

FEDERAL UNIVERSITY OF SANTA MARIA
CENTER OF ARTS AND LETTERS
VISUAL ARTS COURSE

ANTONIETA AND THE CANDY GARDEN
Provocations from the Confectionery

Completion Project for the Bachelor's Degree in Visual Arts

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SUMMARY

This text discusses the participatory installation "Antonieta e Garden of Sweets - provocations from the Confectionery ", The result of research on confectionery issues, from the 2011. The work proposes the development of a space, whose Elements are mixed, structuring an interaction environment. Exploring the participant's perception and behavior is a Objectives. To work in some way, with Their sensations, through images, smells and tastes. Go Beyond visuality, testing the ability to Judgment of each one against edible elements with Varied aesthetic aspects: not always charming and Appetizing

"Antoinette and the Garden of the Sweets" is a Interrelationships between the world of confectionery, the world of And the analogies that the viewer makes with the stimuli Arranged in the work. Therefore, an attempt to deal with fields In a single proposal.

Key words: Installation, interaction, confectionery, Multidisciplinarity, contemporary art.

INTRODUCTION

Interest in cooking came in 2001, especially in
Relation to sweets. In the period between 2010 and 2012 the
Has become intense, enabling the development of
Minibolos and, even, a temporary mark: Dedo de Moça,
Which lasted six months. The main plastic result
Of this experience was the creation of a collection of
As a project in my last semester of orientation, in the
Atelier of Design of Surface and Stamping (1st sem / 2012),
Whose prints had as their theme the French confectionery and the
Figure of Marie Antoinette.

However, as the research grew, the
Deepening the issues surrounding the
Confectionery and relation that the human being has with the food.
Why does candy's appearance attract? What is the relationship of
Humanity with this act, so appreciated or abominated, which is
eat ? What is the human reaction to a table of sweets,
Whose appearance is unexpected, alternating delicacy and
deformation? What is the connection between the will to eat and the
Visual attraction?

It is an investigation both in the theoretical field and in the
Practical: it consists of the historical survey; Interviews with
Confectioners and visits to establishments working with
Confectionery; Conversations with psychologists to deepen the

Concerning the relationship between human beings and the act of

eat; Poetic reflection; Studies for the composition of
Space, choice of materials; Preparation of sweets and
flavor. Finally, turning this information into a result
Plastic, visual, through the language of an installation
Participatory approach.

GOALS

General:

- develop an artistic installation, which treats space theme
Confectionery and the eating (from different points of view),
Through an essay in the field of the visual arts,
An instant of questioning, reflection and sensory experience;

Specific:

- generate a process of construction of the work's identity
Cross-section the contribution of the participants,
More deeply through the possibilities of
Retroaction. Expectador component of the set;
- work the human relationship with the act of eating: *flashes* of
Films that deal with this issue, projected in the work;
- to generate experimentation, exposition of concepts and
Questioning about the ability to judge and pre-
Concepts related to the appearance of sweets;

- to use the installation as a means of generating a single instant of
Multidisciplinary and provocative experience;
- question the position of the public before the work of art

And its relation to it.

ANTONIETA AND THE CANDY GARDEN: provocations from Confectionery

creation, viewing, availability and maintenance ¹

"Artistic practice appears as a fertile field of
Social experiments as a space primarily
Spared the standardization of behavior "(BOURRIAUD,
P. 13. 2006).

¹ Concepts for analysis of an artistic production. (SANTOS, 2004)

What is the true meaning of the installation "Antoinette and the Garden
Two sweets "? It is noticed that the true essence lies in the
Relations generated as a whole. These connections are, in
Reality, its major object: the reflexive, provocative and
In a space, whose participants act
Simultaneously and in the same way as at a banquet

True, socialize with each other and with space. The induction
Eating and experiencing flavors is only a result of the attitude of the
Accepting to be a component of the work. Obviously,
Thinking about these affinities generated among public works, is
A way to instigate curiosity and sharpen the
Sensitivity of the interactor. This fact leads to the development of
A variety of flavors and textures on the table of candy, colors,
Lights and care in editing the projected video (which constitutes the
Work), provoking the senses and the pre-established concepts
Of who enters the work.

Deconstructing is the action word that has transformed
"Antoinette and the Garden of the Sweets", since its first attempt
Was somewhat rigid, whose
Operation was millimetrically established, based on
An artificial beauty. A contemporary work of art that
To the public a natural, occasional interaction can not
Be an austere mechanism, devoid of organicity and
Closed at random. Quite the opposite. At this stage, the
Of the installation becomes more fluid and works the objects

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Less organized, not establishing a concept of "beauty"
But by working with aesthetics as freely as possible in the
Search for a response from the public: there are well presented candy,
Others destroyed; There are edible elements melting,
Scattered on the floor, sewn to the fabric, saturated; The
Appearance is not always consistent with the true taste of
Every trick, which may arouse interest or disgust; The set
Of the work does not detonate another enchanted world, but rather a space
Of experimentation and provocation. Other elements also

Have great aesthetic value in the set, if the composition of
Shadows, smoke and projection, resulting in a
Sensory experience.

Working the palate, the look, the feeling does not only mean
Stimulate the public's sensoriality, but question the pre-
Concepts about the judgment of the good, the appetizing, the attractive,
Of the interesting. Such reflection is even deeper if thought
On a larger scale, in conduct in society, properly so called.
That is, the relation that the human being presents before a
Food - good or bad - can translate your
Behavior in front of life. The work puts it before a
Situation of vulnerability, whose control is lost when
Ability to premeditate the flavors (or images) and their
Reaction to each new stimulus. In this way, the table is
Composed of traditional sweets; For fuddled sweets, already
Bitten, disfigured; Lie treats; Flavors

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Unexpected: spicy, sour and bitter; Non-wrapping
Consistent with their classification of "doce"; Sweets with
Visceral aspect; Dripping stream; As well as the images
Designed to blend pleasure, repugnance, delight and
Disgust

Therefore, an issue that is very present in the confectionery industry,
Consequently, in the installation: the relation between the subject and the
Beautiful, or whatever appeals to you. What attracts you? Why?
attracts? No doubt, the most complete answers come from the field
Of psychoanalysis and philosophy, which by far, are not the pretension
Of this work, but rather, in the role of the artist

Positioning and the participant's reaction in the context of the work.
After all, the ability to judge the beautiful is nothing more than a
Empathy born between subject and object. Objects that are
Connect with feelings of pleasure. This judgment is
Particular, however, in a certain universal way:
Much agree on what is or is not beautiful, ugly,
Desirable, disgusting. These standards, forged by
Also social and even commercial. The ability to
Can be more connected to the
That the knowledge of the object itself, after all, the beautiful is always
Related to the sensitive object, while the "not so beautiful", the
Reason: "The sublime is distinguished from the beautiful because it causes
Philosophical disturbances linked to a mixture of pain and pleasure "
(JIMENEZ, pp. 136, 1999). And this is exactly the way

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proposed. The one to provide an instant where there is meditation on the
Beautiful and the sublime, the pain and the pleasure, the tasty and the hateful,
Even very subtly in a space apparently
"attractive". When it comes to the relations between man and gluttony,
This type of relationship is perceived in cases of
Disturbances, involving doubt, pleasure and pain, the delight and the
Suffering, or lack of control.

In the work, the concept of the beautiful pertinent to the confectionery is
Questioned as well as the capacity of the
participant. Projections on the table are sections of movies and
Images that interspersed the view of control and uncontrol
Before the act of eating. Situation proposed in the installation itself,
After all, what is really wanted is the public
His insecurity, his self-control and giving himself up to

Curiosity and instinct. Taste the flavors, test your senses
And judgments, even if it means a confrontation with you
same.

At this point, one arrives at the relational aesthetics contained in the work:
To work on social relations, on particular associations, on the fact
Daily life contained in the work of art as a substratum of
A greater artistic and aesthetic reflection.

If thinking from the context of contemporary art,
That "works no longer pursue the goal of forming realities
Imaginary or utopian, but seek to construct modes of

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Existence or modules of action within the existing reality "
(BOURRIAUD, P. 18, 2006). In this way, the work of art
Contemporary society is presented as a duration to be
Experienced, open to unlimited discussion. Such character
Shows how art is relational in different degrees,
Generating dialogue.

Every work of art can be defined as a
Relational object, as the locus of
A negotiation with Innumerable
Correspondents of recipients (...)
Relations between individuals or groups, between
Artist and the world and, through transitivity,
Viewer and the world.
Concentrates more and more decisively on the
Relationships your work will create in your
Public or in the invention of
sociability. (BOURRIAUD, pp. 37 and 40).
2006)

The essence of "Antoinette and the Garden of Sweets" is established
Relational issues, their greater wealth,
Interrelationships. The possibility of working the sensations,
Preconceptions, subjectivity and opinion, generates an instant
Poetic one belonging to the work. The installation operates in a
Create a particular space-time and each participant lives its
Moment in dialogue with the whole, in a condition
Not transferable. It is an environment of pure experimentation:

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Material and the artistic proposal, as well as in the context of
Relation to the psychological one of the interactor.

The experimental nature is present in contemporary art,
Artists break the boundaries of painting and sculpture into a
Variety of modes, incorporating new materials into their
Works. The motivation of the work is to relate all the wealth of the
Confectionery field with the poetics of the visual arts. Work
The variety of materials, textures and sensations. Explore the
Potential of the edible material as raw material.

In the last decades there has been an accelerated development in
If it concerns the expansion of artistic practice. Everyday objects,
More and more, are inserted in the art scene, so any
Object of analysis, becomes subject or substantive to
An artist, who, in turn, denotes a personal, almost
Than in an intimate statement. In this case, the common object comes
Being not only the food, but the action of eating.

From the middle of the century, as the
Critic and curator Anne-Marie Duguet, "the
Time came not just as a theme

Applicant, but also as a parameter
Constitutive of the very nature of a work
of art". With the emergence of
Performances, events, *happenings*,
Installations, then videos, temporality

Of the artistic form became central.
(ARCHER, page 6. 2006)

In terms of time, the work allows a unique experience.

After all, the time of the work is not the present time, however, not
Is out of it. Quite the contrary: it is a time-
Space connected to the real, but unique to each one that the
Experience.

The body of the installation consists of the following elements:

Candy table, located centrally, there are "sweets" with
A wide variety of flavors, appearances and nature
(After all, there are fake and true candies); the elements
Scenarios around the table, which include tulles, fabrics, candles,
Incense, crockery, silverware and some candies applied on these
Elements; And the projection on the set, portraying scenes of
Movies in which their theme is the food.

Each of these wings has its importance in the
Developed in the work. The candy table functions as a body.
Greater, after all, it is through it that the main
Happen. The scenographic elements have a character of
Transform space. Projection with video lets you work
The lights on the work and make the participant reflect on his
Relation to the food and the plasticity of sweets.

The sweets were meant to instigate the audience. That is, no
It is a question of deceiving him, but of surprising him. Because you work with your

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Imagination, desire and judgment, cause of surprise
and will. The tastes are arranged in no way
Predictability, as well as its appearance. Also,
False confectionery, with the purpose of testing the
Ability to judge and insert the participant further into the
Context of the work. A fright, a surprise, a challenge:
Is intended to move the comfort zone audience and make the
An unpredictable experience.

Images confection of fake sweets

The appearance of the candy table is unconventional. The idea of

An extremely delicate tea table changes when

Are arranged with different aspects: some are in

Perfect state, delicate, appetizing; Others are melted,

Collapsing, with a few bites; Others still have

Packaging is not compatible with its category of sweet

Refined, for example, wrapped sweets in a newspaper.

INSTALLATION AS A SPACE FOR AWARENESS

CONTEMPORARY ART

"Relational art is more inspired by malleable processes than

Rule the common life. "(BOURRIAUD, page 65. 2009)

Today's art takes into account the presence of the

Microcommunity and Nicolas Bourriaud states, further proposing,

That, in this way, the work creates an instant collective of

Viewers-participants, whether in their production or in the

Moment of exposure, itself. The artist guides the

"Observer" to participate with the device, giving it life,
Complete the work, participate in the elaboration of its meaning.
Therefore, the encounter with the work provides a duration that goes
Plus a space. A time of manipulation, of
Understanding, decision making, transcending the act of
"Complete" the work with the look.

To think of the work of art as a means of sensitizing the public,
Involves not only the senses, but also the reflection and the
Ability to question. Making the other sensitive consists
In turning their curiosity into approaching interest. THE
Installation as an artistic language becomes a means of
To propose space as a work, and in this way, insert more
Directly the viewer in context. It is a
list of *feedback*, character a few years ago has been
Multiplying within the artistic projects, constructing
Convivial, festive, collective or participative aspects, which
Explore the various potentialities of relationship with each other. O
Is increasingly taken into account. What does all this
means? That there is a process, whose art aura is not
The world represented by the work, not even in the
Form, but it is before itself, in a collective structure
Produced in his exhibition.

According to Michael Archer, the historical background
Of the installation date back at least to the painted triptychs

In renaissance churches and the founding of "museums" in the West
In the eighteenth century. At present, artists who work with

Aware of his work as an extension of the self, of the
Physical presentation and the environment surrounding their art, become
Part of it. In a peculiar inversion, the object introduced in the
Gallery "molds" the gallery itself and its laws "(O'Doherty in
Archer, p. 110. 2006).

The installation dealt with in this article should not be considered a
video installation ², obviously. However, there is a
Both strong with the language of the video. Because part of your
Identity is built through the images / flashes edited in the
form of a short film, which is designed in *looping*
Constantly over space. This element is
Very important in the construction of public relation <> work.
Therefore, the video assumes active role of energizing the viewer,
Causing it to react to the object seen. It corresponds to the potentialities
Of the screen inlay / projection in the middle of a
Different nature. According to Edmond Couchot, the
Always inextricably associated with the place of
Exposure to its own imaginary space, generating a
Between these two spaces. The eye of the beholder sails
And is aware of the relationships that link the

² vídeoinstalação, using multimedia came along to video art made with video
Single-channel. Artists like Wolf Vostell, Nam June Paik, were forerunners. Some of
Facilities involuntarily included the viewer through surveillance cameras.
This practice emerged as a reflex to the very nature of television and the relationship of the public
With it, that is, the reflective quality of the television and the passive positioning of the spectator
Before the screen.

Elements of the installation as it penetrates it. Soon,
Before this ambiance, is the body of the spectator and no longer
Only his look that is inscribed in the work, while this
Still gaining in extension.

Some artists seek to
Spectator to the work, exploring the possibilities of retroaction.

The works allow different requests, manipulations,
Operations, triggered by the observer. For this reason,
"Antoinette and the Garden of the Sweets" explores these potentialities,
Through the use of unexpected materials and aiming to work
Public action on the facility.

"You have a very strong impression of diving into a
Dimensional dynamics that is perceived not only
By the eyes, but by the body and by the skin "(COUCHOT, 107).
2003).

From woke up with Nicolas Bourriaud, at the center of aesthetics
Contemporary, goes much further, to the essence of
Our relations with things. In this way, the common
Between objects that we consider "work of art" lies in the
Ability to produce a sense of human existence,
Indicating possible trajectories, amid the chaotic reality.
It exposes itself and explores the process that leads to the object and the
Sense, but deconstructs this work in several
Events, giving it back its own duration, which does not

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Always the same traditional duration as a frame
Observed.

Working with the topic of food or eating habits
Is common among some contemporary artists, who exploit
This element as a way of sensitizing, connecting work,
Public and context through these everyday situations, such as
Relation between human being and food. Among them: Felix

During a Gonzales-Torres exhibition, I saw
Some visitors pick up all the chocolates they have
In his hand and pocket: there they were showing his
Social behavior, its fetishism, its conception
Cumulative world ... While others do not
They dared or hoped the neighbor would snatch a
Bonbon to then imitate him. The *candy pieces*, so
Present an ethical problem in a form
Seemingly anodyne: our relationship with the
Authority and the way museum guards
Use their power; Our sense of measure and
Nature of our relations with the work of art. "
(BOURRIAUD, P. 79. 2009)

VB52.02.nt (2003) - Vanessa Beecroft

Company at the table (1998) - Katharina Fritsch

A work of art has a character that makes it different from
Other products of human activities, because of their
Social transparency. It opens to dialogue, discussion,

Almost an inter-human negotiation, already
Previously referred to as the "coefficient of

Marcel Duchamp. This character is very interesting, after all, the

Work of art generates discussions, reflections and a

Questioner Therefore, it is an object open to conversation.

When thinking about dialogue, what happens to me directly, are the

Differences: a rich dialogue is the result of diverse opinions. Per

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This, thinking about interdisciplinarity, in contemporary art is

essential. It seeks to generate bridges between different areas: gears

Visual, confectionery, psychology, everyday issues. As

Objective of providing an artistic space, the result of which is

The relationships, sensations and reactions. At the same time, the work is

Model of a viable world. And it is from this view that the

Setting of "Antoinette and the Garden of Sweets" is built:

Relations between individuals or groups, between the artist and the world, and

Between the spectator and the world, even between the world

Material and psychological. Situations familiar to life, experiences

And provocations.

"Feeling is this vital communication with the world that makes it

Present for us as a familiar place of our life. And to him that

The perceived object and the perceiving subject owe their

Thickness. "(PONTY, page 84, 2006)

The installation moves a common habit, approaching it through

A more provocative and disturbing bias. In this way,

To an extremely important point in the construction of the work:

The deep relationship between humanity and its food. Today,

In a society where food is not related to

Survival, but also in the pursuit of pleasure and
Compensation, the relationship with what you eat has changed. From the point
Psychological view, there is a very cozy effect on the
Sweets and food in general. This is due to the connection

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Made between flavors and memories, generating associations with
The life history of each individual. According
with psychologist Patricia Vieira Spada ³ on several occasions, the
Role of the food becomes distorted and has another function:
Fill an emotional void. In moments of distress,
Many people use food to fight anxiety, take care of the
TPM, the fight with the boyfriend or the pressure at work. THE
Food becomes a kind of immediate relief. But nothing
healthy. But why the choice of food? In society
The act of eating creates the first affective bond, the
First experience of caring: breastfeeding. In addition to milk
Mother to satisfy the hunger, in the mother's
Comfort and safety. Thus, from birth one learns to
Associate the food with the "coziness". Obviously, throughout the
Life, accumulated affective memories related to the
Food of mothers, grandparents and moments of family union.

As there is exposure to problems, the feeling of emptiness
Is installed, and it is this uncomfortable sensation, through the
Unconscious, which leads to relief through food, drink, sex,
Shopping, drugs, etc. However, the vacuum persists and demands
That is, the person ends up becoming compulsive in a
Attempt to "cover" this "emotional hole."

After several conversations and interviews with the psychologist Patricia Spada, certain deep aspects of the work were Unmasked, bringing even more interesting meanings.

The work places the public in the face of conduct as the life. After all, the way you interact with that set of Provocative and unexpected situations, it is very similar to the As it would react to other pressure situations. When facing the Installation, there are sound, visual, olfactory and gustatory stimuli.

All, very close to pure human instinct, after all, since That man is man, his senses contribute to his survival. Each person has their own familiarity, Memories and attitudes related to these stimuli: the sound Of a cracking egg shell may represent Feelings between two individuals. The relationship of being Their food is complex, after all, without food there is no Life, and in excess, there is no health in the same way. That is, There is a dubious character about the food in an element paper Vital and deadly simultaneously. This is Work, because it addresses the provocations and the Contained in it: the participant sees the food as an ally, or as poison? Before a table full of sweets, is about to Lose control or self-control? The public is exposed to A seemingly quiet situation, however, that in its Essence is pressure and provocation.

I myself have had a distorted relationship since childhood.
Food, a fact that, unconsciously, led to the
Approach to the theme and the development of this work. At
My vision, the installation, however playful and fanciful
Seems to be a set of haunts: the temptation of
Surrender to sweets, the heavy conscience of eating them, almost
Than in a process of self-flagellation. First, I run after
The pleasure of eating each sweet, but then, almost in a
Anthropophagic act, they consume me through guilt. For more
Scary and gloomy as it may seem, this interpretation of
Installation is on me. Like Alice in
Wonders finds its greatest fears in that world of
Beauties, "Antoinette and the Garden of the Candy" camouflages as a
Space of sweetness and mildness, however, opens the mind of the
Viewer so that his unconscious deliberates on his actions
Before the pressures, provocations and temptations.

The video developed for the installation unites several titles
Cinematographic, whose stories focus on food,
Consequently, the relation that occurs between the human being and
His desire to eat. *Chocolate* (2000) shows how
Protagonist builds affective relationships through his small
Chocolate shop and how it brings moments of pleasure and happiness
By means of its revenues; *La Grand Bouffe* (1973), by contrast,
Shows an obscure side, where food acts almost

Mortal, along with excesses and uncontrolled; *The Babette Dinner*

(1987), exemplifies how much the meal has the power to unite,
As well as food itself, and becomes a space of relations
Social issues; *Marie Antoinette* (2006), depicts the adapted biography
The last queen of France, but with a special
The confectionery of the time, valuing aesthetics and exaggerations
Gastronomic of the French renaissance; *Deli* (1992),
Deals with the subject from a more realistic and cold point of view,
Putting into check various standards set forth in our
Society about the act of eating; the *Fantastic Factory*
Chocolate (1971), is a mix of charm and nightmare because
Much of the film gives lessons in behavior through
Characters, punished by the candy world.

Together, the films are non-linear, with the
Objective of making the short film a means of reflection,
Highly provocative, on the thin line that divides pleasure and
The suffering of the habit of eating.

The process of construction of the work, therefore, involves much more
Than the poetics contained in the installation. It consists of the various
Studies of human behavior in front of their desires,
Pleasures and limits; Translate beyond visuality the
Potentialities contained in the flavor theme. In addition, for
Construction of the work, an essential fact is the test of observing
And put in check the ability to control and deliver

Through various recipes developed and presented to
Acquaintances and friends, especially for this purpose.

SMALL DICTIONARY OF CONFECTIONERY

History of Confectionery

Each sweet has in its origin a history of love,
Celebration of great victories, or even the fear of
Young apprentices who tried to hide from their masters the

Mistakes made and, unintentionally,
Geniuses that today are irreplaceable classics.

From the historical point of view, very few original texts
Which deal with the topic of confectionery. This scarcity of sources
Must, in part, be of little importance to the subject.
The few reports were, at the time, considered
Time, since the pleasure of the table was, for a long time, associated with
To the sin of gluttony. Another preponderant factor was
Illiteracy, even among professionals of high
Level, which includes confectioners and cooks. Thus, the
Has survived in an empirical way, passing almost
Secretly from a confectioner to his successor.

The History of the European Confectionery

One can not speak of *sweets* in the current sense of the word, before
1200-1300 AD In fact, ancient peoples mixed notes
Sweetened with savory dishes and there was no
dessert; Sweet was rarely a separate part of the

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meal. Even so, it is possible to find some
Similar to our concept of confectionery already in the
First century BC The great Roman philosopher Cicero cites having eaten in the
Sicily a '*Tubus farinarius, most sweet, edulio ex Lacte factus* "
ie delicious pasta tubes flour, very sweet,
filled with milk, a description that immediately brings to mind the
one of the most famous sweets of the world, the Sicilian *cannolo*.

In certain revenues of this period,
easily very similar sweets with icing and cream

puddings, similar to today's. Mingled eggs, milk, and honey black pepper, which were then baked or boiled until stay dense. Among the common people, to which the confectionery was almost completely unknown, there was the habit of caramelized almonds and hazelnuts in honey, getting something like our kid's foot, and fruit garnish dried with nuts to festivals.

The sweet taste was more often used in beverages, of which the most common was the *mead*, which is still consumed in parts of Europe. Among the people Etruscans and German, was produced the fruit wine, obtained from Light fermentation thereof. The best known is the descendant cider.

From 1200 AD begins in Italy, France and England one habit that will remain unchanged for many centuries: the banquet, approaching the concept of candy their sense current, but, unlike the contemporary mores, that

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time dessert was served before the banquet, because it He believed to open *the stomach and the soul of the diners*. At revenues were derivations of the Roman culinary traditions, but due to the Crusades, they had direct influence of ingredients and Arab preparations.

The fourteenth century is a huge step toward modern confectionery thanks to trade ingredients fundamental starting to marketed in the courts.

Among them, cane sugar, cinnamon, rice, noz-nutmeg and clove India. This period is marked by record several prescriptions, showing that gastronomy suffered changes in Europe and the *eating* was no longer

simply *be fed* .

With the discovery of America, confectionery undergoes a revolution. By exploiting these new land, Europe is beginning to receive greater amounts of sugar, which turns into common ingredient and opens the way so that more people have access to the world of sweets. Before that, the sweetness came from the fruit or honey; only in 900 AD Europeans had contact with the sugar, which was imported as a spice in the Arab world, but it was prohibitively expensive for most of the population.

Some ingredients from the Americas were completely unknown to Europeans, such as cocoa, which became prime ingredient in modern confectionery. This time,

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rich in trade and diplomatic, enables birth of a new preparation that will forever change the confectionery directions: the Genoese cake (father of our known bread sponge cake), created by the Italian confectioner Giobatta Cabona. With the Genoese cake, starts the fashion of cute cakes, light and aerated, very different from previously prepared, which in reality They would be better classified as pastries.

Development of the activity: confectioners

The current activity in confectionery is measured by a number of functions, as, for example, Baker, ice cream, chocolate maker, ball retriever etc. But it has a long way to get what now it called "icing". The icing activity had

its origin in baking, as a result of improvement in the period the average age of their techniques manipulation, and the refinement of revenues in the adding ingredients such as honey, dried fruits and spices; rare or scarce before fully in the kitchen.

These experts were named as honey bakers.

In 1643, they founded in Nuremberg, Germany, manufacturing gingerbread. Besides the production of honey buns, they

They are working in parallel with the wax obtained from the removal of

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honeycombs. Bakers honey, originated in another activity called Sugar Bakers (Zuckerbäcker) and later confectioners (one baker who also decorates and confeita).

The profession

Confectioners sugar were considered artisans and included in the list of great artists. For this reason they were used in cutting.

In the seventeenth century they were among the central figures of the parties nobility. It was they who prepared the large decorations table with pieces in the baroque style, so refined that today would be very difficult to reproduce. Inspired by the Baroque architecture,

parts and structures were developed in sugar and "*Tragant*"
a kind of jelly made of elastic dough. With mass
marzipan, flowers were carved, fruits and animals
They received the inspiration of the Rococo style.

The creativity of these professionals was not brecada by
no financial barrier, in contrast, were encouraged

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the flamboyant style of the European courts. The activity
icing is established: masters in decoration and architecture
banquet tables, with its magnificent structures
decorated with sugared pieces and with vegetable dyes,
They refined it and embellished his creations. valued works in
his time as far as art professional productions.
They were hired to decorate the entrances of balls,
especially in wedding receptions and baptized as
Also in funerals. The main concern was not with the
taste and quality of food but with the luxury, elegance
and mainly show all the pomp and wealth of the contractor,
generating admiration in guests.

The confectionery was cut at the tip of the kitchen hierarchy,
often more important than the meat, fish or
even the birds.

Beet sugar

In 1747 it was discovered that the beet was in the same of sugar content in the sugarcane. In 1801 it was built the world's first beet sugar extraction plant. THE Europe could thus replace the expensive cane sugar at

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available sugar beet. Thus, the trader could leave the courts and open their own business. About the same time, huge amounts of revenue arose. Italy appeared mass of ice cream, which was soon adopted in confectionery.

Productions within the confectionery kitchen

From the nineteenth century with the addition of sugar beet, It originated in Europe "furnace culture." This time, attraction was not only art and its magnificent appearance, but also the quality and taste in their productions. Were discovered the masses of "*biscuit*" , the puff, the "*petit fours*" , buttered pasta, pasta of almonds and many others, which they were served as a side dish for the younger European fashion: coffee, tea and hot chocolate.

In the summer, confectioners mixed fresh fruit in their productions. In the fall, they took advantage of the ripe fruit and the morphed into jellies and jams for use during cold months. The cream was introduced in the version of famous whipped cream. Numerous cakes were launched with

this delight. One of the first recipes that have knowledge comes from 1895, "*Prinzregententorte*".

Patisserie-Café

The late nineteenth century, many pastry shops began to serve their coffee establishments are known as "Cafes and Confectionery" much appreciated today in Vienna, for its warmth.

Were places that exuded culture and luxury. establishments frequented by known drawings in which Freud found with Breuer to discuss the problems of psychoanalysis. As end of World War II, more precisely from the fifty, where there was an improvement in purchasing power and a recovery of the population's quality of life, occurred a considerable increase in commercial establishments driven by demand for ever thinner products and elaborate.

Massimiliano Nocente design

The History of Confectionery in Brazil

In Brazil, the national confectionery developed from Portuguese recipes, which were gradually adapted to ingredients and local climate. The history of Brazilian confectionery is as the history of the Brazilian people own, marked by miscegenation. Revenues came from Portugal, often with Italian and French influences and here suffered changes, that produced a taste of wealth. The meal, which was a

sparse ingredient was replaced by manioc and almonds by coconut, already pointing the great influence African of our cuisine. Over time, they began to emerge new and originally Brazilian recipes like quindim-de-Iaiá the cocada, cassava and corn cakes bagel.

Many recipes have been developed by wealthy families Northeastern, who served their cakes and sweets as a statement of social status, to marvel the guests and, So it was secret, passed from generation to generation.

In the late nineteenth century, with the end of slavery we saw a new foreign crop coming to Brazil with their cultures, culinary memories and seedlings of native lands. Initially, Europeans and Arabs, and later Japanese.

All this diversity was spreading across Brazil, welcomed the news. Revenues were gradually adapted and reinvented, dropping the Brazilian taste for throughout the twentieth century.

In recent years, Brazil has experienced a real rediscovery. *brasileiríssimos* ingredients, which saw relegated back as protagonists, in addition to recipes forgotten, such as the brigadier and the cake-of-roll, which today They are seen in product shelves *gourmet* .

The artistic confectionery, also known as *cake design* or *sugarcraft* is the art of decorating cakes and pastries with folders sugar icings and real. It is another product of example foreigner who has been adapted to the Brazilian reality by encouraging creativity and quality of national ideas. Were developed recipes and decorating techniques we allow today a soft cake, moist and finely decorated. Previously, the cakes had to be very firm and dry to be able to withstand the full weight of the sugar decorations. Despite having greatly increased interest in the confectionery art in Brazil in recent years, this is an art that is of the Brazilian parties and weddings for a long time already 1904, the Alliance Baron gave a banquet on his farm the future president of Brazil, Nilo Peçanha. At the end of dinner It was served stuffed cake with *ganache* , called *Gâteau Suprême* , minimally decorated with sugar paste and Royal icing.

While England is often cited as the birthplace of artistic confectionery, is believed to have been to Italy forerunner in the art of decorated cakes. As the ice cream and countless other sweets, artistic decor was introduced by Caterina de Medici at the French court when she married

with the Duke of Orleans (who later became King of France). Her dowry were his confectioners talented, who created, to reflect the grandeur of the event, the first cake in stories of history. In the future, in the twentieth century, it came tradition of the three-storey cakes, each representing a

alliance between the couple: engagement, wedding and eternity.

Only in 1660 this art came to England when King Charles II returned to the country to reclaim his throne and took with a group of skillful French confectioners. Starting then, Britain began to develop more and more decorating techniques with royal icing, which was used including coating the cake. Hence the custom of the bride and groom cut together the first slice of cake, as the hard sugar coating was very hard and the bride needed help to break it.

CONCLUSION

When the concept of the project was built, its main aspect It was to unite various devices in an environment that right recant charm present in the confectionery. However, in an attempt to build such a space, the elements just acting independent of each other, generating a strangeness, lack of symbiosis and connection.

Over a year, came a poetic creation process.

Develop a work of art was a challenge, particularly for
involve intentions, concepts, desires. a context
contemporary, the artist builds his work increasingly in
together with the public. Works several languages, unites areas
knowledge, propose reflections at different levels,
develops a dialogue between himself, his work and the interactor.

Thus, one of the biggest challenges is to convey the message
desired to the public, so that it could enter the work
and carry a fragment of the assembly.

"Antoinette and Candy Garden" is much more than a job
Course completion: brings up a meeting with myself,
long postponed. A trip to the intimate, leaving fragments
my as a whole. It allows sharing: from
contributions to the survey, as the participants, the

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aesthetic construction. All fundamental to the work. such relationships
enrich the construction of the relevant concepts installation.

It follows that besides productive, enriching and
extremely builder, the resulting process allowed
understanding how happens the construction of a work of art,
how the artist relates to her, how hard are the steps
to analyze, reflect and redo, so that, at last, to reach a
next result of the idealized. Not enough growth
staff, as a visual artist, a true Could
historical deepening of the confectionery; Mary's life

Antoinette; developed concepts such as art relational; relations that arise in the installation space and public awareness among the art context contemporary; the approach of established artists, whose works have similar themes of sweets and food; O development of a discourse that involves issues private, somewhat psychological; with the relationship of the food, the impulses and instincts; lifting and movies bibliographies, which justified the text, also contributing with the aesthetic result; have contact with professionals various areas of knowledge.

Therefore, the graduation steps I and II was an identity built: the identity of the artist and his work. The search for responses, which required a visit to the fears, the dreams,

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insecurities and expectations that inhabit my heart. Was necessary first step, the mistakes, to reach conclusion that it was necessary to deconstruct, make it visceral fluid. Make the work part of the dream and the nightmare that dwell in me at the same time. More than a route completed an exorcism.

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