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## The Taste of Things

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## The Taste of Things

### Abstract

This is a film review of *The Taste of Things* (2023), directed by Trần Anh Hùng.

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### Author Notes

Sherry Coman is the Director of the Centre for Spirituality and Media at Martin Luther University College in Waterloo, Ontario, where she also teaches courses in film, media and spirituality and also in gender justice. An ordained deacon in the Evangelical Lutheran Church in Canada, she is also a writer, educator and story editor with more than thirty years' experience in theatre and film. She works privately as a development consultant with writers and artists in film, fiction and digital media and is the curator and creator of online devotional projects.



(Stéphanie Branchu/IFC Films via AP)

*The Taste of Things*<sup>1</sup> (Trần Anh Hùng, 2023)

Trailer: [https://youtu.be/cKKCGtoIOVY?si=H7xYd4V-a\\_0mZ66w](https://youtu.be/cKKCGtoIOVY?si=H7xYd4V-a_0mZ66w)

*The Taste of Things* is a film that should not just be watched, but *occupied*. It demands many screenings, to savor all of its exquisite detail: the food, the sumptuousness of gazes, of service, of gardens and gastronomy, of friends and old French manor corridors and all of the sizzling sounds of a cinematic feast. It is a celebration of love through a passion for cooking and its preparation. The film also expresses how a gathered group of separate people can appreciate the woven connections that are borne out of human desire, love of Creation and caring for each other. Trần Anh Hùng's latest film is a breathtaking culmination of a career that has always had a tender heart for human connections.

There is a tiny thread of a storyline that vibrates its one clear bell throughout: a well-known chef, Dodin Bouffant, who lives in an expansive French manor in the late 19<sup>th</sup> century, creates and

prepares menus with the assistance of his cook and companion and lover, Eugénie. There are wisps of subplots having to do with a Prince's luncheon and a child's culinary formation, but the film's principal narrative purpose is to be a visual love story: of the eyes, of the body, and of food. Love permeates every frame: love shared by the two central characters, love toward a child prodigy in the making, love from a servant toward her employers, love of friends toward their genius mentor, love of a cook toward her garden, love of the seasons of the year, love of summer especially, and love of life above all.

Rather than seeing the film's structure as having conventional organization as in "acts," it is easier to describe this movie as moving in waves. There is the first wave of the four-course meal we watch being prepared before us. We might call it Eugénie's Feast. It is the opening twenty-five minutes of the film in which we are immersed in the culinary skills of Eugénie. Then there is the more adagio wave, as we come into closer awareness of Eugénie's illness. During this time, Dodin and his friends are entertained by the Prince of Eurasia and there is discussion about training the young girl who has shown promise, Pauline. The next wave is a romantic andante in which Dodin prepares a meal for Eugénie, culminating in their engagement and a brilliant feast 'en plain air,' with all their community and friends. The final wave begins with Eugénie's death and continues into the start of Pauline's training and the search for a new cook.

Late in the film, Dodin makes a comparison between the movements of a sonata and the preparation of ingredients for a meal. The soup, he tells us, "must have one flavor, but each part of this flavor must keep its own personal and natural qualities." In the same way, we can reflect on *The Taste of Things* through the flavors of its many parts, hoping that the 'one flavor' can somehow then be called to life.

**Ingredient #1: *L'Auteur***

In many ways, *The Taste of Things* is a natural apotheosis (for now) of everything that Trần Anh Hùng has previously done. Like the courses of food offered by Eugénie, his films come with long spaces between them.<sup>2</sup> In this way he calls to mind Terrence Malick: somehow his followers have understood that it takes the long spaces between for him to fully reflect on what is going to be given to us. Like Malick, Hùng has a deeply poetic sensibility, allowing us to feel as if we are peering into the souls of his subjects. But unlike Malick's airborne, heavenly-seeking and rapidly-edited imaginary visuals, Hùng's aesthetic is tied to the land and its beauty. Where Malick points his camera upward through trees to create a cathedral halo effect of their tips, Hùng will give us feet in a lettuce patch, cutting off the heads at the topsoil they emerge from. In more than one of his films, there are lettuce washing scenes. This vegetable is not just a background for salad in Hùng's world. Under his meditative gaze, even the most common vegetable has a beauty that is transformed into another kind of beauty. The rough edges of a raw turnip are as compelling to his gaze as the julienned strips that are later bubbling in broth. It is the same with relationships: every kind of relationship is savored and presented with beauty.

Food has always been there in Hùng's films. Food has been a way of conjuring, expressing, consummating love of many kinds. His first major internationally renowned film, *The Scent of Green Papaya*, which this film bears the deepest spiritual affinity with, also immerses us in food preparation, but there the food is a supporting actor. It is as if Hùng needed the sensual ebullience of *The Vertical Ray of the Sun* and the melancholy restraint of *Norwegian Wood* to help him arrive at the subdued place of narratives in *The Taste of Things*. Now he seems to have stripped away all that matters and connected the dots of human longing to form a simple necklace of moments.

Hùng's films are a deep fusion of Vietnamese culture and ethos and the Western cultural influences of his life since he has made his home in France. If we were to add a third party to the gathering of Malick and Hùng, it might be Wong Kar-wai, who shares with the other two auteurs the desire to linger in a moment, no matter its narrative (in)significance. The emotional narrative is the one that matters most. Like the upward tilting smoke of *In the Mood for Love*, the spirals of cooking steam in *The Taste of Things* flood the faces of Dodin and Eugénie with sensual embrace. In Hùng's hands, 'passion' has many meanings, and we don't realize until we are done that we have toured so many.

### **Ingredient #2: *Les Écrivains***

Trần Anh Hùng also serves as the film's screenwriter. He has said that the film is based on a character first created by Swiss writer Marcel Rouffe in his novel, *La Vie et la Passion de Dodin-Bouffant, Gourmet*, first published in 1924.<sup>3</sup> He prefers, however, to think of his adaptation as a kind of prequel to the novel, exploring in greater depth the relationship between Dodin-Bouffant and Eugénie, his cook.<sup>4</sup> The film gives Rouffe a co-screenwriting credit, therefore, despite the fact that he died in 1936. Hùng has kept most of Rouffe's characters, as well as a central event (the exchange of dinners of Dodin and the Prince), but the storytelling has been transported to the era prior to the death of Eugénie. In most contemporary contexts, we would probably still call this an adaptation.

Hùng is careful, however, to distinguish the film from the book:

What I liked in the book was what was said about gastronomy. But I didn't like the story so I made up the one for the movie. I felt that at my age, it was time to make a movie about marital love and also harmony because this is quite rare in film. We're told that in movies we need conflict and fights. I saw this movie as a challenge to express harmony in a genuine way and in a way where people wouldn't be bored by it.<sup>5</sup>

These short notes are a critical guide to the experience of the film, and to understanding it. One of the most essential accomplishments of the film is that it manages to establish a harmony within its central couple while also acknowledging and resting in a primary tension: the question of Eugénie's health. The screenplay weaves a delicate dance between the need of Dodin to determine if she is sick, and the need of Eugénie to conceal and keep going. This one and only tension vibrates throughout the movie, even when they are happy together. At times, therefore, the film appears to have an almost magic realism in its absence of more overt conflict. If that is the experience of some, it is more of a reflection of our cinema-going expectations than a problem with the film. In *The Taste of Things*, we are challenged to accept how the characters have chosen to live, and how they have been able to maintain happiness within their lives.

The dialogue in the film is spare, as most of the focus is on the food. At the same time, occasionally a character will break into an extended monologue that seems to capture something of the experience of cooking. A minor character tells us an anecdote about the history of a wine. Another character describes exactly how to make a pot-au-feu. Dodin compares cooking to a sonata. And when Dodin's friends tell Eugénie they miss having her at the table, she describes how she has been dialoguing with them through the food itself.

In contrast to these sudden trajectories of speech, the rest of the film lives in the absence of words. There is no score for the film, no accompanying music of any kind. There is nothing to underscore dramatic line, or define a character, or evoke a mood. Instead, we have sound and silence. The sounds of church bells, a wailing cat, the crunch of feet on the gravel in the garden, the chopping of a knife on a cutting board, are met in turn by the quiet of Eugénie examining a turbot, or staring down into the dessert creation Dodin has made for her. The director knows that

facial expressions and gestures of the body, and the presentation of food, do more than words ever could in this film.

#### **Ingredients #4 and 5: *Les Metteurs-en-Scène***

Among the creative partnerships within the film's creative team, two draw special attention: the relationship of the director to the set and costume designer; and the working relationship of the director to the cinematographer.

Hùng has dedicated the film to his wife, Tran Nu Yên Khê, who first worked with him in *The Scent of Green Papaya*, portraying the character of Mui at twenty years old. Since then she has continued a career as an actor and has also worked in multiple art forms, including sculpture and furniture design. On *The Taste of Things*, she is the film's art director and costume designer.

The lean sensibilities of both artists, director and designer, serve the film, allowing for the sudden accents of color. After seeing Eugénie in her modest cooking dresses, her hair flying into coils on top of her head, it is a wonder to find her suddenly sitting up at a table, being served in a bright yellow formal dress with hair beautifully coiffed. The yellow echoes Eugénie's love of the sun and the summer months, but it also dances with the many candles in the space. This momentary opulence for the "engagement dinner" scene is a notable and momentary contrast, whetting our palate for the love that will be celebrated through the engagement meal that is served to Eugénie. Even Dodin, when he sits to eat with her, seems especially handsome, despite the fact that he is also running back and forth to the kitchen. The scene is the centerpiece of the film, and particularly Dodin's dessert, in which he has modelled a shaved pear to look like a reclining naked woman, shielding an engagement ring. In fact, we cut from this scene to Eugénie lying in exactly this shape on her bed, her back to us.



The work of Hùng and Yên Khé therefore offers us a constant interweaving of palettes of color, both culinary and environmental. Beautiful care was also taken by colorist Yov Moor in post-production to preserve the vision of the color that was in the minds of both artists, and to hold up the work of the cinematographer.<sup>6</sup>

Turning to the camera, the choices made by cinematographer Jonathan Ricquebourg and gaffer Georges Harnack feel like the offerings on one of Dodin's menus. In an interview with *American Cinematographer* magazine, Ricquebourg describes the many technical ingredients needed to achieve the "sunlight effect" in the film's opening twenty-five-minute sequence.

To guarantee a homogenous exposure throughout the room, the [16K] Dinos had to penetrate from as far and as low as possible...and we added four shallow light boxes on the ceiling." Harnack notes that these light boxes "consisted of [Rosco] DMG Lumiere Mixes with unbleached muslin, which served as ambient fill far away from the windows. For ambient fill close to the windows, we had 9K HMIs bouncing on Ultrabounce solids, rigged just above the windows." The crew also concealed Astera Titan Tubes behind furniture — a technique that Harnack says helped "reproduce the bouncing of sunlight."<sup>7</sup>

The net effect is entirely natural: we feel as if we are in a sun-drenched kitchen whose light of day changes over the course of the film's story. Shot at the Château de Raguin in the Maine-et-Loire part of France, the director and camera team had to make the most of not only the existing chateau architecture, but also the historic setting's restrictions on what could be changed or altered. The manor's edges become soft and gentle and yet the rest of the chateau interiors have a cool and blue-dark tone, especially in the corridors and on the level of the servants' bedrooms. There are many painterly shots, including two scenes in which Dodin and Eugénie are seen bathing. In Dodin's scene, the shaft of light pulls him into a still life as he sits languidly in a tub, before suddenly alert to the smells drifting up from below. In contrast, Eugénie bathes in her own private bath area, using a sponge and shyly peering at him over her shoulder. Here the camera finds her at close range, lamp light illuminating her beauty.

The film is shot almost entirely on Steadicam, to accentuate the interweaving of the preparation of the food. As a result, we feel like we are in the space with the cooks, looking down and catching a whiff of the fragrant flavors. Real food was used and shooting happened as soon as it was ready. As a result, there is a sense of gently gliding speed and single takes. The camera moves from person to person without any edits, even as dialogue takes place. This style works well, if slightly jarred by the abrupt cuts of the editing out to other scenes. A bit of black or space to “clear the palette” would have been helpful here. Ultimately, however, the continuous fluid lines of light, and particularly sunlight, contrasted with the darker spaces of the manor interior, offer a vivid metaphor for the lives of the characters.

### **Ingredients 6 and 7: *Les Artistes***

Actors Benoît Magimel and Juliette Binoche bring a special chemistry to their roles, borne out of the relationship they once had in their own lives, but also reflecting a maturing of years that comes with continuing to care for someone who is no longer in your daily life. The two actors share a child and Binoche has said that the film offered a chance for them to show their daughter how much love was once there and how much caring still exists. She adds, “To me it was like a gift to our daughter. It was a way to give to her a big wink and say, “see, your parents get along and they love each other.”<sup>8</sup>

But for Binoche it was healing in other ways as well. She has said it was an opportunity for her to express to Magimel a deeper meaning:

I used the script in a way to tell him everything I had in my heart, that I wanted to tell him, that I was never able to tell him, because relationships are complicated and separations are complicated.... Because it was Hùng’s words, it was the director’s screenplay, I was able to use those words like bridges, to reach him and say you know what? I love you, whatever happened, I just love you.<sup>9</sup>

In turn, Binoche says that at the Cannes premiere, Magimel cried continuously at the end. Magimel in turn confirms this, offering, “The fact that you do have a real connection with someone is very helpful. I think it adds to the performance.”<sup>10</sup> One need only see them interviewed together to understand the joy they still give each other.<sup>11</sup>

It is important to name this aspect of the film’s performances because the implicit loving relationship infuses the performances and their scenes with an uncommon grace of shared understanding and generosity. Dodin and Eugénie *seem* like a couple who have loved each other for a long time. In a subdued night time scene set by a small lake, they reflect on their own relationship. Eugénie remarks that they have spent more time together than many married couples have. Elsewhere, Dodin describes how they were alongside each other all day long and into the evening too.

And yet, the film’s essence belongs to Eugénie. Dodin’s opening line of the film is, “Where is Eugénie?” In the early pre-dawn darkness, his partner is already out in the garden searching out the best ingredients. It is the deep affinity and attunement that they have with each other that allows Dodin to know that something is wrong with her. The movie leaves us to wonder if Eugénie has betrayed their relationship by not telling him the truth, even after doctors and others have attested that she is suffering in some unknown way. Walking away from one such medical moment, the look of pain on Eugénie’s face captures that burden. It is ultimately an act of love in the truest sense for this couple, not to tell him. This moment is the only one in the film where the characters are seen walking in opposite directions. It isn’t for long. They are always drawn back as if by a gravitational pull, and we sense there is always something deeper.

### **Ingredient 8: *La Protégée***

The character of Pauline is first introduced to us by Eugénie's assistant Violette, as her niece. Almost immediately she reveals a culinary gift, despite the fact that she can't be more than ten. Early into her visit, Dodin asks her to taste a bourguignonne sauce. Slowly she recites all the ingredients she is savoring, as if she'd worked with them all her short life. The otherwise constantly moving camera in this moment stays completely still, as if it too were fascinated by her instinctive knowledge. Looking into the camera thoughtfully, she is able to determine with complete confidence and careful attention more than a dozen ingredients passing over her palette. Right away, the two chefs are intrigued and see potential.

Over the film's narrative, Pauline becomes the only person to notice Eugénie's declining health first hand. As Eugénie collapses into a stove while preparing the four-course meal, it is Pauline who sees her and asks how she is from across the wide space of the kitchen. When Violette enters shortly thereafter, Eugénie raises herself up and continues, concealing her suffering. This small moment of witness allows for Pauline to make the connection between the later suffering of Dodin, and its cause.

Toward the film's final scenes, Dodin and Pauline make a pot-au-feu together. When Dodin offers some cooked bone marrow for Pauline to taste, her young palate is not yet sophisticated enough to know how to appreciate it. "It's normal," Dodin tells her. "It takes culture and good memory to shape one's taste."

Yet it is through Pauline that we most experience the 'taste of things.' In her bright brown eyes that seem to take in everything, and in the beautifully calibrated performance of newcomer Bonnie Chagneau-Ravoire, we sense that memory is indeed in the making. Perhaps another filmmaker would imagine the grown-up Pauline, remembering her mentors and the way they

taught her to experience and prepare food, and the indelible lifetime impressions that came from these days with them.

### **Ingredient 9: *La Serveus***

When Constantin Stanislavski famously said, “there are no small parts, only small actors,” he understood how pivotal supporting roles can be. The character of Violette, played by Galat ea Bellugi, would make Stanislavski proud, as she is in almost every kitchen scene, and although she has very few lines, her presence is both memorable and obscure: she is present to her moments, and yet fades into the background of other scenes as needed. She is essential: Violette carries the food from the cooks to the guests. To do so, she has to go upstairs, releasing one hand to pull up her dress so she doesn’t trip, while balancing the magnificent dish on her other arm.

In this way, the character is a hinge from the world of the creative food imaginary to its reception. H ung shoots and lights her in these transit scenes from above, so that her skin is luminescent as she climbs, the slight smile on her lips revealing her pleasure in what she is holding. She carries the visual thread of the story, its food, through the halls and corridors that otherwise are dimly lit and pale by comparison. She is a food lamp: a gliding light.

Throughout the centerpiece sequence of the film, the engagement dinner, Violette hangs to one side, barely able to suppress her pleasure in the feast and Eug enie’s experience of it. Violette glides silently from the table to the sideboard and waits to be needed, but with pleasure, with presence. At all other times, we assume that she is the one who lights the fires at the start of day, and washes up at the end. (There is no mess in *The Taste of Things*, and no washing up is ever seen, despite the fact that the cooks are constantly passing her empty pots.)

In a critical scene, Violette is awakened by Dodin to come attend to Eugénie in the early hours of dawn. The camera then finds her through a doorframe, kneeling by her mistress's bedside inconsolable, one arm stretched out to her. It is a visual turning point and the way in which we learn that Eugénie has died. That one image itself could be a Manet or Degas painting, the sound of crying and the position of the body so vivid, with Dodin in the foreground hall, leaning against the doorframe. It is one of the many perfect frames this film offers.

Violette has been lovingly formed by the director and the actor. She is one of those ingredients that Dodin later says must retain its own unique flavor, even as it participates in the harmony of the whole.

### **Ingredient 10: *L'Art de Cuisine***

*The Taste of Things* shares more than a few common realities with that other masterful opus of cinematic gastronomy, *Babette's Feast*.<sup>12</sup> Both films focus on the chef/cook as artist, both are set in a largely anonymous countryside, and both are positioned in the late 19th century, with backstories of the French revolution and/or the Paris Rebellion woven through their narratives.

In Gabriel Axel's Danish film made in 1979, *Babette* has escaped to Denmark after having lost everything in the Paris Commune uprisings, including her husband and her work as a chef at one of the greatest restaurants in the city. She starts again, learning how to make boiled bread soup, now in the capacity of a servant. It is only when a well-traveled general tastes her magnificent dishes that she is recognized as the great artist she was once known to be. He knows her by her food.

The understanding that what is happening in the kitchen is the work of artists is pointedly made in the *The Taste of Things* as well. After the gourmand friends of Dodin gather in the kitchen

to congratulate Eugénie, the three women continue their work. Little Pauline says, “They say you’re an artist. Is it true?” To which Eugénie replies, “they talk nonsense.” Violette passing behind them, says, “they speak the truth.”

While Babette is far from the place where she did her best work, Eugénie is at home in her corners of a chateau. The common ground is in their immense humility, borne out of their gift. In the Danish film, Babette quotes a friend saying, “Through all the world there goes one long cry from the heart of the artist: ‘give me leave to do my utmost.’” Each woman gives their utmost and endures sacrifice: Babette has spent all the money of her inheritance on her feast, and Eugénie is concealing a great illness in order to be free to do what she loves. Both women have chosen these ends, and experience contentment.

### **Ingredient 11: *Les Vins***

Among the wines served at Babette’s table in *Babette’s Feast*, is a Clos-Veugeot 1846. There is an amontillado, at least two champagnes and a Veuve Cliquot 1860 mentioned by name during the course of the feast. These are taken directly from Karen Blixen’s short story.<sup>13</sup>

The same Clos-Veugeot becomes the subject of a story told in *The Taste of Things* by one of Dodin Bouffant’s guests, Grimaud. We hear that the wine was the favorite of two successive papacies and played a role in delaying the move of the Holy See from Avignon to Rome.

In *Babette’s Feast*, the guests at the table are determined to repress any thought or feeling about what they are eating and drinking. Over the course of the meal, however, it is the food and especially the wine that helps to liberate their good natures from religious prejudice about the unusual fare before them. In *The Taste of Things*, however, the wines are savored by those trained to know their distinctive properties.

“Man is the only animal who drinks without thirst,” says Magot, one of Dodin’s friends at the table. “Wine is the intellectual side of the meal,” replies Dodin, “meat and vegetables the material side.”

In a sense, Trần Anh Hùng has organized his film so that the society of the male gourmands are that intellectual side of gastronomy, while Eugénie’s work in the kitchen represents the material and extremely sensual side. While Eugénie is seen liberally applying wine in her cooking, she is rarely seen drinking it. Instead, she and the two other female characters sit and eat at the little kitchen table, Eugénie observing carefully the reactions of the young Pauline.

Towards the film’s final moments, Dodin remarks to Pauline about Chambolle Musigny, a wine he is drinking, noting its qualities. “It has everything,” he says. “Class, elegance, pureness. A long finish. And an extraordinary bouquet. It’s the pinnacle of Burgundys. The epitome of grace.” He then adds after a second of sad silence, “and the favorite wine of Eugénie.” In his subsequent words, he speaks longingly about her absence. She is missed in every second, he says.

For all of us who have tasted Trần Anh Hùng’s masterpiece, Dodin’s praise of the wine might just as well speak for *The Taste of Things* itself. We too will be missing it, and its heroine, long after the its own long, beautiful finish.

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<sup>1</sup> *The Taste of Things*, directed by Trần Anh Hùng (2023; France: Gaumont), 35mm. *The Taste of Things* is the English-language North American release title. The film has had several titles prior to and during its release. It was known for a while as *Le Pot-au-Feu*, and ultimately released in Europe as *La Passion de Dodin-Bouffant*.

<sup>2</sup> Trần Anh Hùng has made seven films over thirty years: *The Scent of Green Papaya* (1993), *Cycle* (1995), *The Vertical Ray of the Sun* (2000), *I Come With the Rain* (2009), *Norwegian Wood* (2010), *Eternity* (2016), *The Taste of Things* (2023).

<sup>3</sup> In a 2002 American reprint of the novel, the English title is *The Passionate Epicure*, with *La Vie et la Passion de Dodin-Bouffant, Gourmet*, retained as a subtitle. This edition was published as part of a Modern Library Food series edited by Gourmet magazine editor Ruth Reichl. See Claude, tr., Marcel Rouff, *The Passionate Epicure: La Vie et la Passion de Dodin-Bouffant, Gourmet*, New York: Random House, 2002.



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<sup>4</sup> Trần Anh Hùng made these remarks in French at the press conference for *The Taste of Things* at the Cannes Film Festival: “Mais je n’ai pas réellement adapté ce roman, dans la mesure où je me suis inspirée très librement, et parce que dans le livre il y avait des pages magnifiques sur la culinaire. Voilà ce qu’on dit de la nourriture, et en revanche j’ai raconté une histoire qui précède le livre. C’est à dire l’histoire d’amour entre Eugénie et Dodin.” See Cannes Film Festival, “La Passion de Dodin Bouffant – Conférence de Presse – VF – Cannes 2023,” May 25, 2023. <https://youtu.be/uWWs-MYXz6w?si=Se5nDfhkeW0GWZ9k>.

<sup>5</sup> Sonya Alexander, “Gastronomy for the Soul: Trần Anh Hùng Discusses ‘The Taste of Things,’” *Script*, February 8, 2024. Accessed at <https://scriptmag.com/interviews-features/gastronomy-for-the-soul-tran-anh-hung-discusses-the-taste-of-things>

<sup>6</sup> Max Weinstein, “Whetting the Palette: Colouring *The Taste of Things*,” *American Cinematographer*, January 28, 2024. Accessed at <https://theasc.com/articles/the-taste-of-things-color>

<sup>7</sup> Max Weinstein, “*The Taste of Things*: A Feast for the Eyes,” *American Cinematographer*, February 9, 2024. Accessed at <https://theasc.com/articles/the-taste-of-things>.

<sup>8</sup> See Deadline Hollywood, “Juliette Binoche on ‘The Taste of Things,’ and Working With Food, Her Celebrated Career & More,” November 29, 2023. Accessed at [https://www.youtube.com/watch?v=AYqwb\\_GGiJg](https://www.youtube.com/watch?v=AYqwb_GGiJg)

<sup>9</sup> Deadline Hollywood, November 29, 2023.

<sup>10</sup> See Tim Grierson, “‘The Taste of Things is a Kitchen-Set Love Story. It was made by exes,’” *The Los Angeles Times*. February 7, 2024. Accessed at: <https://www.latimes.com/entertainment-arts/movies/story/2024-02-07/juliette-binoche-director-tran-anh-hung-the-taste-of-things-benoit-magimel-interview>

<sup>11</sup> See Elle, “Cannes 2023 – Juliette Binoche et Benoît Magimel : leurs retrouvailles à l’écran,” May 26, 2023. <https://www.youtube.com/watch?v=ng-L-MjrIo>

<sup>12</sup> *Babette’s Feast*, directed by Gabriel Axel (1987; Denmark: Nordisk), 35 mm.

<sup>13</sup> See Karen Blixen, “Babette’s Feast,” found in *Anecdotes of Destiny*, Copenhagen: Michael Joseph Ltd., 1958.