

one of which was the birthplace of the world-famous graphic artist M.C. Escher, and it has been a museum since 1917, the only national museum in the Northern Netherlands. The palace with its garden is no longer reserved for the nobility, but is now open to all cultures from East and West, from Europe and Asia: just like this publication, it is 'exclusively for everyone'.

I hope this cookbook inspires you to visit the Princessehof where we can welcome you as a guest. For now, I wish you much reading, viewing, cooking and gastronomic pleasure.

KRIS CALLENS

managing director

Princessehof National Museum of Ceramics

Art and Cooking: The making of

A great adventure. That is by far the best description of how *Art and Cooking*, the cookery and art book by the Princessehof National Museum of Ceramics, came about. A risky adventure, too, with an outcome that remained uncertain for a long time but ultimately led to a unique result: a book that truly combines ceramic and culinary art. The innovative idea for this publication deserved to become a reality, but at the same time its preparation and implementation raised a number of serious challenges. The corona pandemic also greatly impacted the time schedule, hence the gap of more than five years between recording the basic idea on a piece of A4 paper and the hefty book you are now holding.

Great adventures have small beginnings. The A4 dates from 2017, but the idea is older and originated in Japan. In 2010, my three travelling companions and I visited the Miho Museum, a private museum hidden deep in the wooded hills south-east of Kyoto. This spectacular building, designed by architect I.M. Pei, is home to an equally spectacular art collection, compiled by the museum's founder, Mihoko Koyama (1910-2003). I was particularly looking forward to the ceramics made by Ogata Kenzan (1663-1743), the famous Japanese potter, many of whose works are owned by the museum. Unfortunately, none of them were on display, but my disappointment evaporated immediately upon discovering a booklet in the museum shop with the intriguing title *Appetizing Beauty. Kenzan and Seasonal Dishes*. Anyone opening this publication will be pleasantly surprised. Each of the Kenzan objects depicted contains something special: a grilled fish, a couple of turnips with some miso, juicy pieces of watermelon, a stuffed tomato or aubergine... all presented in an appealing manner. I became obsessed with the idea of presenting freshly prepared food on 300-year-old ceramics. A project such as this is only possible in a private museum,





VANJA VAN DER LEEDEN

The Hague, The Netherlands, 1976

Culinary writer, recipe developer and food stylist

Vanja van der Leeden prefers working with Dutch ingredients such as North Sea crab and salty sea aster. She has worked in various restaurant kitchens before becoming a culinary writer and food stylist. She develops recipes for magazines and food brands and writes culinary articles and interviews. Her cookbook, *Indorock*, was chosen as Golden Cookbook of 2019. *Indostok (Indo stick)*, a cookbook wholly dedicated to satay recipes was released in 2020, followed by *Insane* in 2022.

'This dish travelled from China to Indonesia. The history of my recipe for it makes a comparable journey. It shows how the Indonesian cuisine was influenced by those of neighbouring countries. 'Mie' is the Indonesian word for noodles. These were imported by the Chinese, who more than a thousand years ago began to settle in the Indonesian Archipelago. But long before that there had been trading links with China. Those routes also passed through Sumatra, the westernmost island where you can taste the proximity of India with its ample use of spices. Mie aceh is a lovely example of this meeting of cultures: Chinese noodles in a savoury Sumatran sauce. This dish has both a "dry" form (mie goreng, fried noodles) and a "wet" one, with sauce (mie aceh kuah). As a fan of "wet" food I opted for the latter and then gave this classic dish my personal twist.'



Amusement at table

origin **THE NETHERLANDS**

period c. 1770

dish **THREE COLOURFUL STARTERS**

recipe **NICKEY VLIERHUIS AND PIETER VAN DE PAVOORDT**

True-to-nature imitations of fauna, vegetables and fruit in ceramics were all the rage in the eighteenth century. They stood on festively laid tables as adornments and provided the guests with plenty of topics for conversation and amusement. Apples and pears of painted and glazed earthenware were often placed amidst the actual fruit as a prank. As they were barely distinguishable from real ones, and many a table companion reached for the 'wrong' one, this invariably caused hilarity. Larger pieces in the form of all kinds of birds and game looked equally realistic and therefore garnered widespread admiration. Technical improvements in the manufacture of porcelain and earthenware meant that the quality of the imitations improved and it became feasible to produce increasingly complex models. The factories in Meissen, Höchst and later in Strasbourg produced the largest, most beautiful pieces and inspired dozens of manufacturers elsewhere in Europe.¹

There were also various potteries in the Netherlands which concentrated on the production of this *trompe l'oeil* ceramics, after the French for 'trick of the eye'. Apples and pears were a speciality of the potteries in Delft, where figurines and small lidded dishes in the form of all sorts of birds and fruit were also produced in substantial quantities. The Blankenburg factory in Amsterdam was not in business for long (1756–1764), but besides producing small tureens like this it also brought a series of plates and baskets with fruit such as figs and damsons onto the market that was unique for the Netherlands. Around the same time, the factory of Johan van Kerckhoff in Arnhem was producing

large tureens in rococo style, adorned with lid finials in the guise of cauliflower florets or a decorative artichoke.²

It has previously been suggested that this type of tureen – especially the large, unwieldy structures – served exclusively as decoration and was not used to serve actual food. But that was indeed the case: almost all these lidded tureens, large or small, were once filled with delicacies. The manufacturers did their very best to make the lids as close a fit as possible, so that neither the aroma nor heat of the contents would escape; they furnished the inside of the tureens with a thick layer of shiny white glaze to prevent the fat and moisture of the food from penetrating into the porous earthenware.

The small lidded tureens were often used as a butter dish. The example in the form of a small bundle of fresh asparagus may have contained the butter that is indispensable with a delicate asparagus dish. Would the tureen in the form of a lapwing, also known as a peewit, on its nest have been intended for butter as well, or did it hold a delicacy containing the meat or eggs of this meadow bird? We know that for centuries lapwings were captured for consumption and hunting for lapwing eggs was a beloved traditional pastime, outlawed just a few years ago. Tureens in the form of fruit were perfectly suited to presenting jam, jelly, compote or some other fruit dessert. The large number of surviving examples, ranging from bunches of grapes and varieties of melon to exotic pineapples, is a good indication of how much these artefacts were cherished. Less common are the tureens in the form of a head of lettuce or a white or Savoy cabbage, which were much more fragile because of the splayed leaves. Though much more practical, this category includes the platters in the form of a green, slightly lobed leaf, in which every vein, however minuscule, was depicted with the utmost accuracy by the painter.

In the eighteenth century this *trompe l'oeil* ceramics was the preserve of society's upper echelons, but nowadays everyone can be a proud owner. The production of this genre remains vital to this day, especially in Portugal. So should you wish to spoil your friends with a steaming *caldo verde*, then try serving this nutritious soup in such a deceptively realistic green-cabbage tureen of Portuguese manufacture and it will surely be met with a chorus of oohs and aahs.

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DISH IN THE FORM OF A LEAF

De Porceleyn Bijl, Delft

c. 1770

earthenware, l. 20 cm

Princessehof National Museum
of Ceramics

on loan from the Ottema-Kingma
Foundation

OKS 1986-054

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TROMPE L'OEIL CERAMICS

The Netherlands, France,
Germany

1750-1800

earthenware

Princessehof National Museum
of Ceramics

on loan from the Ottema-Kingma
Foundation and Frisian Museum

NO 05757 (tureen with cover moulded
as a bundle of asparagus)

C 06096 (Savoy cabbage tureen with
cover)

NO 05745 (plate with nuts)

OKS 2015-023 (four apples)

OKS 1978-002 (tureen with cover in
the form of a lapwing)

OKS 2010-066 (basket with plums)

1 T. Rudi, *Augenlust und Gaumenfreude: Fayence-Geschirre des 18. Jahrhunderts im Museum für Kunst und Gewerbe Hamburg*, Hamburg 1998; C. Leprince, *Gourmet Menagerie. European and Chinese ceramic animals*, (Feu et talent VI), 2016.

2 J. Rensing-Wolfert, H. Rensing & K. Duysters (ed.), *Arnhemse faience (1759-ca.1770). Een Europees avontuur*, Zwolle 2008.









THREE COLOURFUL STARTERS

Crispy asparagus, red beetroot bavarois, celeriac three ways

SERVES 4

CRISPY ASPARAGUS WITH BEARNAISE SAUCE

12 white asparagus, peeled
50 g flour
2 egg whites
100 g panko
2 bunches turnip greens, trimmed
extra virgin olive oil
bearnaise sauce (recipe page 405)

RED BEETROOT BAVAROIS WITH GOAT CHEESE

CREAM AND ROASTED QUINOA

50 g cooked quinoa
500 ml sunflower oil
2 large raw red beetroots
250 g cooked red beetroot
150 ml double cream
4 gelatine leaves
50 g soft goat cheese
100 ml double cream
lemon juice
1 yellow raw beetroot, peeled
4 slices toasted bread

CELERIAC PREPARED THREE WAYS WITH CREAMY CHERVIL SAUCE

100 ml vegetable stock (recipe page 402)
100 ml double cream
1 bunch fresh chervil, finely chopped
1 large celeriac, peeled and quartered
100 ml olive oil
1 organic lemon, grated rind and juice

CRISPY ASPARAGUS

- 1 Cook the asparagus al dente and let cool. Coat the bottom half of the asparagus with panko: start by dusting the bottom halves with flour, then dipping in lightly beaten egg white and then coating with panko. Take three asparagus and thread them just under the tops on a bamboo skewer. Repeat with the remaining asparagus.
- 2 Preheat the oil in a deep fryer to 175 °C. Deep fry only the coated bottom halves of the asparagus for 1½ minutes. Do this by resting the skewers on the sides of the mesh basket in the pan.
- 3 Dress the turnip greens with oil and season with salt and pepper.

TO SERVE

Divide the greens over the plates. Place 3 asparagus on top and finish with a generous spoonful of bearnaise sauce.

RED BEETROOT BAVAROIS

- 1 Line a baking tray with parchment paper and spread the quinoa out on it. Then dry 2 hours in the oven at 100 °C. Heat the sunflower oil in a deep pan. Check to see if the oil is hot enough by dropping in a grain of quinoa and seeing if it pops. Put a handful of quinoa at a time in a metal sieve and lower into the hot oil until they pop. Lift out of the oil, drain and cool on kitchen paper and season with salt.
- 2 Preheat the oven to 220 °C. Put the raw red beetroots in the oven and bake them about 1½ hours until completely tender. Cool. Peel and quarter them. Drizzle with a little olive oil and season with salt and pepper.
- 3 Soak the gelatine in cold water. Puree the cooked beetroot. Heat the puree in a pan and season with salt and pepper. Stir in the drained and squeezed gelatine. Remove from the heat and cool. Beat the cream to soft peaks and fold into the puree. Scoop the beetroot bavarois into moulds. Put them in the fridge for about 1½ hours to set.
- 4 Crumble the goat cheese. Whisk the pieces with the cream until smooth. Season with salt and pepper and a little lemon juice.

- 5 With a mandolin cut thin slices of yellow beetroot. Brush them with olive oil.

TO SERVE

Unmould the bavarois by dipping the bottoms of the moulds in warm water for a few seconds. Turn the bavarois out onto plates and arrange a piece of toast and a wedge of roasted beetroot beside them. Make a rosette of yellow beetroot slices and place it beside the bavarois. Spoon a dollop of goat cheese cream on the bavarois and garnish with the popped quinoa.

CELERIAC PREPARED THREE WAYS

- 1 Bring the stock and cream to a boil. Put the chervil in the jug for the hand blender. Pour over the hot stock-cream mixture and blend to a creamy sauce. Season with salt and pepper.
- 2 Cut one quarter of the peeled celeriac in thin slices with a mandolin. Using a round cookie cutter, cut out circles from each slice to make crisps. Deep fry them at 170 °C until crisp. Drain on kitchen paper and season with salt.
- 3 Cut the second piece of peeled celeriac in very small cubes. Fry them in a little olive oil until tender. Season with salt, pepper and a little lemon juice. Set aside.
- 4 Preheat a ridged griddle. Cut the third piece of peeled celeriac in ½ cm slices. Using a round cutter, cut out circles and drizzle them with oil. Grill them on high heat until tender.
- 5 Using a Japanese spiral cutter, cut the fourth piece of celeriac into tagliatelle. Just before serving fry quickly in a little oil, salt, pepper and lemon juice.
- 6 Warm up the celeriac cubes.

TO SERVE

Arrange them with the aid of a metal ring mould on each plate. Pile some tagliatelle on top and top everything with a grilled celeriac circle. Spoon over some chervil sauce and garnish with the celeriac chips.

NICKEY VLIERHUIS AND PIETER VAN DE PAVOORDT

Deventer, 1988 / Deventer, 1960

RESTAURANT BOUWKUNDE

Deventer, The Netherlands

When she was twenty-four Nickey Vlierhuis was awarded the prize for the best vegetarian dish by master chef François Geurds. The jury stated: 'The taste made the difference. This dish has everything a good vegetarian dish should have – good textures and an excellent balance between the various flavours.' Vlierhuis was not only awarded the title of 'vegetarian chef of the year 2012' but was also invited for a week's internship at the British three-star restaurant The Waterside Inn. For a long time the dish of candied potato with green and white asparagus served with a sorrel sauce featured on the menu of Restaurant Bouwkunde. Working with her teacher Pieter van de Pavoordt Vlierhuis attained the status of independent chef.

In 1980 Van de Pavoordt opened a café in the souterrain of the building of the Bouwkundige Vereeniging (Architectural Society) built in 1848, in the midst of the historic centre of the town of Deventer. Apart for the annual meetings of the society, the space was increasingly used for musical and theatrical productions. The programming became more professional, the café grew into a dining area and eventually became Theatre and Restaurant Bouwkunde. It is a unique concept: downstairs the restaurant with its neatly laid tables, upstairs in the former meeting-room a small theatre seating about seventy. It was not only a popular spot for theatre goers but also for the performing artists. Whereas other theatres often only have a microwave available, the restaurant was praised for its reception with an extensive menu accompanied by fine wines poured by sommelier, co-owner and programmer Heleen Boom. Guests could choose between dining before or after the show. In 2020 Deventer got its own proper modern theatre on the river IJssel, after its humble beginnings in the upper room of the Bouwkunde building. But the restaurant, awarded with a Bib Gourmand, stayed at the original address.

'These wonderful plates are just made for small vegetable dishes. It is like presenting them on actual leaves from nature. Everything becomes more beautiful this way!'



Tableware or art installation?

origin **BELGIUM / GERMANY**

period **1995–1996**

dish **VEGETABLE MENU**

recipe **MARI MARIS**

Many designers who work in the industrial sector feel the need to create free or autonomous work as well. For the Flemish artist Piet Stockmans (b. 1940) that was certainly the case. Trained as a sculptor and ceramicist, in 1966 he started working at the Mosa porcelain factory in Maastricht, where for more than twenty-three years he designed modern crockery that was mass-produced with great success. His most famous feat, the design for the *Sonja* coffee cup (1969), is mentioned elsewhere in this book.¹ Stockmans was simultaneously teaching at design academies, in Belgium as well as the Netherlands. These dual roles were deeply rewarding, but there was also a sculptor stirring inside him. This eventually led to his first solo exhibition as a fine artist in 1981, followed by countless further presentations. Here he could show his more experimental persona: 'The work produced for industry is made with my intellect; the artistic work emerges from within my being.'² His installations, such as the wall-mounted work with hundreds of wafer-thin tablets of porcelain that resemble fluttering slips of paper, evoke a dreamy, well-nigh poetic atmosphere and offer the beholder a shifting but intriguing image from every angle. Yet Stockmans' passion for designing exceptional tableware remained undiminished. 'Food on a beautiful plate is a mark of respect,' he asserts and, above all, 'Food that is beautifully presented tastes better.'³ Since 1987 he has been producing utilitarian objects in small series at his own Studio Pieter Stockmans in Genk, Belgium. His clientele encompasses private enthusiasts as well as design and art museums, but also various three-star restaurants