

FOOD VINCENZO'S CUCINA VERA  
RECIPE EDITOR CHRISSEY FREER



## *depth* OF FIELD

Art lovers gathered in Adelaide at a dinner to celebrate artist Colin Pennock and his lyrical impasto paintings inspired by nature.

PHOTOGRAPHS MARK ROPER WORDS TANYA BUCHANAN

Simple elegant arrangements of orchids and freesias by Adelaide Flower House graced the table, picking up on the palette of Colin's poetic works.



# WOOD-ROASTED PLUM PUDDING SUCKLING PIG WITH ROMANESCO BROCCOLI ALIO OLIO PEPERONCINO

## SERVES 8

- 2.5-3kg pork shoulder, bone in, rind scored
- 25g sea salt
- ½ lemon
- 2 heads Romanesco broccoli, trimmed, cut into small florets
- 60ml (¼ cup) olive oil
- 2 garlic cloves, thinly sliced
- 1 long red chilli, deseeded, thinly sliced

**1** Preheat oven to 220°C or 200°C fan forced. Place pork into a large roasting tray. Rub salt and lemon into pork rind. Roast in oven for 20 minutes, or until rind crackles. Reduce oven to 180°C or 160°C fan forced. Continue to roast for 1 hour, or until pork is cooked to your liking.

**2** Place broccoli in a large roasting dish, drizzle with the olive oil, season with salt and pepper, and scatter with the garlic and chilli. Cover with foil and roast for 20 minutes or until tender crisp. Serve with the roasted pork.

Note: This recipe has been adapted as a whole suckling pig was used for the photo shoot. To cook suckling pig, allow 1 hour per 2.5kg meat, either in oven or over coals on a spit.



It was destination Adelaide for the most recent *Belle* reader art dinner sponsored by Belle Property, featuring a decadent feast at acclaimed local restaurant Vincenzo's Cucina Vera, on Unley Road in stylish Parkside, accompanied by an engaging conversation with abstract painter Colin Pennock. Scott Livesey, Colin's Melbourne-based gallerist, grew up in Adelaide and has a strong connection to the food and art-loving city so he was delighted to be involved in bringing Colin and his paintings home for a different audience to enjoy.

Colin's stunning impasto works were hung throughout the lovely little villa that is home to Vincenzo's. Painted with considerable gusto using a wet-on-wet technique of thickly layered oils, the finished works still manage to exude a delicate quality and convey a sense of serenity and calm. *Belle* interior design editor Steve Cordony kept the rest of the restaurant interior simple, working with local florists Adelaide Flower House to choose elegant blooms, including cymbidium orchids and freesias, that would complement the art.

Vincenzo's Cucina Vera is owned by chef Vincenzo LaMontagna and run by him and partner Lara Marro. A meal at Vincenzo's is a fabulous gastronomic experience but requires a fair bit of trust as Vince creates the menu from what is available and refines it until the last minute. On the night we dined, he presented a sumptuous menu featuring an entree of red deer consommé, venison marrow agnolotti, braised venison cheek and moss salt, accompanied by Logan Chardonnay 2011 and Pinot Noir 2012. Main was a delicious wood-roasted plum pudding suckling pig with romanesco broccoli, accompanied by the Logan Ridge of Tears Shiraz 2011, and the delicious finale was a tartufo of vanilla gelato, winter truffle crumb and spiced potato zeppole with Logan Moscato 2012.

# RED DEER CONSUMMÉ, VENISON MARROW AGNOLOTTI, BRAISED VENISON CHEEK & MOSS SALT

## SERVES 8

### BONE MARROW CREAM

- 1kg venison osso bucco
- 1 tablespoon finely grated Parmesan
- 75ml sour cream

### VENISON CONSUMMÉ

- 1 tablespoon olive oil
- 1 small carrot, peeled, diced
- 1 small onion, chopped
- ½ clove garlic
- 60ml (¼ cup) Madeira
- 2 juniper berries, lightly crushed
- 1 bay leaf
- 1 clove

### BRAISED VENISON CHEEK

- 1 kg venison cheeks
- 2 tablespoons olive oil
- 750ml (3 cups) venison stock
- 20g dried porcini mushrooms

### PASTA

- 250g '00' flour
- 2 large eggs, plus 1 large egg yolk, at room temperature
- Moss salt, to serve

**1** For the bone marrow cream, use the end of a wooden spoon to gently push the bone marrow out of the meat. Place marrow in a bowl of salted iced water to soak for 20 minutes, or until marrow is pearl white.

**2** Strain marrow, place in a small saucepan with 250ml (1 cup) water over a medium-low heat. Cook until marrow has rendered and water has evaporated. Set aside to cool to room temperature.

**3** Place rendered marrow, the Parmesan and sour cream in a food processor. Process until smooth, season to taste with sea salt and freshly ground black pepper. Transfer to a small bowl, cover and refrigerate for 20 minutes.

Place mixture in a piping bag, set aside in fridge until ready to use.

**4** For the venison consommé, preheat oven to 200°C or 180°C fan forced. Place venison osso bucco in a large roasting tray. Roast in preheated oven for 30-35 minutes, or until golden brown.

**5** Meanwhile, heat olive oil in a large saucepan over a medium heat. Cook carrot, onion and garlic, stirring occasionally, for 5 minutes or until golden. Add roasted venison, then add Madeira to deglaze the pan. Add the juniper berries, bay leaf, clove and enough cold water to cover the venison. Simmer gently for 2 hours, skimming any impurities off the top of the consommé. Strain, season to taste with salt and pepper. Set aside.

**6** For the braised venison cheek. Preheat oven to 160°C or 140°C fan forced. Remove silver membrane from upper side of cheek with sharp knife and season with salt and pepper. Heat oil in a medium-sized flameproof casserole dish with a lid over a medium heat. Cook cheeks until golden brown. Add the venison stock and porcini. Bring to a simmer, then cover and place in oven for 2 hours, or until meat is very tender.

**7** For the pasta, place the flour in a large mixing bowl and make a well in the centre. Break the eggs and yolk into the centre, begin mixing them with a fork, incorporating the flour into the eggs. When the mixture starts to come together, transfer dough to a lightly floured work surface and knead until smooth (about 10 minutes).

**8** Cover dough with a clean, dry cloth and set aside at room temperature to rest for 1 hour. Roll dough out through a pasta machine, starting dough on the thickest setting and continue to feed dough through each setting to the thinnest one. The pasta should look smooth and have elasticity.

**9** Using a 3cm-diameter cutter, cut rounds from the pasta sheet. Take the bone marrow cream and pipe the size of a 10-cent piece in the centre of each round. Dip your finger in water and run it around the bottom edge of the pasta circle, fold pasta over to form a half-moon shape and press to seal. Seal pasta on trays lightly dusted with flour. Place in freezer until ready to use.

**10** To serve, bring a large saucepan of lightly salted water to the boil. Cook the agnolotti, in batches, for 2-3 minutes or until pasta is al dente. Divide pasta between serving bowls, pour over some hot consommé, top with some braised venison cheek and sprinkle with moss salt.



THIS PAGE, CLOCKWISE FROM TOP Red deer consommé and venison marrow agnolotti. Guests lapped up the ambience. Logan wines flowed, including the pinot noir. *Belle's* Neale Whitaker hosted the evening. Chef Vincenzo LaMontagna and Lara Marro. OPPOSITE PAGE, CLOCKWISE FROM TOP LEFT Wood-roasted plum pudding suckling pig. Tartufo of vanilla gelato. The dining room. Colin Pennock in front of *Back along the Ridge*.





# MENU

## TARTUFO OF VANILLA GELATO, WINTER TRUFFLE CRUMB AND SPICED POTATO ZEPPOLE

SERVES 8

### VANILLA GELATO

- 500ml (2 cups) milk
- 250ml (1 cup) thickened cream
- 1 vanilla bean, split, seeds scraped
- 6 egg yolks
- 155g caster sugar

### CHOCOLATE SPONGE

- 90g (¼ cup) unsalted butter, melted
- 1 egg
- 110g (½ cup) caster sugar
- 150g (1 cup) plain flour
- 1 tablespoon unsweetened cocoa powder, sifted
- 1 teaspoon baking powder
- A few drops of vanilla essence
- 180ml (¾ cup) milk

### WINTER TRUFFLE CRUMB

- 200g winter truffle, grated
- 1 chocolate sponge

### SPICED POTATO ZEPPOLE

- 2 large potatoes, scrubbed, skin on
- 150g (1 cup) plain flour
- 2 teaspoons baking powder
- 1½ teaspoons caster sugar
- 2 eggs
- ¼ teaspoon vanilla extract
- Vegetable oil, for shallow frying
- 1 teaspoon ground cinnamon
- 30g (¼ cup) icing sugar, sifted

- 1 For gelato, put milk, cream and vanilla in a medium saucepan over medium heat. Bring to scalding point. Set aside to cool for 5 minutes.
- 2 Meanwhile beat egg yolks and sugar in a large bowl until thick and pale. Gradually whisk in the cream

mixture. Return mixture to a clean saucepan and cook, stirring, over a low heat until the custard thickens and coats the back of a spoon.

3 Pass mixture through a fine strainer, place in a bowl over an ice bath and chill completely. Churn the ice-cream in an ice-cream machine to the manufacturer's instructions. Transfer ice-cream to an airtight container, freeze until ready to use.

4 For the sponge, heat oven to 180°C or 160°C fan forced. Grease and line a 9 x 19cm (base) cake tin.

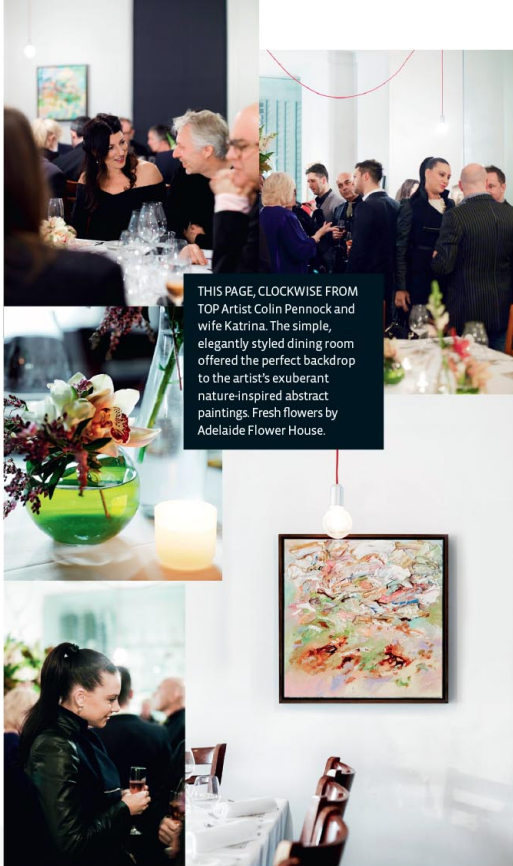
5 Put melted butter, egg and sugar in a large bowl and beat with electric beaters until well combined. Sift flour and cocoa powder, add to butter mixture with vanilla and milk. Beat for 3-2 minutes until smooth and thick. Spoon into prepared tin. Bake for 25 minutes or until a skewer inserted in centre comes out cleanly. Set aside to cool on wire rack.

6 For crumb, place chocolate cake and truffle in a food processor. Pulse until a crumb consistency. Set aside.

7 For zeppole, steam potatoes until tender. While hot, peel and discard skins. Place hot potatoes in a large bowl. Beat with electric beaters until fluffy. Sift in flour and baking powder, add sugar and pinch of salt. Stir in eggs and vanilla, gently mixing until a sticky batter forms.

8 Heat oil in a large saucepan over a medium heat. Drop 4-5 tablespoons of batter into oil at a time. Fry for 3-4 minutes, turning halfway through, until golden. Remove with a slotted spoon. Drain on kitchen paper. Mix cinnamon and icing sugar. Dust warm zeppole with spiced sugar.

9 To serve, roll scoops of gelato in the truffle crumb mixture to coat. Serve with the warm zeppole.



THIS PAGE, CLOCKWISE FROM TOP Artist Colin Pennock and wife Katrina. The simple, elegantly styled dining room offered the perfect backdrop to the artist's exuberant nature-inspired abstract paintings. Fresh flowers by Adelaide Flower House.

During dinner, *Belle's* favourite art expert and super conversationalist, Michael Reid, instigated a casual discourse with Colin about his life, work and journey to Australia. Colin discussed his early years in Northern Ireland and his first job as a policeman during a time of constant turmoil. His work from this period was mainly focused on drawings. At 21, Colin left the police force and Ireland, and headed for London, where he was given a four-year scholarship to Saint Martin's School of Art from the mid to late 80s. A relatively itinerant existence was punctuated by a stint in New York, which he left after 9/11 – the whole experience had a profound effect on him and led to his abandoning drawing in favour of abstracts.

"I found that I was no longer comfortable drawing figures and responded better to telling the story with brushstrokes," recalls Colin.

His nomadic instinct brought him to Australia where he ultimately found a place to call home in the tropical hinterlands near Noosa. There, he paints from a studio on a friend's property with the lush landscape and wildlife providing plenty of inspiration.

"Colin Pennock's landscapes paint an emotion of a place and time fondly remembered. There is a sense of urgency to his colour energy paintings. There is a physical need for the landscape; a desire for the ravishing," says Michael Reid.

And a ravishing evening it was – with fine art, delicious food and wine, and very creative company.

