Palette and Palate

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PALETTE AND PALATE

By

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MENU

Appetizer
Introduction ................................ p. 1

Entrees
About Relaxing ............................ p. 3
About History ............................. p. 5
About Thoughts ........................... p. 16
About Flavoring ........................... p. 19

Dessert
Conclusion .................................. p. 26
Bibliography ............................... p. 29
Illustrations ............................... p. 31
"Tables shou'd be like Pictures to the Sight, 
Some Dishes cast in Shade, some spread in light 
Some at a distance brighten, some near hand; 
Where East may all their Delicacies command; 
Some shou'd be mov'd when broken, others last 
Thro' the whole Treat, incentive to the Taste." ¹

APPETIZER— The beginning of a memorable meal, the first impression, the welcome mat, the first stroke on the canvas. As the opening course of the meal, the appetizer holds a much favored position on the menu. The appetizer should entice the eye as well as the palate. A few bright, fresh, crisp, finely crafted appetizers, pleasantly seasoned, and no more than a bite or two, are the right combinations to the beginning of a great meal. The appetizer is intended to whet the appetite rather than satisfy it.² Forget the humdrum; accompany with something spicy. Nobody wants a lonely cracker, spread with Dijon mustard, without the cheese.

A fine painting in the same manner should entice the eye (appetizer), arouse the imagination (entree'), and satisfy the senses (dessert). "The civilized gratification of our senses is what makes art: Sight and hearing, taste, smell, and touch, the "avenues of know-

ledge of the world."⁵ What would black be without white, oil without vinegar, one without the other would just not taste the same. As with food, painting must also be seasoned. One stroke here, one sort of other stroke there, and the bland becomes spicy, the trite becomes sophisticated, and the sedentary becomes active.

Modern cooking is established on age-old traditions handed down from generation to generation. Recipes your grandmother, and her grandmother before her, collected can become rare treasures. The classic French cuisine exemplifies a well planned menu, elegance in presentation, and harmony in every detail; it means the finest crystal, polished silver, and immaculate napery. The Japanese strive for simplicity in presentation, and still carry on the ancient traditions of their forefathers, such as the tea ceremony. The modern cuisine today is clean, fast, less elaborate and far less labor; the ancient cuisine was complicated and full of detail. It is based upon scientific theories of nourishment. All flavors are harmonized and blended so that no one shall predominate. "This is the high aim and great effort of art. The harmony which strikes the eye in a picture should in a sauce cause in the palate as agree-

able a sensation."  

ABOUT RELAXING

Artists use a tremendous amount of energy in the act of creation. In order to be strong and healthy they must eat right and get enough sleep. Painting is both physically and mentally strenuous. Everyone is guilty one time or another for not eating properly. Looking around the studio, on a black and white table top (a stylish relic from the past), there is an inadequate supply of nutrition. Let's see: there is one packet of Sweet-n-Low, one packet of tomato Cup-a-Soup, and a few cracker crumbs left from the day before. However, lunch awaits: tuna fish mixed with Grey Poupon mustard (tastes like roast beef, and will not inflate the waistline) sandwiched between two sea toast, one piece of Lite-Line cheese, a few stalks of celery, and the long awaited dessert, a bruised apple. Oh, well, if it wasn't for the One-a-Day!

On the more serious side, at the end of a long hard day at work, whatever your profession, do yourself a favor: go into the kitchen, pour a nice chilled glass of wine (Cabernet Sauvignon or Chablis is nice), and

4. Ibid, p.3.
start cooking. This is one way to use your creative energy, get rid of hostilities, unwind, and relax. In a day and age where the kitchen is quickly becoming more sleek and modern, it is no longer a family gathering place where soups, jams, and chutneys were being simmered, from the annual fall harvest. Thanks to the International Style, the kitchen is a place you can be alone and get to know yourself better. For your labor there will be a nourishing dinner besides. Now just don't go to the cupboard and open up a can of Campbell's pork and beans, or warm that dried-up hash left over from two days ago; be creative. Make use of that one stalk of celery, those couple of carrots, those lingering peas, and whatever else you have on hand. Sauté all with a little lemon juice, fresh herbs and lots of creamy butter. Experiment, that is where the fun begins. Do you have an enemy? Chop the hell out of that celery. It will not hurt anyone and you will feel great for the effort. Add to the vegetable mixture two cups of cooked, long grain or brown rice. Do not forget the diced apple—-it's quite flavorful in rice—-and a little caraway seed will complement the dish nicely. Garnish with a few radish roses, a sprig of parsley, and a few strips of red pepper. You can eat alone (sometimes this is preferable) or invite a
few friends over to share in your bounty. Make sure your friends bring a loaf of crusty French bread and some fresh fruit for dessert. Pass the wine and enjoy the compliments!

ABOUT HISTORY

Walking through the open air markets in Europe and the United States—in the United States they are called farmers' markets—can be an uplifting experience. Countless artists, writers, musicians, and craftsmen have portrayed this wonderful sight. Squirming through the crowded streets an array of Oriental, Greek, Italian, and other foreign characters—diamonded and furred, tattered and torn—move from vendor to vendor, looking for the best buy of the day. Plentiful baskets color-laden with carrots, cauliflower, tomatoes, potatoes, green peppers, zucchini, trays of dead fish, crates of farm fresh eggs, wedges of mild, sharp, Swiss, and cheddar cheese, cackling hens, and rabbits ready for kill, are all there for the asking; at a very reasonable price. The grandmother-type takes extreme care in squeezing, poking, and prodding (as if it were some sort of ritual) the lettuce, tomatoes, oranges, rolls, and bread. There is nothing worse than stale bread and wilting lettuce. Some of the
sweaty and odoriferous crowd is overcome by an occasional breeze, carrying the pleasing aroma of fresh-ground coffee beans, and hot cinnamon buns dripping with vanilla icing. No one in their right mind could resist the color, sight, smell, and confusion of such a trip to the market.

Painters must have been especially captured by the sight. With the price of models, this was a cheap way to draw people in motion. The drawings that resulted had to be quick and spontaneous. If the artist was lucky he could barter one of his drawings for a loaf of bread and a cup of coffee; or if he was real lucky a croissant and a slice of cheese.

There is an old saying: "The way to a man's heart is through his stomach;" to sell their work, artists wanted to strike the shopper at his most vulnerable point. "Very often the quickest way to an art lover's purse was through his stomach." 5

The Poilane family, who make the Baguette (a long white crusty loaf; an everyday word in France) support not only the art of bread making, but also the artist. Painters can trade paintings for a loaf of bread; the Poilane's by now have a large collection. They also

make such oddities as lamps, bird cages, picture frames for Dali, a tennis racket for Chris Evert, and a baton for Danny Kaye; all made with bread. Dough in their hands is a sculptural treat.⁶

"Poets and Pastry Cooks will be the Same, since both of them their images must frame Chimera's (sic) from the Poet's fancy flow, The Cook contrives his Shapes in real Dough."⁷

Throughout the history of art, man and food and art have been synonymous. The first vessels were made to contain and store food. Food has also been portrayed in countless drawings, paintings, prints, murals, floor tiles in Rome, etc... Many artists, especially painters, have been completely enraputured by the form, smell, taste, color, texture, and aesthetic beauty of food. In the past, food was fair game for subject matter and social comment. After all, who could ignore a man feasting on a platter full of cornish game hens, slurping down a few bottles of wine, and munching on a basket of juicy fruit.

We have learned a lot about the culinary arts through artist's work: its traditions, decoration, preparations, and the society that produced it.

In the sixteenth and seventeenth centuries prints were very abundant. They depict the crude, simple, and

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⁷ Owen, p.77.
somewhat barbaric approach to food preparation. The professional chefs, of the time, didn't have the modern conveniences that we have today. They had to pluck, skin, peel, scrape, and gut; unlike today when there is an appliance for every job in the kitchen and packaged meats and foodstuffs at the corner market.8

A typical scene was of the Dutch kitchen. The setting that was portrayed was one of seeming confusion; somewhat like the open air markets. The whole family would congregate in the kitchen; each with their own job to do. The ceiling was strung with pots and pans of every description. Food was in abundance and overflowing on the tables, and birds were being prepared for roasting. The dog eagerly awaits a scrap to be thrown its way, and the cat patiently eyes the fish. Everyone would take part in the festivities, except the master of the house. He usually stood in the center, as the overseer, calm and peaceful, sipping on a glass of wine.9

The religious scene was also popular, in which food colorful and bountiful dominated the foreground, while you see Christ in an alcove in the background. Sometimes in the foreground are groups of fish. It is be-

lieved that the fish is a metaphor for fertility. Most of these scenes were executed in the lush Flemish style of painting, although most of them were prints. "A Kitchen With Christ At Emmaus," by Jacob Matham (Netherlandish, 1571-1631) is an example of such a theme.¹⁰

Adrian Brouwer and Adrian Van Ostade, a pair of lesser-known genre artists from Rembrandt's time often went to draw the coffee houses and the kitchens to capture the Hollander relaxing over coffee or preparing his meal.¹¹ It has to be believed that a majority of these prints were quite idealized, and did not portray the true lot of the commoner. Food was used as a metaphor for fertility and a rich life. Tables overflowing with food can be associated with social status. In most there are overtones of religion.

In the seventeenth century fantasy was much indulged. A French line-engraving "La Patierre," (circa 1680) by de L'Armessin depicts a fashionable belle with a skirt made from tiers of cake, preserves, and other edibles. A favorite subject for sets of engravings and etchings were costume prints, which portrayed the professional roaster. He was a kind of one-man band covered from head to toe

10. Ibid, p.69.
with dangling fish, game, and gadgetry. He was a walking culinary treat, with oven in hand.\textsuperscript{12}

Brueghel's "Land Of The Cockayne" is notable: a fantasy land with pies being baked on rooftops, and pigs strolling about with knives attached for bacon samples. This print generated a flux of fantasy prints of the time.\textsuperscript{13}

In eighteenth century England several paintings and drawings portrayed the fashionable art of English tea drinking. Similar to the beliefs of the Japanese tea ceremony; everything has to be in its proper order. The table must be the right height, the cup made of the finest porcelain, and the person indulging must sit in a poised position with pinky finger extended and slightly curved when sipping. The young lady of the day was quite an expert by the time she reached puberty. Taking English tea was a sign of etiquette and elegance. The tea portrait—posing with a cup of tea—became a standard.\textsuperscript{14}

Humorous prints such as "The Roast Beef of Old England," Hogarth's classic scene of the gate of Calais was very popular, as was food used as political metaphor.

\textsuperscript{12} Massar, p.68.
\textsuperscript{13} Roger, p.122.
\textsuperscript{14} Ibid, p.122.
"The Frugal Meal" of George III and "Un Petit Souper a la Parisienne" are examples of food used as political metaphor, illustrating the revolution.\textsuperscript{15}

Strolling the cobblestone streets of London was undoubtedly a most colorful and lively sight. Street hawkers, who came from all walks of life, filled the streets. Peddling baskets of fruits, vegetables, and other edibles (which were flung on their backs), shopping was made very convenient for the Londoner. The Londoner—if so inclined—didn't have to go any farther than his front door to purchase his foodstuffs. The shop keeper detested the street hawkers, since they could offer competitive prices no one could possibly match. Artists were intrigued by these characters and many were sketched and painted. Again, Hogarth's "Shrimps" transferred into a stipple engraving by Bartolozzi in 1782 and "The Fish Market" by Richard Earlson are examples.\textsuperscript{16}

The eighteenth century also brought series after series of prints depicting culinary satires such as "Les Gastronomes Sans Argent," and many engravings of family picnics.\textsuperscript{17}

The nineteenth century was a turning point for art and artists. Two factors contributing to this were the

\textsuperscript{15} Owen, p.79.
\textsuperscript{16} Roger, p.122.
\textsuperscript{17} Ibid, p.123.
French Revolution of 1789, which swept away most of the relationship between artist and patron, existing since the early Renaissance, and the Industrial Revolution of the late eighteenth century. The artist was now in the position to paint or sculpt or draw anything he wished; without much financial support of the bourgeois. The portrayal of food in art was in favorable position at this time, since the artist was not interested in painting history, religion, or for the state. He was fascinated by the out-of-doors, the genre’ scene, bowls of fruit, and simple still lifes; anything non-bourgeois.

Paul Klee perhaps makes the most powerful statement with his painting "Around The Fish." It symbolizes the fish as the center of the universe in which all elements revolve. Artists even before the turn of the century painted food as something more than the decorative bowls of fruit and loaves of bread with wine and bottles that adorned many rooms and salons of the day. They saw food as shapes, colors, forms, and textures to fill their picture planes.

Paul Cezanne painted several still lifes which included table tops with fruits and bottles. He was fas-

cinated by the three-dimensional qualities of objects. "Still Life With Apples" is a typical theme Cezanne enjoyed painting.\textsuperscript{20} Today we are charmed by the way the apples are painted, and enjoy the innovative use of them in his compositions. Food in his hands became monumental structures, like the Mount St. Victoire he painted continuously throughout his life.

Matisse, on the other hand, often used compotes of fruit to balance his compositions. He was especially intrigued by the simplification and decoration that can be created with food. He reduced bowls of fruit and vases of flowers into delightful patterns, which often became the focal point of his work. Unsurpassed are Matisse's paper cutouts; a magnificent use of color and decoration. Paintings such as "The Rose Marble Table" and "Lemons Against a Fleur-de-lis Background," show Matisse's true genius.\textsuperscript{21}

Jean Edouard Vuillard chose to paint the security which can be found in the kitchen. In his lithograph, "The Cook," a humble woman rests in her kitchen with an air of peace and tranquillity.\textsuperscript{22} Soutine makes a more surprising and dramatic statement with his portrayal of

\textsuperscript{20} Longaker, p.277.  
\textsuperscript{21} Trotta, p.32.  
\textsuperscript{22} Massar, p.67.
Paris as a side of beef.

Food was also a frequent motif in the paintings of Pablo Picasso and George Braque. They broke up space into multi-faceted geometric form. The human figure was reduced to mere angles; both frontal and side views could be seen simultaneously. The muted palette of reds, greens, browns, and blues reinforce the differences in planes. A bowl of fruit became a series of staccato notes dancing across the surface of the canvas and wine bottles became acute and right angles. 23

Oppenhein carries on the traditions of food in art with his fur-lined teacup and saucer. The work is a daring comment against the staid middle class. Dali transformed food into surrealist wonders. His "Nature Morte Vivante Still Life (Fast Moving)," portrays a head of cauliflower which could conceivably be a brain, a sponge, or an explosion. 24

During the fifties Abstract Expressionism overshadows practically everything that was being done in the arts. Food in art takes a back seat to this movement which exemplifies the physical part of painting; pure feeling. Abstract Expressionism dominated the local art

23. Trotta, p. 32
scene in the United States and eventually the world for at least the next ten years; even today we speak of a new Abstract Expressionism.

In the sixties Andy Warhol and Claes Oldenburg come on the art scene with their banal pop images. Warhol's Campbell soup cans stress the assembly line food of a technological age, while Oldenburg's soft junk food sculptures symbolize the society as the fast food era.25 In a fast-paced world preparing a lengthy meal is almost something of the past. Boxed, and canned food is conveniently available at the supermarket and fast food restaurants around almost every corner.

We confront food daily simply to sustain life and undoubtably it will always be represented in art. Artists today, as in the past, use food as a source for their creative inspiration. Changing concepts in art create new and innovative forms, which, in turn, change the role of art on our society. Now there seems to be a turn toward more representational art and the portrayal of food is a major part of it. Many artists are looking at food in a different way. It is not only being portrayed in paintings, drawings, prints, sculptures, and photography; it is also being used as an artistic medium. Instead of

paint and charcoal--cream cheese and salami.

In the past few years several galleries featuring edible art has materialized. The shows are strictly edible and quite entertaining. How about a Mount St. Helens made of chocolate cake with lava made of mashed potatoes (not exactly a gourmet delight), or a leaning Tower of Pita (not Pisa) made of pita bread, vegetables, dip and cheese; or better yet, a Gauguin painting translated into spinach noodles, lasagna, spaghetti, cheese, tomato sauce, and vegetables. There are advantages: you don't need a caterer and if you get hungry--start eating. Don't forget Mona, she going fast!

ABOUT THOUGHTS

"Well, every normal hand has five fingers, yet policemen all over the world can pick out your fingerprints. Everyone has a voice but those who know your voice don't mistake it. In all the arts, the artist makes some of his impact just from being an individual unlike any other..." Individuality nourishes creativity; that is what distinguishes a Rembrandt from a Vermeer, a Monet


from a Seurat, and a Careme from a Julia Child. Each individual has the ability to expand his knowledge and appreciation of the arts; through practice and experimentation a personal language is developed. A computer operator must learn the technical language before he can imput his program and a chef must learn to gently fold the egg yolks into the whites in order to make a successful souffle. Part of learning is through our failures and successes; it balances life. Some individuals are not adventurous or their creativity has been stifled by societal influences. However, anyone willing to take the first step can open a world of knowledge waiting to be unlocked.

Food can spark the imagination, relax the mind, and provoke thought. We all deserve a night out on the town and an important part of that night can be the choice of a restaurant. There are worldwide flavors at our disposal: French, Chinese, German, Greek, Italian, and Mexican. Some restaurants try to create the mood and atmosphere of their cuisine, however much of the ambiance is lost in the translation. It's like eating in McDonald's surrounded by plastic coated counters and cheap reproductions of Robert Wood paintings. There simply is no replacement for authenticity; except that which is created in the mind. In a brief lingering moment while sipping on a
cool martini, extra dry with an olive, thoughts of places never traveled, slowly drift; suddenly swept away, you're in Paris overlooking the Seine, floating down the Nile in search of eternal life, enjoying a pina-colada in the South Sea Islands, taking a siesta on a sultry village street, or pondering the treasures of Rome. Imaginative moments are important to our well-being. They make our otherwise humdrum lives seem bearable.

In "Swann's Way," Marcel Proust recalls a memorable childhood experience in which he is eating a Madeleine (a delicate butter cookie in the shape of a half shell) accompanied with a steeping cup of herbal tea; when the two were mixed simultaneously on his palate, the whole of his imagination was captured in thought. All sorts of imagery entered his mind and nothing else seemed to matter. 28

Confronting a painting is also thought provoking. Walking through the Whitney Museum, The Metropolitan Museum, and the Museum Of Modern Art, is like taking a trip through a time tunnel. Two sweeps of wind and you're pondering the ancient ruins of Greece, surrounded by water lilies, living it up at the Moulin Rouge, contemplating three squares, walking down a silent street, or salivating

over a bowl of fruit. Paintings creat magic; the right amount of ingredients and paint transformed through the artist's hands becomes all that is seen, all that is heard, and all that is felt.

The next time you are caught in a moment of solitude sipping on a steaming cup of coffee or tea, relaxing in your favorite restaurant, or strolling through timeless museums, you better think twice—or at least once.

ABOUT FLAVORING

"The word seasoning in all its meaning implies that something special has been added—the acquired wisdom and spice that seasons a spare old man, the rich mellow patina which gives depth to well seasoned wood ("Oliver Wendell Holmes said that knowledge and timber shouldn't be much used until they are seasoned"), or the relish of a salty speech seasoned with wit."29

Seasonings are products of nature which have been sought the world over. There have been many confrontations fought over spices. Seasonings are very plentiful in our world, and man has battled to control the world market, in hopes of making his fortune. Today, as in the past, we know seasonings have a unique power to

29. Humphrey, p.5.
blend, smooth, and mellow flavor creating a taste much more pleasant than otherwise.

Oh, the sweet cinnamon, nutmeg, clove, and vanilla, the spicy curry, pepper, and mustard, the pungent garlic, horseradish, and onion; no wonder man has fought to spice his life. If we stop and think how much seasonings affect our daily lives, we must thank our forefathers for their heroic effort. We are the beneficiaries. We season our mornings by waking to the smell of freshly brewed coffee, we season our bodies with deodorant and splash ourselves with aftershave and cologne and shampoo with henna, we season our homes with pine spray, sprinkle cinnamon in tea, doughnuts with nutmeg, and spread mustard on hotdogs. All are taken for granted today, however, in the past, seasonings were not so readily available.

Grandmothers for generations have taken chances with their cooking. They would experiment with different combinations of flavors and spices not knowing what the result would be. We look through their aged cookbooks and are amazed by their creativity. From the onset, we realize that they were creators, with a refined taste. They found out what cinnamon tastes like in cookies, cakes, and rice; the acidic power of vanilla to blend flavors together, and that fruit cake needs the extra punch of rum. Recipes, today, are modifications of these timeless
recipes, but with a modern flair. Oftentimes, the modern version is much improved: less cooking time, more ease of preparation. The knowledge and wisdom we gained from our grandmothers is what we savor today.

What do Montezuma, Mrs. Wakefield, and Jackson Pollack have in common? Each made a contribution to their respective art.

Montezuma consumed some fifty cups of a frothy substance made from chocolate, vanilla, and eggs. He loved this drink so much that he had his laborers produce two thousand jars of the drink daily, to be sent out into the village for consumption. The drink soon became popular among the people, and today is a worldwide favorite.

The beloved hot chocolate. There is no better way to beat the chilly winter months than curling up in front of a flaming fireplace, reading a short story by John Cheever, and sipping on a steaming mug of hot chocolate. It was Montezuma's discriminating taste that has become a standard today.

Not many people know the charming story behind the birth of the chocolate chip cookie. It must be told. Mrs. Wakefield, from Whitman, Mass., owner of the Toll House Inn where weary travelers could come for food and

30. Humphrey, p.70.
drink, was experimenting with one of her favorite colonial recipes—the butter drop-do. Little did she know when she cut a Nestle's semi-sweet chocolate bar into bits, and added it to her dough, that she was in the midst of creating the world famous Toll House Cookie. She thought that she was making a simple everyday chocolate cookie. To her surprise, when she removed the cookies from the oven she found a somewhat lumpy butter cookie—the chocolate didn't melt. But, she tried one. The chocolate pieces were pleasantly creamy in texture, the surrounding cookie was soft and buttery; it was a success, a new form was created, thus—the birth of the Toll House Cookie.31

In the act of creative energy Jackson Pollack revolutionized the art world. He was one of the forefathers of the most avant-garde art movement in America, Abstract Expressionism. In a frenzy he threw, dripped, splashed and moved paint across the surface of the canvas. He never knew what the end result would be; all that mattered was the act itself. There were no mistakes, no perspective, no modeling, no thought of chiaroscuro, but the painting that resulted was energetic and quite pleasing. There are faint hints of tree branches in the winter

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time, abstract configurations, which can arouse all sorts of imagery, and textural interest. Pollack had combined the right elements, the right flavor, the right seasoning, and at the right time. He is no different than Montezuma, or Mrs. Wakefield. Each had recognized something special, each took a chance, and each made their mark in history. They had an instinct and were willing to gamble failure for success. Forget the humdrum; accompany with something spicy.

"Art sharpens the entire being. We develop our sight through the finer lens of the artist, our ears through his innovations in sound and rhythm, our language through his new combinations of diction and ideas, and our total minds through his three-leveled intuition of reality." 32

Painting deals not only with the visual experience, but also with the other four senses: taste, touch, smell, and hearing. The artist has an incredible amount of control over his medium. He has the power to fool the eye (Trompe L’œil), arouse the suspicions, and tantalize the senses. How many times do we hear the expressions "I can almost taste this painting.", "It looks so real.", "Nice colors, but what is it?", "Look at this painting; it’s so peaceful and quiet.", "This is a powerful image.",

or, "It makes me want to touch it." There is a unique power and mystery in the ambiguous. Some things are better hinted at or untold such as realism. A dash of gold, a pinch of red, a hint of yellow, a slice of green, a misty blue; seasonings flavor food the same way small details flavor painting. They add interest and intrigue.

A black form next to a white one will seem more powerful, a delicate line will balance a strong one, and an abstract expressionist stroke interspersed in a constructivist format, will provoke interest. Paint can be applied to the canvas very lovingly, like a pastry chef would frost a cake, taking painstaking pride in his creation. It can be splattered, dripped, stippled, dry brushed, scumbled, glazed, or built in layers. Each layer seasoning the previous, until the result makes a pleasing effect. A painting will be more interesting if there is a variety in the brush stroke. Avoid one continuous stroke (unless it is for a purpose), it can become monotonous. Complement areas of the painting with flat or offbeat colors, a patch of gold leaf, an unusual texture, or a whimsical line; all can lead to better painting and better flavor.

When a chef creates, he uses techniques taught to him, and practiced by famous chefs, such as Careme and Escoffier. Classic French cooking exemplifies certain
design rules which are tried and true. The garnishes must harmonize with the corresponding dishes, and the table and decorations must be simple, elegant, and enticing. All the details are the flavoring; without them the meal would be off balance.  

The young chefs today still learn and practice the traditional techniques and preparations but with personal innovation. An example is Nouvelle cuisine, practiced by the young chefs in Europe. No longer will you be served three pates in a row, instead you might be served a mixture of interesting textures and tastes intermingled between courses. The theory is to cleanse the palate between each course, so that each taste can be appreciated. The young chefs are revolutionizing cuisine with their innovations --expanding on the traditional--and to much success.

In the same way, the young painter uses what has been done in the past, but in a more personal and modern way. He is the creator of new form with an interest in posing questions to himself and to his society. He searches the possibilities of his medium, until he finds


the ones which will express his ideas fully. He takes
the risk of non-acceptance and isolation for the personal
joy and freedom to create art. He flavors the society
with his talent.

In conclusion, flavoring is not exclusive to the
spices and herbs which season food. Flavoring is also
how we dress, cut and style our hair: it's a radish rose
in a sea of greenery, or a bland rice dish with slices of
lemon and a sprig of parsley; it's a spicy novel laden
with lust and mystery; it's the non-conformist; it's hot
chocolate on a chilly night; it's a Monet, Picasso, Rem-
brandt, or Stella painting; it's Edgar Allen Poe, John
Cheever, and Proust; it's Robert Frost and Shakespeare;
and finally IT'S TOLL HOUSE COOKIES AND JACKSON POLLACK.

"Cooking is an ephemeral art. The painter,
the sculptor, the musician may create en-
during works, but even the most talented
chef knows that his masterpieces will
quickly disappear. "A bite or two, a
little gulp and a beautiful work of
thought and love is no more."35

DESSERT- The ending of a great meal, the final ap-
proval, the grand finale, the last stroke on the canvas.
The dessert like the appetizer also has an important
position on the menu. The appetizer gives the first

35. Claiborne, p.73.
impression while the dessert gives the last. The dessert should be of exceptional good taste, simple, and eye appealing. The discriminating taste appreciates a simple compote of fruit, elegantly served, accompanied with fruit ices, sherberts, a few delicate petit fours, and an espresso. Since the dessert is the final taste, it has a lasting impression that lingers long after the meal is completed.

Painting also leaves a lasting impression. Paintings excite, console, humor, embrace, confront, pacify, and sometimes threaten us. They flavor our society with good taste. They gratify. Paintings are misunderstood or understood; they question and they answer.

We eat with our eyes. The first thing we look at when a plate of food is set forth is how it looks. In the same manner, when we meet a person for the first time we make character judgements by the way he looks. We evaluate without knowing; food does not always taste the way it looks; nor is a person always what we perceive him to be; you can't judge a book by its cover. We are a visually oriented society. We respond to food and its image through our emotions. No wonder it has been used in numerous food-related art throughout history; from

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Cezanne's still lifes, Matisse's paper cutouts, Oppenheim's fur-lined teacup, to Warhol's Campbell soup can, Judy Chicago's "Dinner Table," and Weston's bell pepper.

We have learned a lot about the culinary arts through the portrayal of food in art. Undoubtedly, artists will continue to find food inspirational. They will look at food not only as edible products of nature, or the assembly line, tin canned, fast food of a technological age, or as metaphors for politics, sex, and social status, but mostly as interesting shapes, colors, forms, and textures. They will continue to taste and flavor and season. After all "variety is the SPICE of life."
BIBLIOGRAPHY


BIBLIOGRAPHY (CONT'D)


LIST OF ILLUSTRATIONS

1  "Time Passages no. 7"  Acrylic  54"x54"
2  "Time Passages no. 5"  Acrylic  54"x66"
3  "Time Passages no. 6"  Acrylic  54"x66"
4  "Time Passages no. 2"  Acrylic  54"x66"
5  "Time Passages no. 3"  Acrylic  54"x54"
6  "Time Passages no. 4"  Acrylic  54"x66"
7  "Two Deco Fans"  Prismacolor  22"x30"
8  "Quadrant and Vase"  Prismacolor  22"x30"
9  "In A Far Off Land"  Prismacolor  22"x30"
10 "Ages and Ages Hence"  Prismacolor  22"x30"