

Teresa de Villar

Cooking notebook



Warning:

This document doesn't content recipes of "pulpo á feira" (Galician-style octopus), shellfish, pasty or pork shoulder with turnip tops.

The digital publication herein is part of Teresa de Villar's Project for the Transmission of Culinary Knowledge, produced by Enrique Lista (Teresa's grandson) for the group exhibition Veraneantes [Summerfolk], shown in the Museum of Contemporary Art Vigo from October 2013 to March 2014.

The introduction on the next page and the recipes on the following pages are extracted from the same notebook, written by Teresa de Villar upon request made by Enrique (José) Lista.

Enrique José - eu dijo como sei
as cousas que faço eu para nos -

Eu non sei cocinar - O meu ofício foi ir
O monte Ribeira y Fabrica, desde os
14 anos asta 24 que casei - y despois
sí ten como sabia así foi facendose a
nosa Vida, que bonita foy - a, Abuelo nunca
lle importou si esta ver o mal como este-
biere Caliente todo lebenie Vien - y el que
Vina de, ua casa de boas Cocineras, y
Parecer que tu tampoco te importa - possi-
boudhe esribir como sei cocer o que eu faço
Rite que e para Reirse - Abuela)

Enrique José, I talk on how I know the things that I make for us.

I don't know how to cook; my occupation was working in the woodland, by the sea bank and in the fish factory, since I was 14 until I became 24, when I got married, and just as I knew thereafter. Life was building its way, a beautiful life that certainly was.

Abuelo didn't thought about it being good or bad, as long as it was warm everything seemed good to him, although he was brought up in home of good cooks. It looks like you are not concerned about it either.

Then I am, I'm going to write you how I can cook what I make.
Laugh that it's something to laugh at!

Abuela

Sardinas fritadas

ay que es camarlas y Luitarlos los Barbicos labada
Las salpresas con poquito sal

Pones una tartera pequeña con una copa de Agua
un Vaso de Vino Blanco le echas una cucharadina
del Cafe de pimentón dulce y una copa de Aceite
Una Cebolla bien picada 2,0, 3, Ojos de Laurel
Todo dentro de la tartera lo rebujas bien para que
quedcaldoso - Con esto echas las Sardinas le limpias
algo la sal para que no salgan muy saladas
todo dentolas pones al Fuego- si estan 20,0,30
minutos pueden estar cocidas- tu muela al gusto
ver la tartera para que se separen, notiem nada
de moderno,
Espera bien que bien te salen

Sardines Stew

Ingredients:

Fresh sardines / chopped onion / 1 glass of white wine / sweet paprika / olive oil / 2 or 3 bay leaves / salt.

Preparation:

Clean, remove the scales and slightly salt the sardines.

Put the rest of the ingredients in a skillet or sauté pan.

Add the sardines and cook till the desired cooking point is achieved.

Carne Asada

Si compras o tienes el trozo grande este sigue tiene que ser trozos grandes por ejemplo 1 kilo en 4 ó 5 trozos si quieres a sarta pones el dia antes en adobo con Perejil y Ajo moldeado y con un poco de Aceite y medicindola se deja asi serenandose asta el dia siguiente - siquieres despues de Adubada - de noche la pasas por la sartén con aceite Cebolla Laurel y unos trocitos de Pimientos Rojos asi sepone a fuego lento y seba Dorando esta forma espero que se le escuerre el agua e quede Para ponerla a Cocer la echas bien colocadito le echas por arriba 1 vaso Vino Blanco con 2 safranes de leidos y 2 ó 1 de Especias unos trocitos de Limón Laurel y Pimientos Morrones y Aceite Limpio que lo cubra, la dejás asi asta mañana y nadamas la pones al Fuego temprano por que es mejor a fuego Lento asi una ora y media = y nadamas Vigilarla despues si esta ono esta echo ~~esta~~ esta carne asada =

"Carne asada"

Ingredients:

Meat in big pieces (veal, pork, lamb, chicken or some of them together) / garlic and parsley / olive oil / onion / bay leaves / 1 glass of white wine / 1 lemon / red capsicum peppers / 2 envelopes of saffron / salt.

Preparation:

Crush garlic and parsley with oil and marinate the meat with this mixture for two days.

The night before cooking, seal in the meat searing it on a frying pan.

Put the meat into a casserole (pottery is also a choice) and add two envelopes of saffron dissolved in one glass of white wine, one lemon — chopped —, chopped onion, whole laurel leaves and add the capsicum pepper cut into long strips. Add oil until the meat is covered and put aside for the night.

Put the casserole over medium heat for an hour and a half. When the meat is tender, the oil must be drained and then eventually used in the "yellow potatoes" recipe.

Salt is not mentioned in the original recipe, but it could be added the day before it being cooked, with the rest of the ingredients.

S J 6º (P)atatas Amarillas como le llamo Enrique José

Son Patatas asadas la agua se consume y quedan ellas secas en el Aceite

Las Patatas Tienes que ser Pequeñas o Aceritas de una Grande Trocitos pequeños y las Reondeas - estas separan por la Tartera como para freirla Con Aceite quese pongan algo Doraditas - se quitas porque estan crudas se echan en la Sartén que sea, lo que si el Aceite quelas Ba acocer es el Aceite que le escurreste a la Carne asada, de eso se le llaman Patatas Asadas. Con el Aceite de la Carne Asa estas tienen tambien que echarselas o bien sea Oregano tambien puedes echarle Laurel, y despues un Vaso Vino Blanco Con el azafran mejor 2 que 1 - no, tiene nada de dificultas Cocer estas al fuego natural = la sartén que tengo 2 Vasos de Agua para que no se peguen - y que estea herviendo cuando le eches las Patatas el aceite de la Carne por en Cima = como digo al fuego normal para que no se irrecocieren =
En Fojo asi, son asi Patatas da Abuela

"Yellow potatoes"

Ingredients

Small and round potatoes (or rounded potato pieces) / clean olive oil / oil previously used for cooking meat / 1 glass of white wine / 2 envelopes of saffron / 2 or 3 bay leaves / oregano.

Preparation

Brown the potatoes on a frying pan with clean oil. Put them into a sauté pan and add a glass of white wine, two or three laurel leaves, oregano, two envelopes of saffron and used oil from previously cooking the meat, until the potatoes are covered (the oil from cooking the meat is supposed to be already a little bit salty, therefore salt is not mentioned in the original recipe, but it could be added if necessary).

Put over medium heat until the potatoes are tender and complete wine evaporation.
Drain excess oil and serve.

9º A nos Caldeirada de Pescado

Tarteira con agua al fuego - patatas con un trozo de cebolla las Patatas cortadas en Rebanadas al levantar la Fervera sele echa el Pescado que esta Salpreso - Salpreso es estar salado si puede ser una ora, ó media, área siquiera Media ora sin tener mucho sol, si pensamos que tiene mucho Sol se lava un Poco, secoce todo junto y si queremos echarle unos chichoros sele echan cuando se le echa el Pescado, Cocida Se escurre setapa para Repartirla, mientras se ace el Rostido sepone la Sarten con el Aceite sele pica la cebolla que tegiste cuando estea echa la Cebolla sele echa el Piénto - en la Sarten - seguita en los Platos y el Rostido con una Cuchara sele echa por en Cima, o se echa por en cima en la Tarteira - a nosotros nos gustaba el moyo en el Plato,

Caldeirada Marinera

"Caldeirada" (generic fish stew)

Ingredients:

Skinned potatoes, sliced / water, salt and a piece of onion / fish* / olive oil / garlic or onion for the "rustrido" [sauté] / sweet paprika / vinegar (depending on the fish type) / green peas (optional).

Preparation:

Pour water into a deep pot and bring it to the boil. Add salt, a piece of onion and the potatoes. Exact time for adding fish will depend on the species: salt-preserved fish must be added with the potatoes; conger, monkfish, ray or dogfish must be added a little bit later; white and soft fish (hake, ling, etc.) must be added almost at the end. (Optional) green peas shall also be put into the boiling water.

Aside, brown some chopped onion on a frying pan with olive oil over medium heat. When tender, set the frying pan aside, add one or two spoons of sweet paprika, stir, add a ladle of the broth from previously boiling fish; an additional drop of raw olive oil can be added. This *rustrido* can be added to the casserole, platter or plate where it is served; the broth must completely or partly drained before serving, though.

A garlic *rustrido* is recommended for "rough-skin (ray or dogfish) fish": slightly fry some laminated garlic, set the frying pan aside, add paprika and a drop of vinegar (no broth needed).

* Slightly salted, at least half an hour before cooking. Medium or big size fishes must be cut into thick slices before being salted; the small ones can be cooked in one piece or in half. Salt-preserved cod and ling must be soaked during 48h — water must be changed every few hours. Fish intestines and scales must be removed.

11-

Caldeiro en Blanco, o sea Pescado Enblanco

Tarteira con Agua al fuego - Patatas en Rebondas

Chicharos Verdes - el Pescado mejor Blanco Faneca, o
Merluza, Salpresa así que empieza a irbir con las Patatas
sele edra el Pescado es mejor que no tenga mucha sal
así que bacocida recoje un Recipiente pequeño sele pica una
Poca Cebolla y Cojés Con el Cucharon un Cucharon de
Agua i lo edras en el Recipiente que tenga la Cebolla con
el Aceite, Luego Cocido la escurrese se sirbe Caliente y se
le edra el Adubo edro por arriba = Cada uno tiene ^{subirme} de serbirlo - unos lo edran en la Tarteira otros lo sirben, e
chando en el Plato - ami mejusta mejor en el Plato con
una cuchara sele edras así quetienes el Plato lleno - pero para
Repeticion es mejor edhar el Mollo dentro de la tarteira así
~~Llamaremos~~ Llamaremos al Pescado en Blanco

Fish "in white" (or "white fish stew")

Ingredients:

Fresh fish / potatoes (skinned and sliced) / green peas / onion / olive oil / laurel (optional) / salt.

Preparation:

Slightly salt fish, chopped in medium-sized pieces (or whole, if it's small), at least half an hour before cooking. This can be done the previous night, less salty though.

Bring a low pot to heat with (about three fingers filled with water).

When the water becomes to boil, salt it as you like and add laurel leaves (optional). Add the potatoes. Fish must be added at the same moment or later, depending to the cooking time needed (according to the species or the size of the pieces). Add also green peas at the boiling water.

Aside, chop onion into thin layers, put them into a bowl and add a generous drop of olive oil (virgin is better). When fish and potatoes are cooked, pour a ladle of boiling broth into the bowl with the onion so it will be slightly blanched. Drain the rest of the broth from the pot (or only part of it).

Stir the content of the bowl and pour it over the potatoes and fish, spreading the onion with the help of a spoon (this may also be done on the plate and finish it with a drop of raw olive oil).

12º Pescado Fisado = Largo - Pancho - Tardos Xurela

Se pone la tartera con un Vaso de Agua. Otro Vino Blanco y un trozo de cebolla o una entera bien picada un Arrozpan el Pescado y las Patatas se anima todo en crudo, y con su Aceite necesario un buen Chorro, y una Oja de Laurel

Con Chicharos = despues de todo puesto en la tartera en Crudo la Pones al fuego se mueve al gor la tartera para que no se peje =

sipués que no se peje porque al no tener mucha agua el Aceite tosta, a medio Fuego,

Llono se de otra forma
no se Mejor

Fish stew

Ingredients:

Fresh fish (bream, black spot sea bream, gilt head bream, mackerel, horse mackerel... any is valid, but white and medium-size fish are preferable) / potatoes (skinned and thinly sliced) / onion / 1 glass of water / 1 glass of white wine / a generous drop of olive oil / 1 laurel leaf / 1 or 2 envelopes of saffron / green peas / salt.

Preparation:

Put all the ingredients into a low pot and add fish cut into pieces over potatoes. Bring the pot to medium heat and stir it regularly to avoid the potatoes from sticking to the bottom.

When potatoes are cooked, cover the pot and leave aside for a few minutes.

Composto este es de Carne de Cerdo Salada

Panceta, o costilla - Huevo de la Coluna Bien Picado, Puesto
 arremojo - Cocer Con agua ^{y este} se pone con agua
 una Cabaza de Ajo Pelado que este entero 2, Ojos de Laurel
 & Oregano se le pone un Horrito de Aceite se pone al fuego
 hasta que la carne este cocida se le echan los Patatas Cortadas
 en trocitos al echar las Patatas le echas 1 Vasito de Vino Blanco
 un Arrozfan Bernardino y un Especias - si, o no, siquieres echarle
 Chicharos - no le eches sal por que es carne salada, y llada
 ella sal, recuerda al fuego normal se mueve la tartera, ose
 le da la vuelta a la comida y seba ella en gordando, y para
 tener la salsa gordina se le pica bien picado un Huevo cocido,
 y notiene mas el Composto de Carne Salada

"Composto" of salted pork

Ingredients:

Salted pork meat (24h water-soaked bacon and/or rib) / potatoes, chopped in irregular pieces / meat seasonings (Teresa de Villar uses Bernardino's brand mix) / a generous drop of olive oil / 1 glass of white wine / 1 boiled egg / a couple of skinned garlic segments / green peas (optional) / 2 laurel leaves / saffron / oregano.

Preparation:

Boil small pork pieces in a little water with two laurel leaves, a drop of olive oil and a couple of skinned garlic segments. When the meat is almost cooked, add the rest of the ingredients and continue cooking until the potatoes are tender. To finish, add a boiled egg (finely chopped) to thicken the broth.

Salt is not added in the original recipe because the pork could retain enough for the whole stew, but could be added if necessary.

15^a

Esta es la Receta - Dos URELLAS -

Do Carnabal -

(Puedes echarle un Poco de Sal)

6 HUEVOS, 200 gramos de Mantequilla

1 Cuartillo de Anís - Raspas de 2 Limones

La mantequilla se pone en un recipiente para que se ponga líquida. Luego se batan bien los huevos y se le echa el anís y el limón o sea raspas de los 2 limones. Se le echa la arina que lleva cojiendo y puesto ello la arina en polvo se le echan la mantequilla, y nadamas ay que amasarla bien hasta que quede un bollo, y queno quede massa pegada a las manos, cojes una bolsa limpia la espolvorea de arina y echas la masa dentro, seto si se ace de noche queda todo la noche en la nevera la bolsa viene apretada - luego al otro día la sacas y echas unas valéduras la pones en la mesa y cortando trocitos pequeños y con un rodicio la vas estirando las pones ascar ose seban poniendo en cima de la mesa - Si je -

Recipe in next page

15º Ya mesa que tengo unos Polvos de Arina para que no se pegue
Luego cuando termines de Estirarlas, Preparas la sartén
que tiene que tener Aceite y que este Caliente, si te parece que
te salen gordinas antes de echarlas en la sartén le buebles pasar
el Rodicio, estas si que ay que tener Cuidado porque como el
Aceite tiene que estar caliente luego la pasa al echarlo lle ay
que darle la vuelta la ~~casa~~. Sacas pones en una Bandeja y se le
espolvorea el Azucar, pones unas pocas y coges otra Vandaja
y das lo mismo para que no se esmujen por que estan Calientes
al enfriar puedes acer lo que quieras, estan para comer o ponerla
todas juntas = estan animadoras, pero ay otra forma tambien
Se ace la amasa y igualmente pero con un Royal Lobadora y se
aceen alas Dos Oras de Abrelas Amasado = Yo tambien las tengo
hechas pero cuando mediero la receta de echarla en la Nebra
mejusto mas y asi Sijo =

Estas estan Vsas de cualquier Forma

Ears

Ingredients:

6 eggs / 200g butter / 1 glass anisette / flour / a bit of salt (not mentioned in the original recipe, but usually included) / oil to fry.

Preparation:

Leave the butter soften at room temperature and mix it with all the ingredients one at a time — flour must be added later —, until a bun of firm dough is made. (Salt that is not listed in the recipe can be added with the first ingredients, just before flour).

Sprinkle some flour over the bun, put it into a plastic bag and leave in the fridge over the night.
Work the dough a little bit more and then cut it into little portions that must be stretched with a rolling pin.
When thin crêpes are obtained leave them on a cloth on a flat surface. Crêpes can be stretched again before frying for thinner "ears".

Dip fry the crêpes into very high heat, and blend them in ear shape and turn until slightly brown.
When "ears" are done, take them off the oil and put them in trays. Don't pile them too much in order to avoid deformations. Sprinkle sugar over each layer and let them cool down before eating.

Filloas ó Follados

El molido se ace en una Pota o sea en una cosa sólida
 Agua y sal seba ediendo la Arina y seba batiendo
 se deja a una temperatura del jordor Blanda - y sedeja .
 Para que engorde la Arina 2 Oros, se dice para que inde
 Luego Bates 3 Huevos como para $\frac{1}{2}$ Kilo de Arina, si quisieras
 quieras acetos como tiene el agua líquida por arriba se le saca
 un baso de Agua y sele edian los Huevos Batidos, se pone la
 Sarten con un trocito de tocino gordo clavado en un tenedor
 Sarten caliente solo frigas solo Sarten y asi lle das el molido
 con un Cucharon en piezas por una esquina y seba moviendo
 la acecer correr la masa = si esta gorda le edas del agua que le
 abias quitado, y si esta suelta le edas una Poca arina - llasebe en la forma
 de Dorlos la Sarten, Para Calentarlos Para el Otro dia sele edas Por
 arriba azucar, o, miel, es lo que nosotros le edamos —
 se enrollan y al Fuego —

"Filloas" (or "follados")

Ingredients:

Wheat flour / water / salt / eggs (according to taste) / a piece of bacon fat (unsalted).

Preparation:

Prepare the batter with flour, water and salt. Leave aside for two hours.
 Set a cup of the decanted liquid aside and stir the eggs with the batter.

Bring a frying pan into high heat and grease it with a piece of bacon lard poked in a fork. Pour a bit of the batter on the side of the frying pan and move it into a uniform layer.

When the edges of the "filloa" begin to separate from the frying pan, turn it over to brown the other side.

If the batter is too thick, add some of the saved liquid, and if it's too thin, add some flour.

Follados Requentes

Con Azucar o miel, se le eda por arriba
se dan enrollando para un plato.

Pones la sartén al fuego y con fuego Lento los bas posando
ledos la Vuelta para que no se pejen, ese es la forma de los
follados Requentes, los edas todos juntos puede llevar la
Sarten si es grande 7, 9, 11, i asi quedan como Chorros

Quete salgan a Tu Gusto Non es coldas Os Dedos =

Reheated "follados"

Ingredients:

Follados (see previous recipe) / sunflower or olive oil for frying / sugar (or honey).

Preparation:

Spread some sugar over the surface of the "follados" and roll.

Pour some oil in a frying pan — oil enough to cover the surface of the frying pan but no much more — and fill the frying pan surface with the rolled "follados".

Brown slightly, at low heat, turning the whole group of rolls over with a plate or a pot lid so that both sides can be done.

The whole fry-up is served in a round plate.

The rolls must be hot but you must be very careful with the temperature of the melted sugar.

Sugar can also be replaced by honey.

17.

CHULAS ó Tortas de Pan Bello

Estas ten que estar seca amasa despues que estea con todo dentro - Amasa 3 Dbos una cucharada Manteguilla una copa de ~~anis~~ Raspas de un Limon y 1 cucharada de azucar todo Batido cojes una Barra de Pan la descores muy des echo y basando Leche segun te ballo cojiendo, la Vase esta Leche segun el Pan quese ponga sele echo pan oleche - Como si leguere, Con mas huevos, estos son los ingredientes - Sarten con aceite, o al horno Alorno tienes que untar la Vandea - y con Una Cuchara Vas aciendo las Chulas y si estorta, lla sabemos que tiene que ser en la Sarten y despues un poco de azucar por arriba

"Chulas" of stale bread

Ingredients:

1 stale bread loaf / milk / 3 eggs / 1 tbl spn butter / 1 cup of anisette / 1 lemon scratch/ 1 tbl spn sugar / oil for frying.

Preparation:

Crumble the bread in very small pieces and soak with the milk that it absorbs.
Stir the rest of the ingredients, add the soaked bread and mix it all.

Deep fry portions, shaped with a spoon, into very hot oil.

The same dough can be curdled in a frying pan, as a big pancake, but into lower heat and during more time, or also can be cooked in the oven, on a buttered tray. In both cases, the cooked cake must be chopped in dice to serve.

In all cases, the "chulas" must be decorated with some sugar on top.

Notes on a recipe book

(Comments on the *Teresa de Villar project for passing on culinary knowledge*)

Enrique Lista

1

With not much option other than to use the first person, I start by transcribing a quote from memory, possibly apocryphal:

This is my grandfather's axe. My father changed the handle and I changed the blade, but the axe is still my grandfather's.

Javier Tudela

Javier Tudela was one of my lecturers at the Faculty of Fine Arts of Pontevedra (where he continues to teach), but I have to admit I can't remember ever having heard him say those words myself. Despite my memory (or lack thereof), the conviction of other former students and the personal sensation I have that the quote is coherent with his teaching style make me suspect that the source may be correct. In spite of everything, it is important to remember that what I transcribe here is what I remember of something that was said by one person about the words of another who could have taken them from yet another. Quite a lot may have been lost in this chain of information, but a lot has also been built into it.

The fact that I can't remember the exact words is irrelevant, as is the fact that the person who told me may not have told me correctly or that the first person to say the words (the one being quoted) may have taken them or adapted them from another source in the same way as the physical changes to the axe the words refer to are also irrelevant. Indeed, the axe does not necessarily have to have existed, since the story makes it more real for us (or at least as real) than the axe someone might be using at the present time somewhere in the world to chop down a tree (which, in itself, is another story).

The story is always fiction, memory always makes mistakes, but the two together make things exist.

2

The *Teresa de Villar project for passing on culinary knowledge* is the result of a lengthy process that did not arise initially for any specific artistic purpose.

The matter of interest is, originally, the culinary techniques and practices of my grandmother, together with the stories she tells about them or the resources she uses to record them. Based on this initial interest, Teresa was asked to write down the recipes of some of the dishes she had cooked on many occasions in her life. The successive revisions of the document that was obtained and the work on the art project titled *Seoanes Posibles* (exhibited at the Luís Seoane Foundation in 2013), which also took some of the texts written by Teresa as references, gave rise to the idea of a new art project focused specifically on the texts of her recipes. The idea materialised with the participation of the collective exhibition titled *Veraneantes*, held at the MARCO of Vigo between October 2013 and March 2014.

The specific formalisation of this project has three areas of action: the exhibition in the hall, the museum restaurant and its website. Some of Teresa de Villar's recipes will be served at the museum restaurant and three of them will be included in the exhibition hall, transcribed as accurately as possible into the graphic language of the vinyl prints in the hall used in the exhibition (adapting letter types, sizes and colours, etc.). These actions will include various additional documents, some of which will be included in the exhibition hall, with the rest being available online on the museum's website (marcovigo.com).

The dishes prepared according to my grandmother's recipes, which can be enjoyed in the restaurant, will be cooked by professional chefs, inverting the usual criterion of legitimacy, the institutional language of the vinyl prints in the hall (support for the more or less explicit discourse of legitimisation of exhibitions), will showcase a type of non-formal knowledge and the additional material will open the proposal up to other forms of dissemination for passing on this culinary knowledge.

This project could be interpreted as an attempt to recover or establish memory, but it is more an attempt to acquire everyday knowledge, which occurs without being fixed in a symbolic image (not necessarily visual).

Clichés are not very useful here. No specific case analysed with a minimum attention to detail can respond to clichés. *Traditional cuisine* or *grandmother's cooking* only exist as abstractions. Both the personalisation (according to tastes or capacities) and the specific circumstances under which the dishes are cooked determine a dispersion of variables in the domestic preparation of recipes we have all been able to try for ourselves at some time or other and in a more or less pleasing way. The criteria of value in everyday culinary spheres are as different as the specific applications of the recipes (which do not even exist explicitly in most cases) and what applies to the valuation can also apply to non-professional culinary knowledge and techniques.

Like almost everything in everyday life, everyday food is usually void of the representation it deserves since it either has no representation at all or ends up as a stereotype model. The routines of everyday representation (which do not seek to break away from it and, for example, move in to art) respond to designs that come from spheres that have little to do with domestic life.

Making sense of things is an effort and, as such, for more or less obvious reasons, there is always someone who is willing to do it for us.

Perhaps television is now the medium of a time that has passed. The apparently horizontal virtual networks in which amateur chefs share recipes, tricks, photographs and comments, etc., are so large that they are not easily taken in, but television products appear to maintain certain forms of inertia that are almost institutional. There are basically three types of cookery programmes:

- Programmes that offer recipes, protagonised by star chefs (with some stars shining more brightly than others).
- Talent shows, where amateur cooks submit to the criteria of professional chefs (always with specific profiles).
- Reality shows, where professional chefs (with profiles similar to the talent-show profiles) save restaurant businesses by showing their managers and employees the right way forward (these programmes are usually quite dramatic, but they always have a happy ending).

What these three models have in common is that both the cuisine that is considered legitimate and the chefs that are considered legitimised belong to the sphere of *haute cuisine* or have it as a reference. The term *haute cuisine* is somewhat simple, but it can also be a field that takes in *cuisine d'auteur* (in reference to producers) and *luxury restaurants* (in reference to product and consumers). Finding producers and distinguished consumers in this field can allow us to establish not only an analogy, but rather a homology between *haute cuisine* and *haute culture*: they both respond to the same social inequalities and stand in a hegemonic position as a reference or example to be followed. The idea (in a more or less violent way) is for the amateur cook to approach refined culinary values in the same way as the average citizen admires, for example, art in museums.

The homology between cuisine and culture is occasionally much more direct than it appears. The introduction of the concept of authorship in cuisine (*cuisine d'auteur*) brings into this field a model that comes from the film industry and the plastic arts; however, it is not just any model, but rather that which sees the chef as a creative artist (excluding collective work) and his/her signature as a symbol of value.

If this model of *chef-artist* is accepted, the logical step will be also to accept cuisine as art (museum art) and here we are not speaking figuratively: the case of Ferran Adrià as the Spanish representative at Kassel's *Documenta 2007* is well known. The fact was particularly controversial, but its repercussion in the media boosted the international prestige of Spanish (*haute*) cuisine, identified as the avant-garde of Spanish (*haute*) culture.

It is not a question of national pride, but rather the definition of a national production system and its position in the global context.

Quid prodest?

Some objects

(A means of epilogue)

Tableware



1. Knife for school dinning room with engraved initials / 2. Plastic knife, naturally distressed / 3. Right-handed fork / 4. Moulding fragment with handle (mallet) / 5. Machete with partial handle / 6. Underused corckscREW.

Butane kitchen



Stock





Still lives





Modular storage elements





Serving technique



Sacred Heart and desserts

Thanks to MARCO staff, MARCO Restaurante&Café,
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(for more than evident reasons)

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