist like Marije Vogelzang or ‘eating’ artists who actively explore societal themes. As a teacher I am able to monitor activities and oversee how to approach them. Authentic learning allows pupils to self-regulate, plan and correct errors. My reflections can then be included in the rest of the learning process. If pupils can regulate their own learning process, this leads to more effective learning. Communication and cooperation play an important role in the learning process and are included as fixed elements in the lesson plan that I will include at the end of this document.

Remixing the Art Curriculum

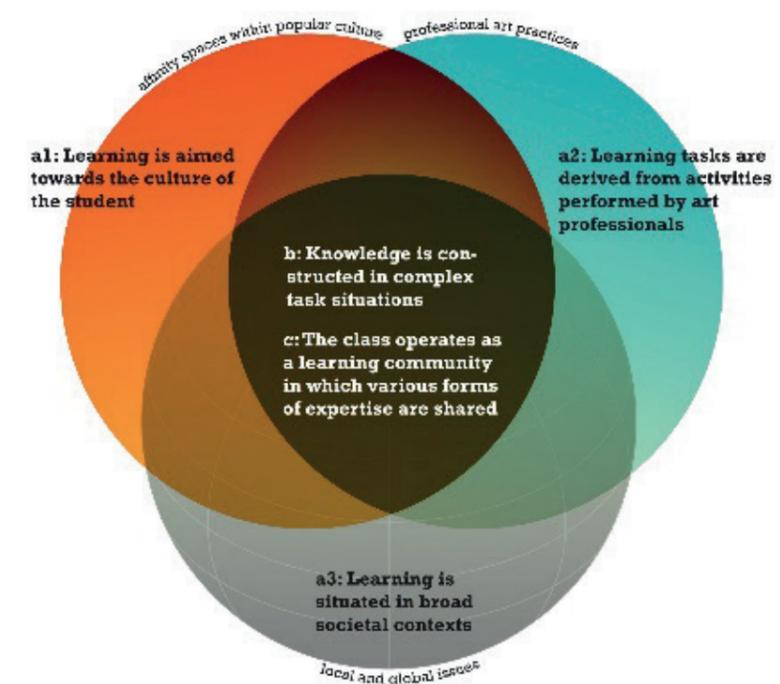
The above criteria are described as educational design principles of authentic art education and led me to the theory of Emiel Heijnen, author of *Remixing the Art Curriculum* (2016). Heijnen is a lecturer at the Master of Education in Arts program at the Breitner Academy in Amsterdam. The didactic concept of the master is based on the principals of authentic arts education and inspired by the ideas of American philosopher and educator John Dewey (1859-1952), which I have already referred to. Dewey argued that learning should be an active process in a learning environment that reflects society in a lifelike way. That is to say that arts education becomes meaningful when it ties in with the everyday life of the participant and with current professional arts practice. In *Remixing the Art Curriculum* Emiel Heijnen aims to provide an insight into design-based methodologies that can be applied to reduce the gap between formal art education and contemporary real-world visual practices. It means that the study is based on the relevancy of art education and increases when it addresses both the needs and interests of pupils and contemporary developments in the professional art domain. It claims that art education becomes meaningful by challenging pupils to think and act more like professional creative producers. This helps them to make connections and understand what is going on in the real world outside their classroom walls.

An important aspect of my approach to educating adolescents and something that has given me insight into teaching youngsters in Amsterdam is the crucial role of citizenship formation. “In many cases the art subjects in basic education emphasize personal expression and traditional methods. While this approach to art education may appeal to students who enjoy creating expressive, intuitive and aesthetic work, it is much less for students with a more conceptual, design or engineering approach to art.”

(Efland, 1976; Haanstra, 2001). Increased coherence between disciplines and the

development of cross-curricular skills (also known as 21st-century skills) are therefore attractive developments that enable art education to reposition itself. After all, skills that students learn in a playful way through the arts — such as creativity and collaboration — are nowadays crucial competencies for the enterprising 21st century citizen, if taught properly in secondary education. Emiel Heijnen therefore believes that one should not base considerations for repositioning art subjects on instrumental arguments such as the importance of 21st century skills. A broader, more interdisciplinary approach to art education can also be substantiated on the basis of developments in the professional domain, so that knowledge acquired at school connects with the world outside school.

Model for authentic art education by Emiel Heijnen and Folkert Haanstra, *Remixing the Art Curriculum* (2015)



This model shows that knowledge is constructed in complete and complex task situations in which the assignments give scope for pupils' initiatives, interests and opinions. Furthermore, a class operates as a learning community in which collaborative production and interaction with people outside the classroom is encouraged. Learning tasks are derived from activities performed by art professionals. On the other hand, although Emiel Heijnen claims that a meaningful connection between pupils and popular culture should be encouraged, I find that it cannot be automatically assumed that a young person feels a connection with or interest in their own zeitgeist. Therefore, it is important to always start from the existing knowledge and interests of the learner. I agree that based on the model, learning is situated in broad societal contexts and artistic production can be related to local and global issues and socially engaged art practices. I also see the importance of bridging the link between life and school as a kind of learning process that provides students with agency, which is crucial for the self-determination they need to make their own decisions.

Teaching inside and outside the classroom, collaborations with institutions

Taking learning out of the classroom opens up opportunities to make learning concepts real and relevant by placing them in a more realistic context. Through competent teaching, interpretation or facilitation, learning outside the classroom easily becomes a stimulating source of fascination and personal growth that can lead to breakthroughs in learning. Active learning easily develops the learning skills of research, experimentation, reflection, communication, problem solving, an entrepreneurial attitude and cooperative learning - to name but a few of its benefits. Learning outside the classroom can help bring many school subjects to life as they focus on real outcomes and consequences. It can also provide experiential opportunities for students to respond positively to new opportunities, challenges and responsibilities. John Dewey believed that "Quality learning experiences in 'real-life' situations have the ability to improve performance on a range of topics and to develop better personal and social skills. Learning experiences both inside and outside the classroom are forms of experiential learning" (Dewey, 1897). These experiences are rooted in the simple principle that experience is the best teacher. Under this framework, learning outside of the classroom is an active process, wherein students encounter authentic problems, construct novel hypotheses, test for real solutions, and interact with others in order to make sense of the world around them. When we do this, we encounter the world as a whole and are forced to engage multiple modalities, no matter which pair of disciplinary glasses we intended to wear.

"Cultural field trips may be defined as 'any journey taken under the auspices of the school for educational purposes'. (Sorrentino & Bell, 1970, p. 223). Along with the engagement of concepts that is required by these experiences, the pupil bonding that occurs on field trips enhances the learning experience and creates a learning community as they continue studying a discipline. Teaching in the artistic field also gives me as the teacher the opportunity to get to know my pupils in greater depth, and to experience how they see the world differently than I do. This understanding of my pupils' worldviews can also help me to develop the concept of the course I want to design. As a result of this broader rethinking of what should be taught, new types of activities, referred to by Dewey as "active professions" (2011) (p. 108), were introduced into the school curriculum by 1930. Dewey specified this as work with paper, wood, leather, fabric, yarn, clay and sand, either with or without tools. The processes used are folding, cutting, pricking, measuring, modelling, pattern making and include tools, as well as outdoor excursions, gardening, cooking, sewing, weaving, painting, drawing, singing, drama and storytelling. This is a broad selection within Dewey's theory and focuses not only on arts subjects but more specifically on training pupils' general knowledge and skills. My aim is to pursue activities such as designing, drawing, acting and making food together for social purposes, in collaboration with a cultural organization and a theatre teacher, a cook or a writer. This gives a different view of school life and provides education outside the school walls in an environment that pupils do not normally come into contact with. Taking part in a workshop, such as cooking or photographing, can help pupils to make new friends and learn new skills. Participating in a project such as 'For Loneliness' can boost young people's confidence through learning how to perform on stage. The neighbourhood surrounding a school offers a wealth of possibilities within a relatively accessible distance. Pupils in a city like Amsterdam, for example, can develop their skills by exploring their local environment. All areas of the cultural curriculum can be enriched through visits to country and street scenes, museums, theatres, music buildings and architecture. These can be incorporated into all aspects of the curriculum and taking pupils out of their normal environment stimulates their curiosity and imagination.

Me, as a teacher and designer

I have been teaching Fine Arts for 14 years, at 3 different schools and have evolved as a teacher over time. I started out in a more traditional school in Castricum before moving to a school for innovative education in Amsterdam. Working at IJburg College in Amsterdam had a strong impact on my teaching and thinking. The school's mission statement is 'to learn together and from each other in a learning community, about yourself and the real world around you'. I have learned to appreciate this approach and have applied it to my teaching through theme-oriented lessons and by introducing students to artists and organizations such as Breitner College, Foam and Gallery Framer Framed. I have found myself proactively seeking collaboration with my colleagues and weaving art into every single moment of the school's life in a holistic way. I have incorporated co-curricular activities into my teaching style and support the idea that learning takes place both inside and outside the classroom. By providing a realistic context, I believe that pupils can become more involved in their education.

"I believe that the school must represent present life - life as real and vital to the child as that which he carries on in the home, in the neighborhood, or on the playground. I believe that education which does not occur through forms of life, or that are worth living for their own sake, is always a poor substitute for the genuine reality and tends to cramp and to deaden." John Dewey (1897, p.293). Since this is the ideal balance between the mental strengths Dewey wants pupils to develop, what is the role of the teacher?

Dewey first identifies education as an art and then characterizes the true teacher as an artist whose claim to be one "is measured by his ability to promote the artist's attitude among those who study with him, whether young people or small children" (p. 220). This seems to suggest that the art teacher is not primarily concerned with what is learned — an end product or whatever it may be— but with developing the right attitude towards work. Dewey expresses concern about the style or skills of learning and not about the specific content of what is learned. In the end, however, he states that "the teacher's difficulty and reward" (p. 221) is "to nurture inspiring goals and to perform in harmony with each other".

When designing my lessons, I not only aim to develop the right kind of activity orientation, but also to strike an ideal balance between finding opportunities in the school curriculum that are required in order to strike this balance in the classroom and creating new opportunities. It is playfulness that captures a pupil's interest, encourages research, exploration and experimentation, stimulates them to question their assumptions about a topic, disrupts prior knowledge and opens their minds to the possibility of new knowledge. Teaching in the field also gave me the opportunity to get to know my pupils better and made me aware of how they see the world differently than I had envisaged. This insight into my pupils' views can help me to better communicate the concepts of the course I designed and ensure that learning is absorbed in terms of clearly identifiable goals. Pupils may be amazed, curious, encouraged to speculate, and so on, but this will be in order to fulfil these purposes. Thus, while Dewey seeks to liberate both the pupil and the teacher from the drudgery of unsatisfactorily motivated tasks so that the experience of learning will benefit from this playful orientation towards diverse educational activities, the pupil's experience of education still reflects a purposeful harmony of process and product. It is important that such purposefulness does not become programmed and that, as Paul Standish reminds us (2003), Dewey views education as involving a "freeing activity" (p. 227) in which the teacher is able to "let his mind come to close quarters with the pupil's mind and the subject matter" (Dewey, 1916 (pp. 108–109) in Standish (p. 227).

Dewey on Seriousness, Playfulness and the Role of the Teacher.

TO COLLECT

Alison Knowles

Make a Salad 1960

An example and inspiration for me is the artwork *Make a Salad* by Alison Knowles, an American Fluxus performance artist. It has been performed a dozen times at various locations. For Alison, the real world is the right place to start from, whether you are making art, a performance, music, or dinner. She adds the right ingredients and pays time and attention to cooking them.

Knowles considers that time and attention in an artwork is a Fluxus performance and making a salad alone at home feels the same as in a museum. She sees food preparation as a meditation and 'Make a Salad' is a performance that shows her private self. Alison Knowles was the only woman in Fluxus group performing a piece about cooking and kitchen, in this typical event for 'Make a Salad', Knowles prepares a salad for a large number of people by chopping the vegetables to the beat of live music, mixes the ingredients by tossing them in the air, then serves the salad to the audience. This illustrates the close relationship between what is considered as high culture — fine art and classical music — and everyday life. She always uses real objects in her work. This exhibition shows that an artwork does not necessarily need to be performed by an artist and that there are, in fact, infinite ways in which it can be performed. Regardless, Knowles prefers "it straight, just getting out there and making salad for people. Participation is guaranteed." That's what is unique about this form in performance art - once it starts, everyone essentially knows what will happen, and it just continues until it is done, maybe minimally, maybe not. Knowles is categorized as an 'Artist as Experience Maker' as she started making a salad, but the piece will not be any different to making salad at home if it is not done

within an artistic context in front of an audience to 'perform' to. In *Work Ethic*, a collection of essays on art in the 1960s edited by Helen Molesworth, 'Make a Salad' is described as Knowles's successful translation of 'domestic labour' into a performance context. (Julia Fiore, Sep. 20, 2018). Referring to my experience at school camp, 'domestic labour' like cooking and preparing a meal in a performative way in an outdoor situation is the translation I was aiming at.



PART 4 FINAL

Project 3. Mediamatic, a definition of a neo-futuristic meal

Between March 2020 and September 2020 I collaborated with Mediamatic Amsterdam, an art centre dedicated to new developments in the arts. Mediamatic organizes lectures, workshops and art projects, focusing on nature, biotechnology and science within a strong international network. There is a strong focus on working with food and collaborating with others to challenge the senses and tackle perceptions on food, waste and unconventional materials. The processes involved are all based on sustainable principles, as Mediamatic wants to contribute to a circular economy. Working with this organization gave me the opportunity to share information on best practices and generate ideas on how to structure a performative meal for secondary education. In March I made an appointment with Willem Veldhoven, the director, and Maartje Terpstra, the intern of the education department. From then on I engaged in intensive contact with Maartje to start up a project, once more together with IJburg College, Gina Sanchez, the teacher of visual education and a group of pupils. Our aim was to organize a neo-futuristic meal. In the following text I will explain what this means at Mediamatic.

A Neo-Futurist Dinner

Neo-Futurist Dinner is a programme at Mediamatic that brings together the worlds of food, art and science. During these gastronomical experiences, guests are immersed in a multi-sensory dinner scene. These dinners refer to Filippo Tommaso Marinetti, the founder of the futurist movement. The Futurist movement recognized that people “think, dream and act according to what they eat and drink”, and therefore cooking and eating had to become subservient to the proper aesthetic experience favoured by Futurism. Revolutionary in its expectations of overturning set patterns, some of its more interesting ideas concerning the realm of cuisine were stated in the *Manifesto of Futurist Cooking* by Marinetti (28 August 1930).



The Futurists versus Neo Futurist Dinners at Mediamatic

“Neo-Futurist Dinners is a new programme line at Mediamatic, in which the world of food, art and science are brought together. During these gastronomical experiences, you will be engulfed in a multi-sensory dinner scene, being served food in all colours and shapes in the most unexpected ways. But, please be aware: the neo-futurists at Mediamatic claim that they’re not another art institution picking realizable recipes from the Futurist Cookbook. They definitely do not share their machismo and ardent nationalism but are a grand supporter of their interest in multisensory experiences. While the Futurists fought pasta (being dependent on wheat import was not in line with their nationalistic worldview), the Neo Futurists are rejecting meat consumption not because of political reasons, but because of ecological ones: they aim to stay true to the vegan spirit of MediamaticETEN as meat is one of the least future-friendly aliments of our times. They share the disappointment of Futurists over the passeist culinary establishment and are ready to challenge it with wonderful new creatures, flavours and devices. As much as making a joke out of the genre of the cookbook, they are playing around with their approaches. The neo futurist also agreed with Marinetti that they are not aiming to look into the past. In fact, they stay true to the Futurist spirit and choose for looking forward to the glorious future of food. After all, recreating something that happened almost a hundred years ago is mission impossible and domesticating lunatic recipes for wealthy circles of VIP friends of museums has no point either. (By the way, some of the dishes in the Futurist Cookbook were never intended to be eaten but only to provoke.)”

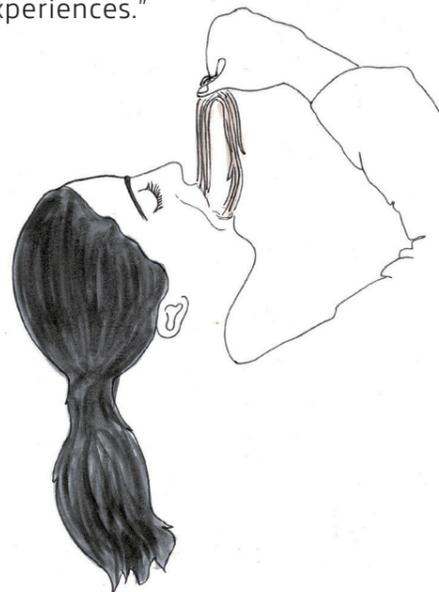
(<https://www.mediamatic.net/en/page/372224/what-is-a-neo-futurist-dinner>)

Neo-futuristic dinners have been performed by students, artists and chefs in a variety of ways. One example is the work of a collective of students on the food-non-food bachelor's program at Design Academy Eindhoven. The collective calls itself *'The Children of O'* and invited their audience to reflect on the theme of the future and the lack of usable water. "By means of a *'water evaluation dinner'*, our relationship with water is highlighted and questions such as: 'What happens when clean water becomes scarcer? And what impact does this have on our food, our habits and our behaviour are discussed. "

(<https://www.mediamatic.net/en/page/373678/the-children-of-o>).

A recent edition of *A la Mano* hosted by Italian food designer Giulia Soldati and chef Tommaso Buresti, was described on Mediamatic's website as "a culinary experience that extends taste to touch. No cutlery and plates involved, instead our hands used to enjoy food and to explore new food interactions. The traditional way of perceiving food replaced by a new body language of dancing hands around the table, becoming a sensorial celebration of the action of eating, twirling spaghetti and breaking thin pastry with the fingers. As a designer, Giulia Soldati uses food as a tool to explore the relationship with our bodies. In the modern West, we have created a lot of barriers between our sensory perception and the world around us. With *A La Mano*, she presents a new culinary experience and language that is closer to our essential sensorial experiences."

(<https://www.mediamatic.net/en/page/371109/a-la-mano>)



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.

Interview at Mediamatic, 'The Beauty Dinner' 22-05-2020

Because I wanted to coordinate a neo-futurist dinner with my pupils, I set up a meeting with Margaritha Soldati, Krisztina Czica and Alice Heron. These artists had previously created a Neo-Futurist Dinner called *'The Beauty Dinner'*, which explored the relationship between skin and gastronomy in 8 courses. Face masks were created by artists Margherita Soldati, Krisztina Czika and Chef Alice Héron, to be applied to the skin and eaten and to be served with delicious plant-based dishes. It was very helpful to speak to these artists. They explained that organizing and setting up 'The Beauty Dinner' took them at least 5 months and was a great deal of work, especially in the weeks leading up to the dinners (3 evenings). The process started by designing the concept in weekly brainstorming sessions and went on to experimenting with ingredients which were then incorporated into a recipe. They did not know the kitchen before arriving at Mediamatic and only used it to prepare their dishes. They advised me to have a look at the facilities and to take a closer look at the Aquaponics installation, the Aromalab and the Fermentation Lab to find out how I could use the space, environment and facilities. They were enthusiastic about my idea of working with pupils to plan a neo-futurist dinner or lunch and work with the senses. We discussed my research question about introducing food and art to secondary education in order to strengthen the social connections within a group of pupils. We also discussed connecting the school to an external environment such as Mediamatic, my role as the designer/creator and coordinator and how to ensure that the pupils had a meaningful experience. We discussed several scenarios; for example, I could work with a chef and have the pupils devise the performative part.

OUTCOME

In recent years, I have been a fan of Mediamatic's neo-futurist dinners and have participated in some of them myself. Unfortunately, due to Covid 19, I was unable to make a multisensory meal with my pupils in 2020. I am still in close contact with Maartje Terpstra, who has now obtained her master's degree and is no longer an intern. However, I still have a project planned with IJburg College that will take place at another location in Amsterdam, the NDSM site where my own studio is located, in December. I am looking forward to that.



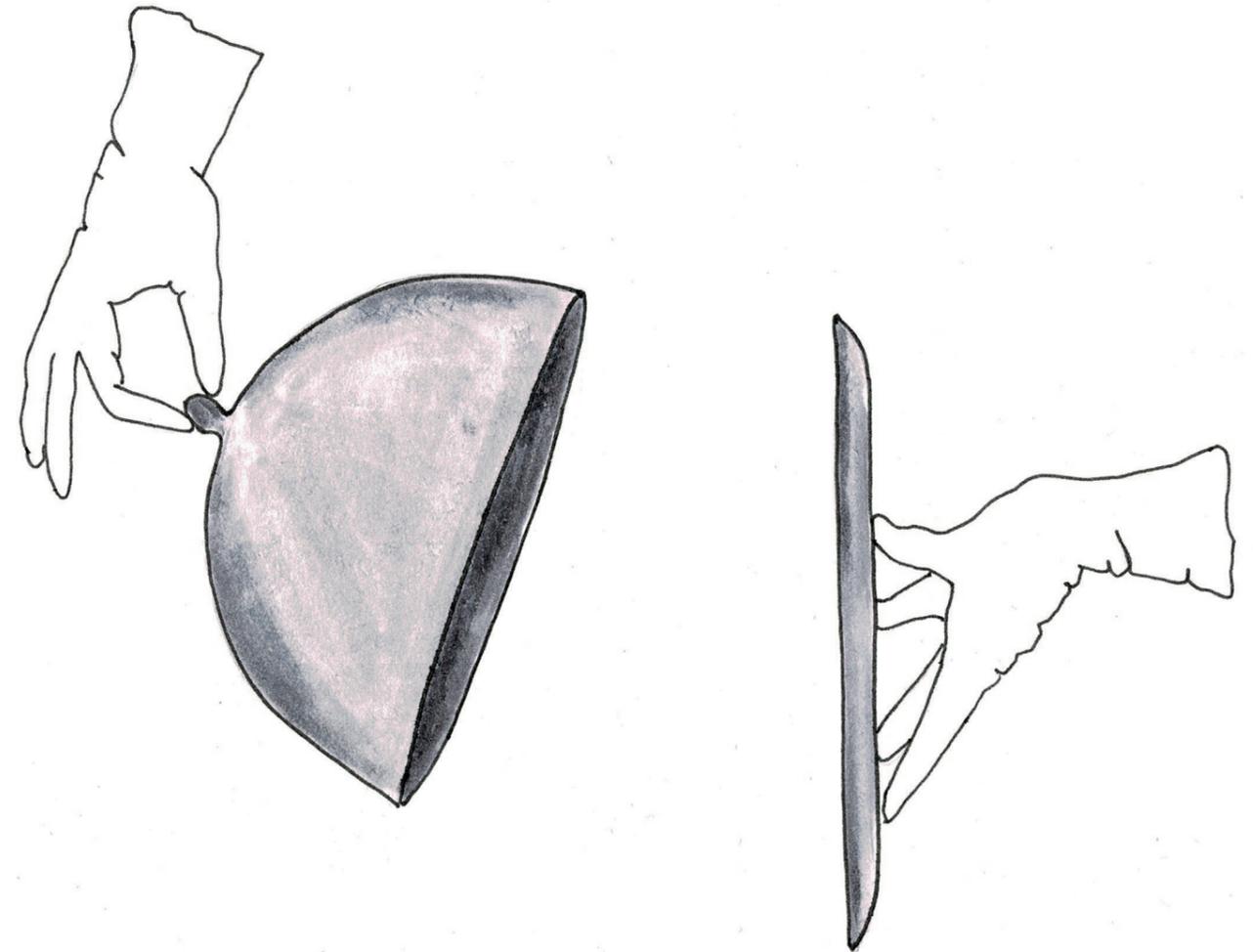
By delving into the working methods of the designers of the futuristic dinner I came to the conclusion that I am attracted by the performative side of art. I also came across elements such as new and old traditions and devising new stories and rituals. Dinner is a means to this end. I have decided to elaborate on the experiences from the earlier described projects and the new experiences at Mediamatic in my lesson plan, set out in the following pages.

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

RECIPE BOOK

THE
MISSING INGREDIENT



Food — Art — Education

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.



OVERVIEW

1

INTRODUCE YOURSELF (Assignment)

2

FOOD AND ART CLASS (Introduction)

3

WRITE A RECIPE (Assignment)

4

About: The Futurist Cookbook

5

THE SENSES (Assignment)

6

About: Tradition and Rituals

7

Design a (multisensorial) eating experience (Assignment)

8

PRESENTATION

9

REFLECTION

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.*



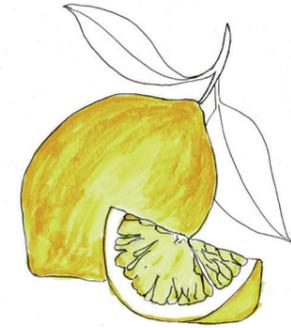
Hello, I am ginger. My roots lie in Indonesia, but i have lived in The Netherlands for a while. I taste fresh and spicy, and can be used in many different ways. If you cut me when raw, i make beautiful smooth slices. My intense flavour means that you do not need to use much of me. This corresponds to 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.

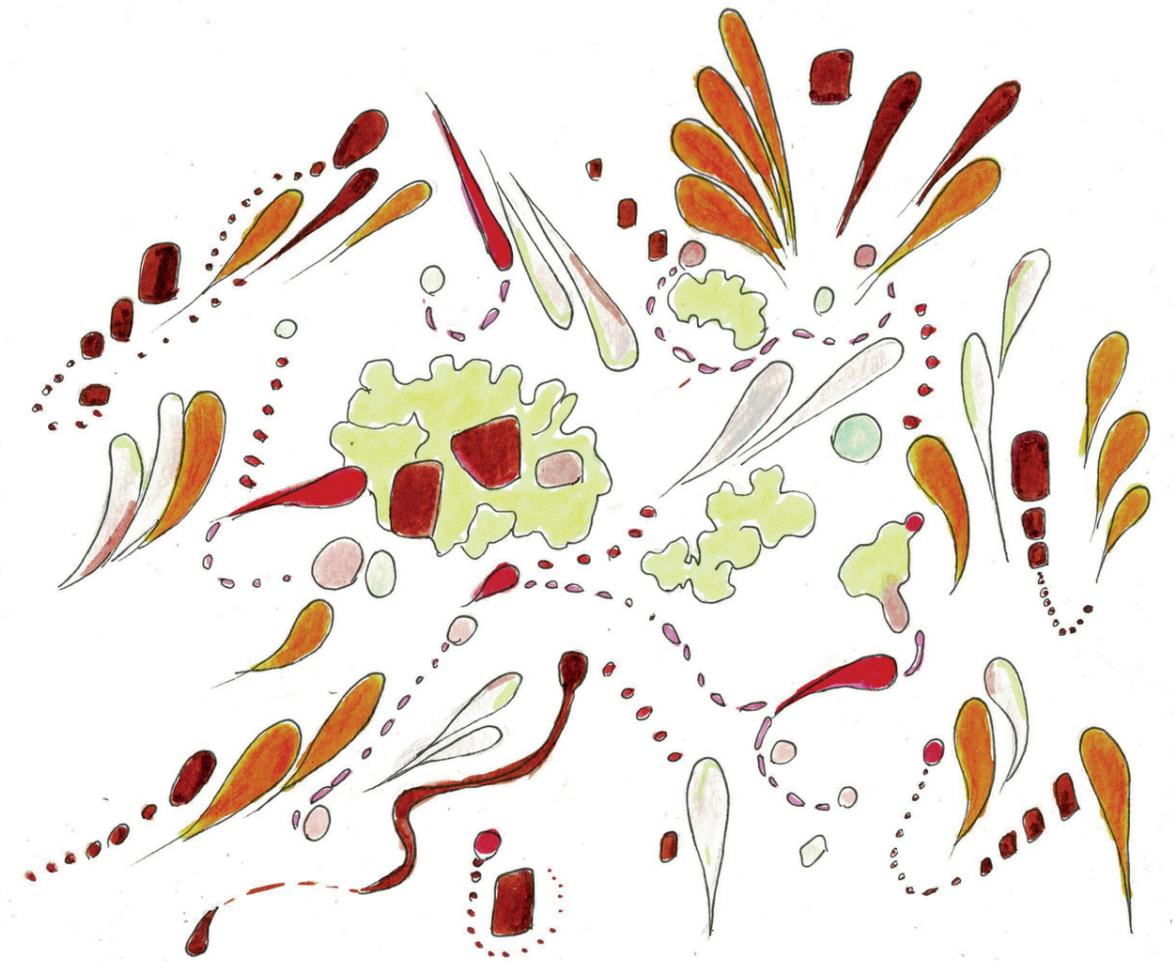


Boy with a Basket of Fruit, c.1593 painted by Baroque master Caravaggio. Original: Oil on canvas



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

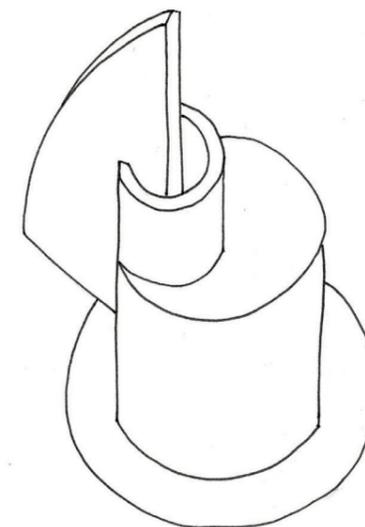
About: The Futurist Cookbook

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.....



MARINETTI

FUTURIST COOKBOOK



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 its lack of usable water. What is our relation to water? What happens when clean water becomes scarcer? And what impact will this have on our food, habits and behaviour? The Children of O invite you and other fellow survivors to join them for the annual water appreciation dinner. What will we drink in 2080? There is no fresh water anymore, just canned drinks and fermented food. Will we still use our hands and mouth to eat? This dinner is a multi-sensorial experience in which the guests are active participants.



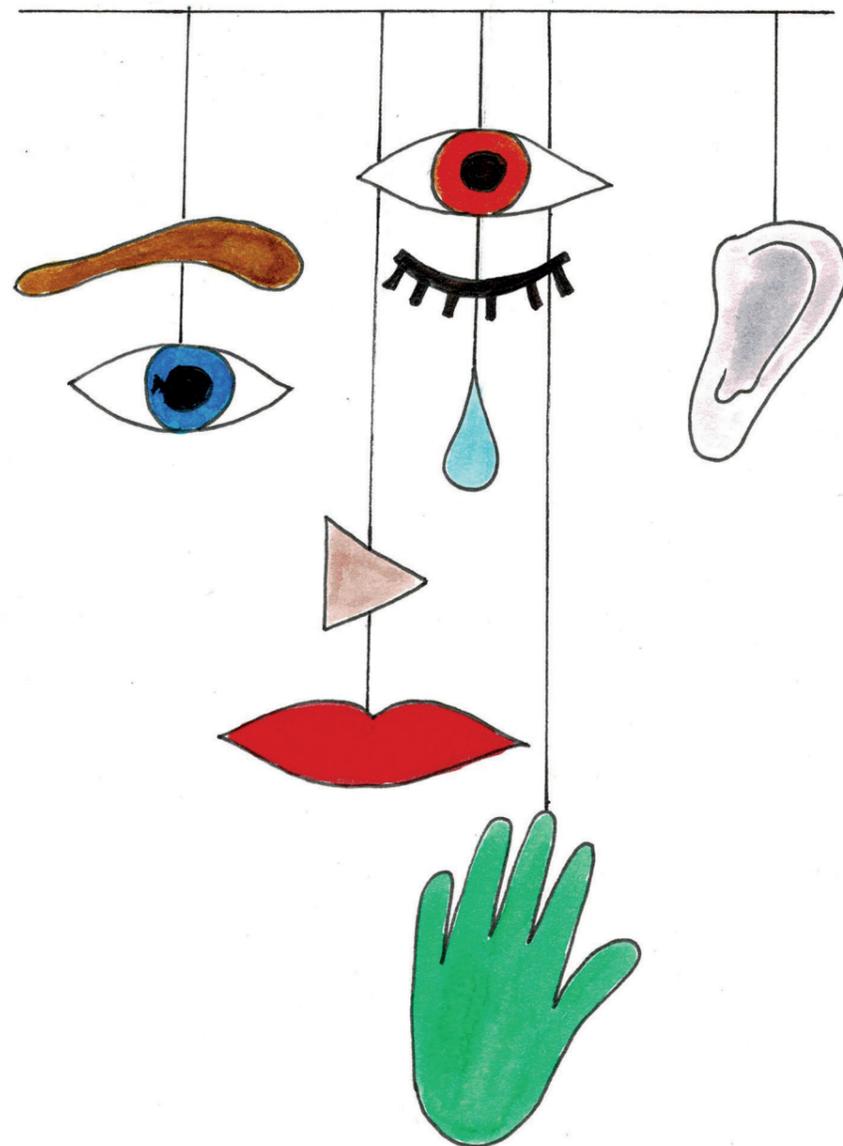
The Manifesto of the Ideal Futurist meal

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

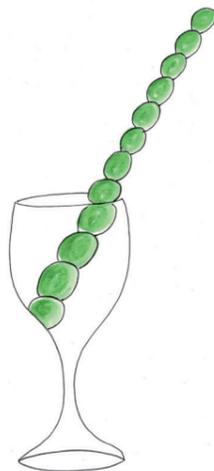
Kankurang is a Gambian initiation ritual, in which a masked dance is performed. The marks worn by the dancers depict an animal or a fearsome creature. According to tradition, the origin of *Kankurang* can be found in the *Komo*, a secret society of hunters whose organization and esoteric practices. The 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

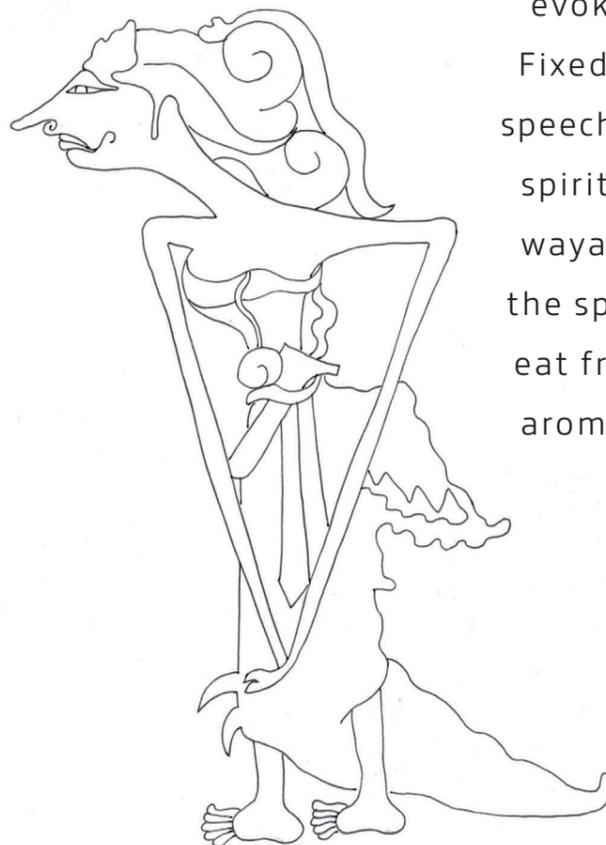
Twelve grapes (Spanish: *Doce uvas*) is a Spanish New Year's Eve tradition. A grape is eaten each time the bells of the Casa de Correos the central square of the Spanish capital Madrid, strike midnight on 31 December. Allegedly, this will bring luck for the next year. This tradition began in 1909 when 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

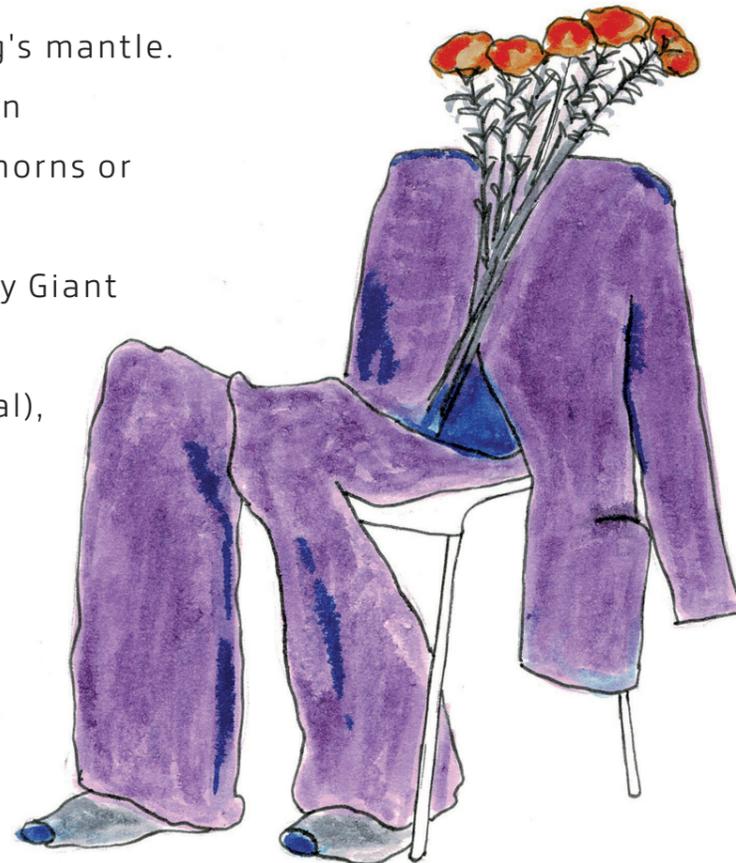
OKU-NOTO NO AENOKOTO

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



DIGESTIF

This research looked for an answer to the question of how the use of food can contribute to an artistic programme in secondary education and promote a connection between the context inside and outside the classroom. To this end, practical and theoretical research has been conducted into both existing situations and new possibilities opening up in secondary education. When we look at the current situation, we see that art academies have been working with food in cooperation with cultural institutions for several years. The tradition of eating in art is also alive and continues to be endlessly flexible. For as long as art has been made, artists have found an endless metaphor in food, and contemporary artists use it for a wide range of research projects. It is certainly possible to make young people enthusiastic about working with the theme of food and expressing social problems or ideas in an artistic performative way. The subject is accessible and close to pupils' experiences as food is something we all know. As such, it can be used as an artistic medium. Expanding the artistic programme to include the theme of eating can open up perspectives for other subjects taught at secondary school and has the potential to transcend the curriculum. As at any secondary school, there is often a lack of time and subjects often run parallel to each other without any connection or interaction. Realistic planning and good communication between enthusiastic parties is essential. Experience has shown that having a subject performed in collaboration with a theatre teacher demonstrates that storytelling is essential if we are to do justice to the theme of food. Results show that when a connection is made between the context inside and outside the classroom, the pupil's learning environment becomes more valuable. Real-life learning narrows the gap between the art education offered by a school and events outside the school, rendering it more in tune with current affairs. The research also proves that it is important to stimulate all the senses as this makes the whole experience dynamic and also that

there is a role for everyone. Food in this context is meaningful. Collaboration and 'making' also offers opportunities for social connection and interest in the other. Teachers play an important role in this by teaching both inside and outside school. Doing so gives them the opportunity to get to know their pupils in a deeper way. Also in a different way, as it shows us how pupils see the world differently than we may have thought. Pupils who are used to working in a more traditional way need more guidance than pupils being educated at, for example, a Dalton school. Furthermore, design-based education makes sense when learning by trying and doing, learning from experiences, experiments and mistakes instead of unlearning. Feedback, evaluation, reflection and adjustment are natural elements of the learning process. Design-based education is therefore an ideal method for finding solutions to complex problems and creating valuable new ideas or pieces of work. There are no fully developed textbooks: the teacher has to take on a coaching role as opposed to a traditional teacher's role and often has to develop teaching materials himself or herself. This promotes cooperation and a better result. Looking back on the entire research process, the theory confirms that it is important for a pupil to first apply their own knowledge and then share this knowledge with others. Eating also means that pupils gain insight into someone else's home situation, which expands their view of the world inside and outside the classroom in a more natural, less forced way. During my research I also discovered that there is demand and curiosity from outside and interest in the subject of eating at a secondary school. Even though I haven't been able to put the last part of the theory into practice, the insights I have gained have resulted in a 'recipe booklet' that includes a number of feasible workshops that I have designed. The *Recipe Book* can provide inspiration to put the insights I have gained into practice.

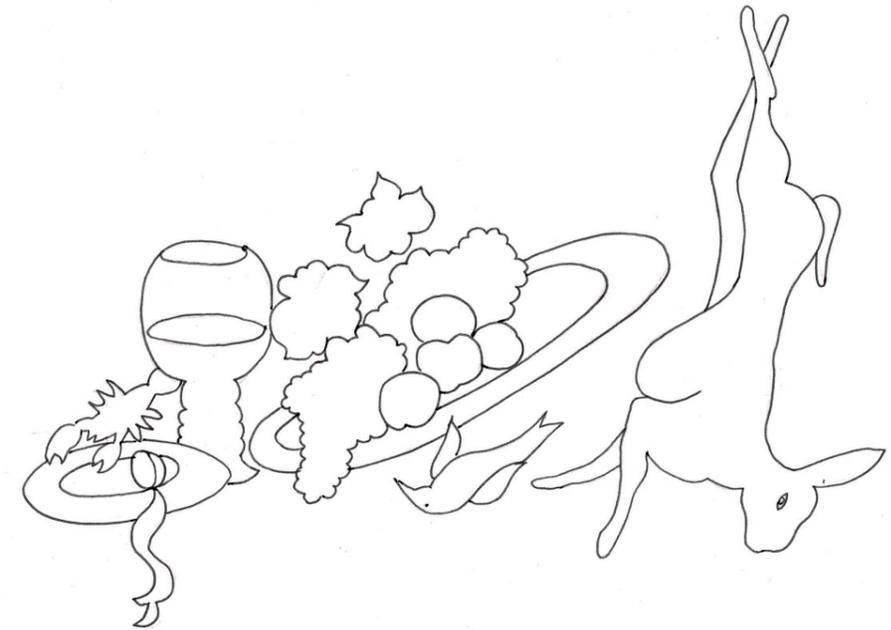
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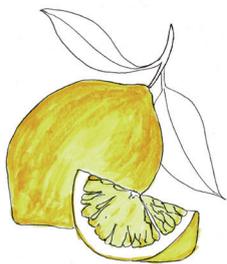
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THE MISSING INGREDIENT

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