

## General Education Foundations of Arts and Humanities (AH) Course Information Sheet

**Please submit this sheet for each proposed course along with 1) a syllabus describing the key components of the course that will be taught regardless of the instructor and 2) assignment guidelines.**

Department, Course Number, and Title \_\_\_\_\_

### The aim of the GE AH course offerings is:

*To provide students with the perspectives and intellectual skills necessary to comprehend and think critically about our situation in the world as human beings. In particular, these courses provide students with the basic means to appreciate and evaluate the ongoing efforts of humans to explain, translate, and transform our diverse experiences of the world through such media as language, literature, philosophical systems, images, sounds, and performances. These courses will introduce students to the historical development and fundamental intellectual and ethical issues associated with the arts and humanities and may also investigate the complex relations between artistic and humanistic expression and other facets of society and culture.*

**General Education AH Student Goals:** Courses fulfilling the GE AH will provide a minimum of five units and should align with *each* of the following four general goals:

1. Students will gain knowledge in the Arts and Humanities.
2. Students will engage in complex analysis and reasoning.
3. Students will demonstrate media and information literacy.
4. Students will communicate effectively.

**General Education AH Student Learning Outcomes:** Each course should have student learning outcomes listed in the syllabus. These outcomes may be tied to a specific discipline but should be associated with the four broad categories listed above (please see **Appendix I: Arts and Humanities Learning Outcomes** for a sample list of possible learning outcomes supporting each goal).

### General Guidelines for GE AH Courses:

- **Introductory Courses:** An “introductory” class offered for GE by a department or an IDP should introduce students to the discipline’s methodologies or “ways of knowing.”
- **Upper Division Courses:** Most GE Courses are lower division courses in order to be accessible to any student, including first-year students. While GE courses may be upper division, they should have no prerequisites and students should be able to take them and understand the material with the background expected from all UCLA students.
- **Writing Assignments:** GE courses within the Arts & Humanities foundations should contain a significant writing component.
- **Unit guidelines:** GE courses within Arts and Humanities are all at least 5-units.

Please indicate the area/s which you believe this course should satisfy. Please note, while you can request review for multiple subcategories across Foundation Areas, GEs are not typically approved for more than 2 subcategories.

- Literary Cultural Analysis
- Philosophic and Linguistic Analysis
- Visual and Performance Arts Analysis and Practice.

Briefly describe the rationale for assignment to AH foundation area and subgroup(s) chosen.

Indicate when the department anticipates offering this course in 2019-21 and give anticipated enrollment:

|  |  |
|--|--|
| 2020-21 <input type="checkbox"/> Fall: Enrollment _____<br><input type="checkbox"/> Winter: Enrollment _____<br><input type="checkbox"/> Spring: Enrollment _____<br><input type="checkbox"/> Summer: Enrollment _____ | 2021-22 <input type="checkbox"/> Fall: Enrollment _____<br><input type="checkbox"/> Winter: Enrollment _____<br><input type="checkbox"/> Spring: Enrollment _____<br><input type="checkbox"/> Summer: Enrollment _____ |
|--|--|

Please provide information on estimated weekly hours for the class.

A) STUDENT CONTACT PER WEEK (if not applicable write N/A)

| Activity  | Number of hours per week |
|---|--------------------------|
| Lecture   |                          |
| Discussion Section                                      |                          |
| Labs  |                          |
| Experiential (Community-engagement, internships, other) |                          |
| Field Trips   |                          |
|   |                          |
| A) TOTAL student contact per week                       |                          |

B) OUT-OF-CLASS HOURS PER WEEK (if not applicable write N/A)

| Activity                            | Number of hours per week |
|-------------------------------------|--------------------------|
| General Review and Preparation      |                          |
| Reading                             |                          |
| Group Projects                      |                          |
| Preparation for Quizzes & Exams     |                          |
| Information Literacy Exercises      |                          |
| Written Assignments                 |                          |
| Research Activity                   |                          |
|                                     |                          |
| B) TOTAL Out-of-class time per week |                          |

GRAND TOTAL (A) + (B) must equal 15 hours/week: \_\_\_\_\_ (hours)

Please note that if you're teaching a summer course, the aggregated hours should equal 150. For instance, if you're teaching a 5 week course, your total out-of class and in-class time per week should equal 30 hours.

How does your course address each of the four learning goals?

Please provide a sample assignment, term paper/exam, essay prompt, or other form of assessment.

What class activities (e.g. homework, papers, blog posts, projects, etc.) will involve writing? How will the writing be evaluated?

If the course is an upper division course (100-199), please discuss how the course will be accessible to all UCLA students, including first-years?

## APPENDIX I

Student Learning Goals with Nested Learning Outcomes for  
All General Education (GE) Foundations in Arts and Humanities (AH) Courses

Course Goals (1-4) and samples of possible Student Learning Outcomes (a, b, c, etc.) for all “GE AH” courses:

- 1. Students will gain knowledge in the Arts and Humanities.**
    - a. Students will recognize the varying historical, social, political, and economic conditions that shape human action.
    - b. Students will identify how individuals relate to or diverge from particular social norms through the creation of artistic and expressive forms.
    - c. Students will examine “texts” in any language or structure, and/or art forms in one or more media.
    - d. Students will account for how different worldviews and challenges are expressed in the arts and humanities as a product of interaction among diverse groups.
  
  - 2. Students will engage in complex analysis and reasoning.**
    - a. Students will analyze works in the context of an aesthetic movement, critical theory, philosophy, rhetoric, or languages/linguistics.
    - b. Students will articulate perspectives and priorities found in expressive forms.
    - c. Students will describe how insight can inform constructive change and ethical action.
    - d. Students will develop and evaluate an argument informed by evidence.
  
  - 3. Students will demonstrate media and information literacy.**
    - a. Students will locate appropriate resources to support an argument.
    - b. Students will evaluate resources for their reliability and significance.
    - c. Students will use resources effectively and ethically.
  
  - 4. Students will communicate effectively.**
    - a. Students will make arguments and express perspectives through a wide range of media or performance (i.e. written, digital, storytelling, visual arts).
    - b. Students will learn how to collaborate with others to express perspectives in diverse media.
    - c. Students will tailor communication to their perspective audiences.
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## General Education Foundations of Society and Culture (SC) Course Information Sheet

**Please submit this sheet for each proposed course along with 1) a syllabus describing the key components of the course that will be taught regardless of the instructor and 2) assignment guidelines.**

Department, Course Number, and Title \_\_\_\_\_

### The aim of the GE SC course offerings is:

*The aim of courses in this area is to introduce students to the ways in which humans organize, structure, rationalize, and govern their diverse societies and cultures over time. These courses focus on a particular historical question, societal problem, or topic of political and economic concern in an effort to demonstrate to students how issues are objectified for study, how data is collected and analyzed, and how new understandings of social phenomena are achieved and evaluated.*

**General Education SC Student Learning Goals:** Courses fulfilling SC will provide a minimum of five units and should align with *each* of the following four learning goals (see Appendix):

1. Students will learn about varying historical, social, cultural, political, and economic processes that shape and are shaped by human interaction.
2. Students will learn how to analyze sources and data.
3. Students will engage in critical interpretation and reasoning.
4. Students will communicate effectively.

**General Education SC Student Learning Outcomes:** Each course should have student learning outcomes listed in the syllabus. These learning outcomes may be tied to a specific discipline but should be associated with each of the *four* broad learning goals listed above (please see **Appendix I: Society & Culture Learning Outcomes** for a sample list of possible learning outcomes supporting each goal).

### General Guidelines for GE SC Courses:

- **Introductory Courses:** An “introductory” class offered for GE by a department or an IDP should introduce students to the discipline’s methodologies or “ways of knowing.”
- **Upper Division Courses:** Most GE Courses are lower division courses in order to be accessible to any student, including first-year students. While GE courses may be upper division, they should have no prerequisites and students should be able to take them and understand the material with the background expected from all UCLA students.
- **Writing Assignments:** GE courses within the Society & Culture foundations should contain a significant writing component.
- **Unit guidelines:** GE courses within Society & Culture are all at least 5-units.

Please indicate the area/s which you believe this course should satisfy. Please note, while you can request review for multiple subcategories across Foundation Areas, GEs are not typically approved for more than 2 subcategories.

- Historical Analysis
- Social Analysis

Briefly describe the rationale for assignment to SC foundation area and subgroup(s) chosen.

Indicate when the department anticipates offering this course in 2020-22 and give anticipated enrollment:

|         |                          |                          |         |                          |                          |
|---------|--------------------------|--------------------------|---------|--------------------------|--------------------------|
| 2020-21 | <input type="checkbox"/> | Fall: Enrollment _____   | 2021-22 | <input type="checkbox"/> | Fall: Enrollment _____   |
|         | <input type="checkbox"/> | Winter: Enrollment _____ |         | <input type="checkbox"/> | Winter: Enrollment _____ |
|         | <input type="checkbox"/> | Spring: Enrollment _____ |         | <input type="checkbox"/> | Spring: Enrollment _____ |
|         | <input type="checkbox"/> | Summer: Enrollment _____ |         | <input type="checkbox"/> | Summer: Enrollment _____ |

Please provide information on estimated weekly hours for the class.

A) STUDENT CONTACT PER WEEK (if not applicable write N/A)

| Activity  | Number of hours per week |
|---|--------------------------|
| Lecture   |                          |
| Discussion Section                                      |                          |
| Labs  |                          |
| Experiential (Community-engagement, internships, other) |                          |
| Field Trips   |                          |
|   |                          |
| A) TOTAL student contact per week                       |                          |

B) OUT-OF-CLASS HOURS PER WEEK (if not applicable write N/A)

| Activity                            | Number of hours per week |
|-------------------------------------|--------------------------|
| General Review and Preparation      |                          |
| Reading                             |                          |
| Group Projects                      |                          |
| Preparation for Quizzes & Exams     |                          |
| Information Literacy Exercises      |                          |
| Written Assignments                 |                          |
| Research Activity                   |                          |
|                                     |                          |
| B) TOTAL Out-of-class time per week |                          |

GRAND TOTAL (A) + (B) must equal 15 hours/week: \_\_\_\_\_ (hours)

Please note that if you're teaching a summer course, the aggregated hours should equal 150. For instance, if you're teaching a 5 week course, your total out-of class and in-class time per week should equal 30 hours.

Please present a concise explanation for the following:

How does your course address each of the four learning goals?

Please provide a sample assignment, term paper/exam, essay prompt, or other form of assessment that speak to these learning goals.

What class activities (e.g. homework, papers, blog posts, projects, etc.) will involve writing? How will the writing be evaluated?

If the course is an upper division course (100-199), please discuss how the course will be accessible to all UCLA students, including first-years?

## APPENDIX I

Student Learning Goals with Nested Learning Outcomes for  
all General Education (GE) Foundations in Society and Culture (SC) Courses

Course Goals (1-4) and samples of possible Student Learning Outcomes (a, b, c, etc.) for all “GE SC” courses:

- 1. Students will learn about varying historical, social, cultural, political, and economic processes that shape and are shaped by human interaction.**
    - a. Students will be able to identify how culture develops and changes over time and explore the multi-dimensionality of culture.
    - b. Students will understand how diverse societies are structured and organized and recognize internal and external differences both within and across societies.
    - c. Students will analyze historical development and change with an emphasis on understanding the causes and consequences of these changes.
    - d. Students will consider how different disciplines examine society and culture, including their principal theoretical and methodological approaches.
  
  - 2. Students will learn how to analyze sources and data.**
    - a. Students will learn to identify and use different types of primary and secondary sources.
    - b. Students will engage actively in the social-scientific processes of inquiry, analysis, and problem-solving, as well as quantitative and qualitative research and data collection.
    - c. Students will evaluate sources and data for their positionality, significance, reliability, and validity.
  
  - 3. Students will engage in critical interpretation and reasoning.**
    - a. Students will evaluate and develop arguments informed by evidence.
    - b. Students will gain critical reading skills, including media literacy.
    - c. Students will reflect on how history and the social sciences have been used, and can be used, to inform positive or negative social change.
  
  - 4. Students will communicate effectively.**
    - a. Students will develop the ability to summarize, synthesize, and analyze scholarly literature.
    - b. Students will practice writing clearly in appropriate/relevant disciplinary styles and marshal evidence in support of an argument.
    - c. Students will learn how to communicate with non-expert audiences.
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## **FOOD STUDIES: VISUAL REPRESENTATIONS OF FOOD FROM ANTIQUITY TO THE PRESENT**

Instructor: Heather Sottong  
Email: hsottong@gmail.com  
Time:  
Office Hours:

### **COURSE DESCRIPTION**

This survey course will examine food imagery in visual art from antiquity to the present. Food has played a role in art for centuries, either as raw material, subject, symbol, or political statement. While serving as an introduction to many of the major movements in Western art history, this course will primarily focus on the historical and sociological implications that can be derived from the close analysis of visual representations of food, kitchens, markets, and agriculture over the centuries. Topics of investigation will include the diets of ancient Romans as evidenced by the floor mosaics and wall paintings of Pompeii; the religious symbolism of food during the Middle Ages; the opulence of Renaissance banquets; common food of common folk; the significance of still life paintings; what paintings can tell us about trade; turn-of-the-century tables; food and eroticism; economics, packaging, and advertising; and food presentation and plating as an art form.

### **COURSE OBJECTIVES**

Through close analysis of visual representations of food, students will gain historical and sociological insight into the symbolic, political, and economic roles of food through the ages in Western culture. Secondly, students will hone basic skills pertinent to the field of Art History, such as the ability to a) identify specific art styles, their time period, and cultural significance; b) relate the art of each period to its historical and cultural context; and c) develop visual literacy and ability to communicate about works of art using art historical methodologies. Students will then employ skills acquired throughout the course to develop an original argument about food derived from the analysis of a work/works of art discussed in class.

### **COURSE REQUIREMENTS**

Course requirements include regular attendance, active participation in class discussions, two in-class oral presentations, a midterm, a final examination, and one 5-6 page formal analysis paper on a particular work of art. Exam questions will come primarily from lecture and student

presentations. For this reason, active notetaking is encouraged. Students are expected to complete all readings listed for each week before each class meeting to facilitate discussion.

|   |     |
|---|-----|
| Participation                           | 20% |
| Oral Presentations                      | 20% |
| Midterm and Final                       | 30% |
| Pre-Writing Assignments and Final Paper | 30% |

### **PARTICIPATION (20%)**

Class participation contributes 20% to the course grade. Students are expected to come to class prepared to discuss the required readings which should be done **prior** to the class for which they are assigned. Grades for participation will be based on attendance; preparation (reading assignments); level of engagement; contributions to discussion; use of appropriate vocabulary and critical tools for discussing works of art; formal analysis.

Participation grades for individual classes throughout the quarter will be averaged to indicate the final participation grade. For missed classes, students may write a 1-2-page reflection paper on one of the readings assigned for that week. In class, participation will be evaluated using the following scale:

10 points: Student demonstrates excellent preparation and is able to proactively analyze, synthesize, and evaluate course material in a way that furthers class discussion and understanding.

8 points: Student comes to class prepared; contributes readily to the conversation but doesn't dominate it; makes thoughtful contributions based on the literature that advance the conversation; shows an interest in and respect for others' contributions; participates actively in all groups.

6 points: Student comes to class prepared and makes thoughtful comments when called upon; contributes occasionally without prompting; shows interest in and respect for other's views; participates actively in small groups.

4 points: Student participates in discussion, but in problematic way: talks too much, rambles, interrupts instructor and others, or does not acknowledge cues of annoyance from others.

2 points: Student comes to class prepared but only minimally contributes.

0 points: Student does not come to class, has not prepared for class, or does not contribute to discussion. Student displays disrespect to students and/or faculty.

**ORAL PRESENTATIONS (20%)**

Students will give **two** oral presentations. For the first presentation (10 minutes), a sign-up sheet with topics and presentation dates will be distributed on the first day of class. The second presentation given during week ten will be an orally presented version of the thesis statement of your written research paper (15 minutes). Presentations must include quality imagery obtained from museum websites or ARTstor whenever possible. Include details beside the whole work, use powerpoint tools to circle details, use a black background, and label information in 18 pt font. Clearly identify the sources you have consulted to develop your persuasive discussion.

**EXAMS (30%)**

Students will have one midterm (15%) and one final exam (15%). The format of the midterm will be multiple choice questions that require students to identify the artist, title, or date of a particular work of art displayed on a slide. This will be followed by three short essay questions. One essay will be based on a single slide, and two essays will be based on a slide comparison. The final will be similarly formatted and will be comprehensive.

**FORMAL ANALYSIS PAPER (30%)**

Students will write one 5-6 page formal analysis paper on a food-related feature of a work of art of artistic movement. Arguments should be based on composite evidence (visual, historical, and textual), and should clearly document sources. Information regarding how to include, caption, and cite visual documentation can be found in the chapter “Manuscript Form” in *A Short Guide to Writing about Art* by Sylvan Barnet.

Papers should seek to answer a food-related sociological question based on formal analysis of sources. What is the meaning/legacy of Roman floor mosaics depicting “unswept” food? How is the sin of gluttony represented in medieval manuscripts? What was on the table in Leonardo da Vinci’s *Last Supper*? What is the meaning of Arcimboldo’s fruit paintings? What can 17<sup>th</sup>- and 18<sup>th</sup>-century Turquerie paintings tell us about trade at the time? How do images of mass-produced food in pop art criticize consumerism, globalization, and/or imperialism?

The schedule and grading of the pre-writing assignments and the final paper are as follows:

**Week 3:** Assigned practice describing a work of art using guidelines in *A Short Guide to Writing about Art*. Students will be graded on style and appropriate employment of vocabulary. 5%

**Week 4:** Paper proposal and preliminary bibliography: 5%

**Week 6:** Annotated Bibliography: 10%

**Week 8:** Rough Draft/Outline: 10%

**Week 9:** Peer Review of 2 classmates' papers: 10%

**Week 10:** Final Paper: 60%

## GE CREDIT ACKNOWLEDGMENT

Upon successful completion of this course, students will receive two General Education credits: one in the Foundations of Society and Culture area (Social Analysis), and the other in the Foundations of the Arts and Humanities area (Visual and Performance Arts Analysis and Practice). Students will gain proficiency in Social Analysis by analyzing the symbolic, political, and economic roles of food in Western culture from antiquity to the present. Student familiarization with specific art styles, their time period, and their cultural significance provide a basis for the Visual and Performance Arts Analysis and Practice credit. Students will develop their visual literacy and learn to interpret the visual clues we find in paintings, to then augment the information we find in printed texts. For more information, please view your school or college's GE requirements.

## WEEKLY CALENDAR

### Week 1: The Roman Banquet

-floor mosaics and wall paintings of food found at Pompeii

#### Readings:

- Belasco, W. "Food Matters: Perspectives on an Emerging Field," *Food Nations*, (ed.) W. Belasco and G. Scranton (New York 2002), 2-11.
- Fass, *Around the Roman Table*, 38-101.

### Week 2: Gluttony in the Middle Ages

- medieval representations of the sin of gluttony
- food as religious symbolism in Byzantine art

#### Readings:

- Dante's *Inferno*, Circle of the Gluttons, Canto VI
- Griego, Allen J., "Body and Soul," 143-149.
- Massimo Montanari, "A Cultural History of Food in the Medieval Age: Intro," 1-18.
- Schneider, Hildegard. "On the Pomegranate." *Metropolitan Museum of Art Bulletin* 4, no. 4 (December 1945), pp. 117-20.
- Bynum, Caroline, "The Meaning of Food: Food as Physicality," in *Holy Feast and Holy Fast*, pp. 245-259.

**Week 3: Renaissance Banquets**

- the Renaissance table
- Leonardo da Vinci's *The Last Supper* (1495-1498)
- Paolo Veronese *The Wedding Feast at Cana* (1562-1563)
- Arcimboldo's *Vertumnus* (1590-1591)

## Readings:

- Albala, Ken *The Banquet: Dining in the Great Courts of Late Renaissance Europe*, "Chapter 1: Setting the Stage- Setting the Table," pp. 1-26.
- Varriano J. "At Supper with Leonardo." *Gastronomica*, Vol. 8 Issue 1, pp. 75-79.
- Hanson, Kate H. "The Language of the Banquet: Reconsidering Paolo Veronese's Wedding at Cana," <http://ivc.lib.rochester.edu/the-language-of-the-banquet-reconsidering-paolo-veroneses-wedding-at-cana/>

**Week 4: Peasant Food**

- rustic depictions of milk and bread
- Pieter Bruegel's *The Peasant Wedding* (1567)
- Johannes Vermeer's *The Milkmaid* (1657-1658)

## Readings:

- Riley, Gillian, "Food in Painting," pp. 172-182.
- Varriano J. *Tastes and Temptations: Food and Art in Renaissance Italy*, "Artists and Cooks," pp. 9-37.

**Week 5: Baroque Still Life Painting**

- Still-Life Painting in Northern Europe, 1600-1800
- The Italian "natura morta" (Caravaggio)

## Readings:

- McTighe, Sheila. "Foods and the Body in Italian Genre Paintings, about 1580: Campi, Passarotti, Carracci." *The Art Bulletin*, Vol. 86, No. 2 (Jun., 2004), pp. 301-323.
- Meagher, Jennifer. "Food and Drink in European Painting, 1400–1800." In *Heilbrunn Timeline of Art History*. New York: The Metropolitan Museum of Art, 2000–. [https://www.metmuseum.org/toah/hd/food/hd\\_food.htm](https://www.metmuseum.org/toah/hd/food/hd_food.htm)
- Wolloch, Nathaniel. "Seventeenth-Century Netherlandish Paintings of Dead Animals and Changing Perceptions of Animals," pp. 135-160.

**Week 6: Coffee Art**

- What food in paintings can tell us about trade.
- European obsession with exotic spices, coffee, chocolate, and tea.
- “Turquerie,” a genre of painting that shows Western fascination with Turkish culture during the 17<sup>th</sup> and 18<sup>th</sup> century.

## Readings:

- Bevilacqua, Alexander and Helen Pfeifer. “Turquerie: Culture in Motion, 1650-1750.” *Past & Present*, No. 221 (Nov. 2013), pp. 75-118.
- Jirousek, Charlotte A. and Sara Catterall, “The Eighteenth Century: An Expanding World,” *Ottoman Dress and Design in the West: A Visual History of Cultural Exchange*, pp. 146-185.

**Week 7: Turn of the Century Tables**

- Cezanne’s fruit bowls
- Impressionists (Monet’s Food Paintings)
- Deconstructed Food (Cubists)
- Food and Futurism

## Readings:

- Introduction to avant-garde Packet, pp. 1-17.
- F.T. Marinetti and Fillia. *The Futurist Cookbook*, pp. 1-36.

**Week 8: Eroticism and Food**

- fruits and vegetables as sexual metaphor
- aphrodisiacs (chocolate and oysters)
- fruit and feminism
- Frida Kahlo’s Fruits of the Earth
- “food porn”

## Readings:

- Wolk-Simon, Linda. “Profane Love and Erotic Art in the Italian Renaissance.” In Heilbrunn Timeline of Art History. New York: The Metropolitan Museum of Art, 2000–. [http://www.metmuseum.org/toah/hd/prof/hd\\_prof.htm](http://www.metmuseum.org/toah/hd/prof/hd_prof.htm)
- Griffiths, Jennifer, “Marisa Mori’s Edible Futurist Breasts,” *Gastronomica*, Vol. 12, No. 4 (Winter 2012), pp. 20-26.
- Bakewell, Liza, “Frida Kahlo: A Contemporary Feminist Reading,” *Frontiers: A Journal of Women Studies*, Vol. 13, No. 3 (1993), pp. 165-189.

-Epps, Philomena. "8 Women Who Turned Food into Feminist Art," *Artsy*, 30 Dec. 2016, [www.artsy.net/article/artsy-editorial-8-women-who-turned-food-feminist-art](http://www.artsy.net/article/artsy-editorial-8-women-who-turned-food-feminist-art).

### **Week 9: Food in Pop Art**

-Andy Warhol's Campbell's Soup Series  
-mass production, globalization, consumerism

#### Readings:

- Small, Sabrina. "What's Eating Andy Warhol? Food and Identity in Pop Art." *Appetite*. Vol. 47, Issue 3 (2006), p. 400.  
- Gustafson, D. "Food and Death: 'Vanitas' in Pop Art." *Arts Magazine*, Vol. 60, Issue 6 (1986), pp. 90-93.  
-Deville, Michel. "Pop Serialism: Soup Cans, Pie Counters, and Things that Look like Meat (Mullen, Ponge, Warhol, Pignatari, Oldenburg, Hirst, Thiebaud, Broodthaers, Sweetlove)," in *Food, Poetry, and the Aesthetics of Consumption*, pp. 58-78.

### **Week 10: The Art of Plating**

-Can food plating and presentation be considered art?  
-the five basic elements of plating

#### Readings:

-Styler, Christopher. *Working the Plate: The Art of Food Presentation* (Boston 2006), Chapters 1-4: Introduction. The Minimalist. The Architect. The Artist, pp. 1-46.

### **Bibliography**

Albala, Ken *Eating Right in the Renaissance* (Berkeley 2002)  
Albala, Ken *The Banquet: Dining in the Great Courts of Late Renaissance Europe* (New York 2007)  
Barnes, Donna R., and Peter G. Rose. *Matters of Taste: Food and Drink in Seventeenth-Century Dutch Art and Life* (Albany, N.Y. 2002).  
Barnet, Sylvan. *A Short Guide to Writing about Art* (London 2014).  
Bendiner, Kenneth. *Food in Painting: From the Renaissance to the Present* (London 2004)  
Bevilacqua, Alexander and Helen Pfeifer. "Turquerie: Culture in Motion, 1650-1750." *Past & Present*, No. 221 (Nov. 2013), pp. 75-118.  
Cutler, Jody B. "Feminist Art: Kitchen Testimony," *The Taste of Art: Cooking, Food, and Counterculture in Contemporary Practices* (Arkansas 20017), 143-158.  
Deville, Michel. *Food, Poetry, and the Aesthetics of Consumption* (Routledge 2008).  
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- 30 Dec. 2016, [www.artsy.net/article/artsy-editorial-8-women-who-turned-food-feminist-art](http://www.artsy.net/article/artsy-editorial-8-women-who-turned-food-feminist-art).
- Faas, Patrick *Around the Roman Table* (London 2003)
- Flandrin, J.L. 'From Dietetics to Gastronomy. The Liberation of the Gourmet', *Food - A Culinary History*, (ed.) J.F. Flandrin and M. Montanari, (New York 1999), 418-432
- Flandrin, J.L. 'From Industrial Revolution to Industrial Food', *Food - A Culinary History*, (ed.) J.F. Flandrin and M. Montanari (New York 1999), 435-441.
- Griffiths, Jennifer, "Marisa Mori's Edible Futurist Breasts," *Gastronomica*, Vol. 12, No. 4 (Winter 2012), pp. 20-26.
- Gustafson, D. "Food and Death: 'Vanitas' in Pop Art." *Arts Magazine*, Vol. 60, Issue 6 (1986), pp. 90-93.
- Hanson, Kate H. "The Language of the Banquet: Reconsidering Paolo Veronese's Wedding at Cana." *InVisible Culture*, Issue 14 (Winter 2010)
- Jirousek, Charlotte A. and Sara Catterall, "The Eighteenth Century: An Expanding World," *Ottoman Dress and Design in the West: A Visual History of Cultural Exchange* (Bloomington 2019) pp. 146-185.
- Levi D'Ancona, Mirella. *The Garden of the Renaissance: Botanical Symbolism in Italian Painting* (Florence 1977)
- Liedtke, Walter. *Dutch Paintings in the Metropolitan Museum of Art* (New York 2007)
- Marinetti, F.T. and Fillia. *The Futurist Cookbook*, trans. by Barbara McGilvray (Berlin 2013)
- McTighe, Sheila. "Foods and the Body in Italian Genre Paintings, about 1580: Campi, Passarotti, Carracci." *The Art Bulletin*, Vol. 86, No. 2 (Jun., 2004), pp. 301-323.
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- Prendergrast, Mark *Uncommon Grounds: The History of Coffee and How it Transformed our World* (London 1999)
- Riley, Gillian. *Food in Art: From Prehistory to the Renaissance* (London 2014)
- Schneider, Hildegard. "On the Pomegranate." *Metropolitan Museum of Art Bulletin* 4, no. 4 (December 1945), pp. 117–20.
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