

# ENGAGING THE SENSE TASTE

How artists are using taste as a medium

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## How artists are using taste as a medium

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Hello

Taste is the most underestimated of our senses. Unlike sight or sound, it asks something of the body. You have to participate. You have to consume.

This issue:m Engaging the Sense: Taste, explores how artists are using taste not as an accessory, but as a primary artistic medium. Across these pages, food becomes sculpture, performance, language, and provocation. It becomes a way of questioning authorship, memory, control, technology, and pleasure.

From the pioneering work of Daniel Spoerri, who challenged the boundaries between art, dining, and chance through his Eat Art experiments, to contemporary practitioners who embed interaction, sound, and technology directly into edible forms, taste emerges as a radical tool. It resists passive viewing. It collapses the distance between artwork and audience. Once tasted, the work is gone, existing only in memory, sensation, and story.

Artists such as Erika Marthins push this further by treating food as a multisensory interface where movement, sound, light, and flavour converge. Her work asks what it means to experience technology without screens, to ingest a narrative rather than scroll through it. Others, including Beatrice Donda and Pola Sutryk, explore ritual, perception, and the emotional charge of eating, reminding us that taste is never neutral. It is cultural, political, and deeply personal.

What connects all the artists featured here is a refusal to treat food as decoration or novelty. Instead, taste becomes a serious artistic language. It is temporal, embodied, and impossible to fully document. You had to be there. You had to taste it.

Steven
Founder, Elluminate Me



# Daniel Spoerri

Daniel Spoerri is a defining figure of the post-war avant-garde, best known for his "snare pictures" (tableaux-pieges), which transform the transient remains of everyday life, such as leftover meals, into permanent, three-dimensional still lifes by fixing them to tabletops and hanging them vertically on a wall.

Image: Eugenia Maximova



Restaurant de la City Galerie (1965), Daniel Spoerri. Bischofberger Collection, Männedorf-Zurich.

Daniel Spoerri was a prominent Swiss artist and a founding member of the Nouveau Réalisme movement, best known for his provocative exploration of the relationship between food, art, and time. His practice centred on the concept of the snare-picture, or *tableau-piège*, where he would literally trap a random collection of everyday objects, most often the remnants of a meal, exactly as they sat on a table. He achieved this by using strong adhesives to fix plates, glasses, cutlery, and food scraps to the tabletop and then mounting the entire surface vertically on a wall, effectively turning a horizontal moment of chance into a permanent three-dimensional still life.

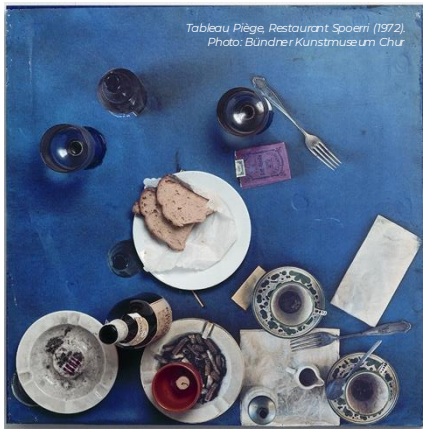


*Tableau Piège, Restaurant Spoerri (1972). Photo: Bündner Kunstmuseum Chur*

Scent functioned as a visceral and confronting element of this practice, serving as a medium that bridged the gap between the sterile gallery environment and the physical reality of life. Because he used actual organic matter and food waste, his pieces often emitted the literal smells of decay and fermentation as they aged, which forced the viewer to encounter the artwork through their olfactory senses.



*Restaurant de la City Galerie (Fallenbild) (1965). Photo: Stefan Rethel*

In his Eat Art initiatives and his own restaurant in Düsseldorf, the aromas of cooking were used to trigger memories or provoke reactions of disgust and desire, using scent to remind the audience of the transience of life and the inevitability of mortality. Ultimately, what he did was transform the act of eating into a multisensory encounter, using the preservation of perishable remains to freeze a specific second of time.



## Beatrice Donda

Beatrice Donda is a multidisciplinary artist and researcher whose performances and edible installations use food materials, including bread and butter, to explore consumption and the power dynamics of feeding.



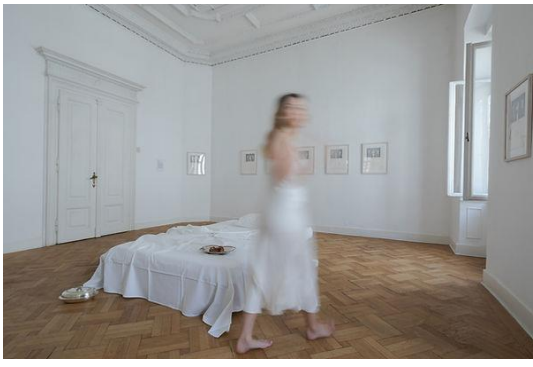
Project: Pattern in the pigment for Dezen Category: Edible Installation Year: 2022 Location: Trieste, Italy Material: dough, edible color , potato
Image: Camilla Bach

Beatrice Donda is an artist whose practice is rooted in food as both material and language. Born in Trieste, at the border between Italy and Slovenia, and shaped by Italian, American, and Austrian heritage, her work reflects a life lived across cultures and geographies. After years in Shanghai and New York, she now lives between London and Tuscany. This continuous movement between urban intensity and rural quiet deeply informs her artistic perspective.



Food has been central to her life since childhood and functions as her primary means of communication. In her work, edible elements are not illustrative or decorative. They are the core medium through which she articulates thought, memory, and personal reflection. Cooking, preparing, shaping, and serving become acts of expression and inquiry.

Her projects often take the form of installations and performances where food activates participation. Bread, butter, chocolate, dough, eggs, milk, and sugar appear repeatedly, chosen for their cultural weight and symbolic charge. These materials are handled, altered, shared, melted, cut, or consumed, allowing the audience to physically engage with the work. Eating is not incidental but integral, completing the artistic gesture.



Through these practices, Donda externalizes her inner world and invites others to take it in, literally and metaphorically. Her work treats food as something that can carry ideas, emotions, and narratives, transforming them into experiences that are assimilated and processed by the body. The result is an art that operates on sensory, emotional, and conceptual levels, where nourishment, ritual, and reflection converge.

Image: Camilla Bach

Project: Bread and Butter

An ironic ode to a country and its queen (UK). Butter candles slowly melted on bread. After spending a year struggling to return to China post-Covid, the artist changed direction. She was paradoxically welcomed in a land that was closing its borders in the wake of Brexit.

Bread and Butter was an ironic celebration of a country towards which the artist had always had mixed feelings. She revealed this dichotomy in an installation in which bread, modelled into monstrous shapes, was intertwined with, yet opposed to, butter candles which, when lit, brought light into the darkness and filled the room. The performance involved the artist lighting the candles in a ritual-like moment, similar to a religious act.

The candles slowly melted onto the bread. The butters, in different flavours (anchovies, breadcrumbs, cherries, peanut butter and chilli, lemon zest and herbs, red wine and shallots), were paired with different types of bread (black garlic, cornflour, carnation and cayenne pepper, chestnuts, mixed seeds, white strong), creating multiple flavour combinations.

Visitors were invited to take large knives and cut their own slices of bread, covering them with butter to create their own combinations and come into direct contact with the work, touching the elements with their hands and ingesting them.





# Pola Sutryk

Pola Sutryk is a Polish interdisciplinary artist whose practice moves between food, art, education, and ecology.




Pola Sutryk is a Polish interdisciplinary artist whose practice moves between food, art, education, and ecology. She grew up in eastern Poland, surrounded by forests and wild landscapes, an environment that shaped her early relationship with nature, foraging, and seasonal rhythms. This background remains central to her work and continues to influence how she understands materials, processes, and sensory experience.

Food is her primary medium and mode of communication. Through edible installations, participatory meals, workshops, and performance-based events, she explores eating as a shared experience that connects bodies, environments, and collective memory.

Her work draws heavily on traditional culinary knowledge, fermentation, microorganisms, and foraging practices. She often works with overlooked or undervalued ingredients such as wild plants, edible weeds, and food byproducts, using them to question dominant ideas about taste, value, and waste. Texture, smell, and transformation play a central role, emphasizing food as a living and constantly changing material.

Ecology and ethics are deeply embedded in her practice. Sutryk approaches food as a system of relationships that includes humans, non-human organisms, and landscapes. Her projects invite reflection on sustainability, responsibility, and the cultural habits that shape how food is produced and consumed. Collaboration is a key aspect of her work, and many of her projects are developed with local communities, artists, and institutions.







Sweet gems tables from Midsummer Night's Dream feast. Polish summer berries, various agar jellies with elderflower, rose petals, pansies, raspberries, lavender, lemon balm and raspberry juice from my grandma, knotweed leaf plates and the classic IKEA KRABB mirrors.



## Félix González-Torres

Félix González-Torres was a Cuban-born American conceptual artist renowned for his minimalist installations, such as piles of sweets and stacks of paper, which transform everyday materials into poignant meditations on love, loss, and the intersection of private life with public history.

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Félix González-Torres used food, specifically mass-produced, individually wrapped candies, as a powerful metaphor for the human body, intimacy, and the nature of loss. By utilizing an "endless supply" of sweets, he created works that functioned as living portraits or memorials, most famously in his 1991 piece "Untitled" (Portrait of Ross in L.A.). This work consists of a pile of candy with an "ideal weight" of 175 pounds, which corresponded to the healthy body weight of his partner, Ross Laycock, who passed away from AIDS-related complications.



The candy serves as a surrogate for the physical body; as the pile diminishes, it mirrors the process of wasting away caused by illness, yet its perpetual replenishment symbolizes a form of immortality and the persistence of memory.

Literally, González-Torres's candy works consist of large accumulations of candy, such as fruit-flavored sweets, black licorice, or silver-wrapped chocolates, placed directly on the floor of a gallery, often heaped in a corner or spread out like a shimmering carpet. The artist's instructions specifically require that viewers be allowed to take a piece of the artwork. By doing so, the audience becomes an active participant in the piece, literally ingesting a part of the art and contributing to its physical depletion. This act of "communion" forces the viewer to confront their role in the work's disappearance.



Image: felixgonzaleztorresfoundation



*“Untitled” (Placebo – Landscape – for Roni)*





## Laila Gohar

Laila Gohar is a conceptual artist and chef who uses food as a primary artistic medium to create immersive, multi-sensory installations.



Laila Gohar is an Egyptian-born conceptual artist and creative director who has turned food into a medium for high art and social commentary. Based in New York for over a decade, she has moved beyond conventional cooking to create immersive, ephemeral installations that use eating as communication and as an icebreaker in formal settings.

Her work has a distinctly surrealist feel, often centred on large-scale edible sculptures: chairs made of brioche, towering stacks of cakes, and outsized mortadella sausages. These “food fantasies” are meant to be handled, shared, and ultimately destroyed, pushing back against the rigid table manners of her childhood in Cairo while celebrating the Middle Eastern principle of radical hospitality.
Her influence also reaches into global fashion and design through collaborations with luxury houses including Prada, Hermès, Comme des Garçons, and Simone Rocha.

In 2022, Gohar expanded into product design by launching Gohar World with her sister, Nadia Gohar. This “tableware universe” features humorous, artisanal objects, like lace bonnets for lemons and satin bows for wine bottles, produced in family-owned ateliers to honour disappearing craft traditions. That same year, she designed the “Sobremesa” collection for the Danish company HAY, named after the Spanish tradition of lingering at the table after a meal, and created a festive capsule collection for Byredo.



Baby Bread Bed from “Echo: Wrapped in Memory” at MoMu in Antwerp, Belgium, 2023



Gohar showcases potato sculptures at Alcova in Milan. Photo is courtesy of Alcova

Image: lailagohar



Cake chairs for Sotheby's



# Kara Walker

Kara Walker uses food materials to confront the historical link between the sugar industry and the slave trade.

Kara Walker's bleached-sugar sphinx is triumphant, rising from a kind of half-world—the shadowy half-world of slavery and degradation.

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*Frozen*, photograph inside Kara Walker's *A Subtlety*, Brooklyn, New York, June 6, 2014. Photograph by Eric Kvnon. Courtesy of Eric Kvnon.

Kara Walker uses food materials to confront the historical link between the sugar industry and the slave trade. In her practice, food is not just a medium for sculpting but a historical document. By using industrial-scale quantities of sugar and molasses, she forces a connection between modern consumption and the violent labour of the past.

Her work suggests that the 'sweetness' of modern life is inseparable from a history of exploitation that remains physically present in our everyday ingredients.
Walker constructs massive sculptures from sugar products. For her 2014 installation at the Domino Sugar Refinery, she coated a 35-foot-tall foam sphinx in 80 tonnes of refined white sugar. She also created smaller, life-sized figures of children using dark, unrefined molasses. These molasses figures were designed to be unstable; as the exhibition progressed, the heat caused them to melt, drip, and eventually collapse. This physical breakdown was a deliberate choice, intended to mimic the literal destruction of human bodies within the sugar production system.



The function of food in Walker's art is to create a sensory experience of discomfort rather than pleasure. The installation used the smell of fermentation and the sticky, rotting residue of the melting molasses to trigger a visceral reaction in the viewer. By referencing the 'subtlety' (a medieval tradition of sugar sculptures served to the elite), she reframes the act of eating as a political choice. Through these materials, she demonstrates that history is not a finished narrative, but a decaying, tactile substance that continues to permeate the present.



Image hyperallergic

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African Boy Attendant Curio with Molasses an
"The Marvelous Sugar Baby" Installation at th
Factory Warehouse, (Banana), 2014

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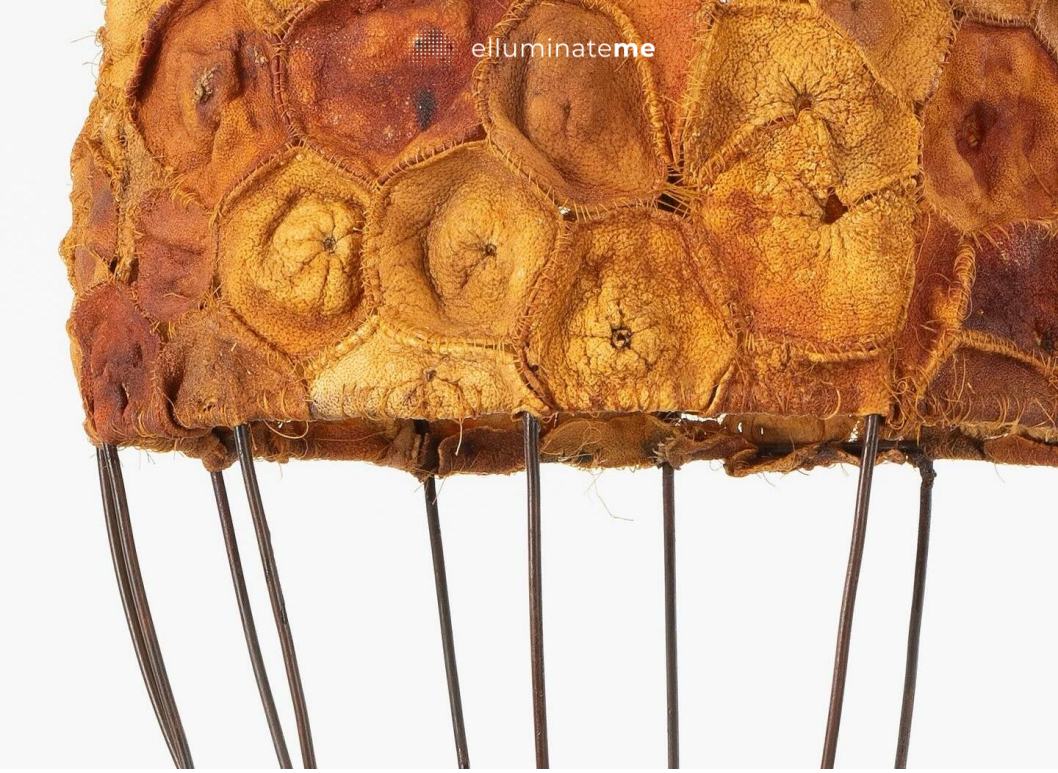
## Liliana Ojeda

Artist that transforms thousands of orange, mandarin, and grapefruit peels into large-scale "organic textiles" and sculptures that resemble human skin.



Liliana Ojeda treats food waste as a structural material, specifically through the transformation of fruit peels into an organic membrane. She processes thousands of orange and melon skins by hand-scraping the pulp and dehydrating the remaining layers. These peels are then sewn together using traditional goldsmithing and needlework techniques. The resulting material functions as a biological textile, possessing a translucent quality and a texture that physically resembles human skin.

Conceptually, this use of food focuses on the life cycle of organic matter. By using scraps from daily consumption, Ojeda highlights the transition from a fresh object to a decaying one. She views the dehydration and wrinkling of the fruit skins as a metaphor for human aging and the fragility of the body. This approach shifts the definition of "precious" materials from gold and gems to common domestic waste, emphasizing the inherent value in what is typically discarded.

The installations often retain a faint citrus scent, adding an olfactory layer to the visual experience. Because the material is biological, it reacts to environmental factors like humidity and light, which filters through the pores of the skins to create a fleshy, anatomical glow.





Image: @cmontecarmelo



Liliana Ojeda, Chile
Free to age
Earrings
Tincal Lab Challenge 2024 Jewelry and Freedom
Materials: silver, dried fruit

# Abigail Brown

Abigail Brown integrates food into her work by treating organic matter as a vital, transformative ingredient that allows her sculptures to grow and change over time.





Abigail Brown integrates food into her work by treating organic matter as a vital, transformative ingredient that allows her sculptures to grow and change over time. She focuses on the relationship between mycology and art, using the edible and medicinal properties of fungi to create pieces that are biologically active. This method moves away from traditional, static sculpture by utilising the natural lifecycle of mushrooms to dictate the final form of the piece.

The mechanism behind this integration involves a deliberate collaboration with mycelium, the vegetative part of a fungus. Brown constructs the core of an animal sculpture using cellulose-based materials like salvaged cardboard, which serves as the primary food source for the spores. Once the internal structure is inoculated, the mycelium begins to digest the cardboard, spreading through the sculpture and acting as a natural glue that binds the entire object together.

As the mycelium matures, it eventually reaches a stage where it produces fruiting bodies, which are the visible mushrooms we recognise as food. These mushrooms sprout from the surface of the animal's head or body, creating a living texture that represents the intersection of the animal and fungal kingdoms. By selecting species such as Reishi or Oyster mushrooms, Brown incorporates elements that are both nutritionally and medicinally significant, turning her art into a literal representation of nature's ability to provide and heal.





Image: Abigail Brown



‘Living Sculpture’ project. Venice masks.





## Michel Blazy

Known for "sculptural mutations," he creates installations where walls are smeared with real beet purée or towers are made of dry pasta. The art changes as it molds, dries, or collapses over weeks.

© Ludovic Combe

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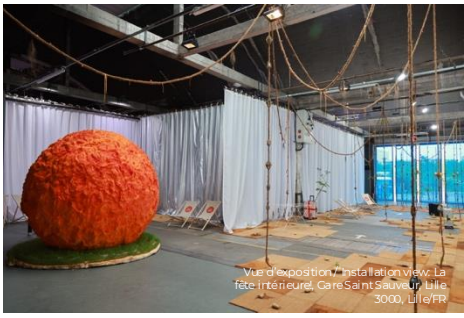
2/64 Vue d'exposition / Installation view Vivre, 2025, Memento, Auch/FR
Production : MEMENTO Espace départemental d'art contemporain
Crédit photo : Cyril Bokel

Michel Blazy treats the gallery like a laboratory or a compost bin, challenging the traditional idea of permanent sculpture by using materials that rot, sprout, and liquefy. Since the 1990s, the Monacan artist has built a career on the "uncontrollable," using items like beetroot, carrots, vermicelli, and agar-agar to create art that is essentially alive and constantly changing.

Instead of marble or bronze, Blazy's palette consists of perishable supermarket items. He often creates massive installations where walls are coated in a mixture of flour and water, which cracks and flakes off over time to mimic the shedding of skin or the erosion of a cliffside. In one of his most famous concepts, he utilises the natural orange pigments of puréed carrots by allowing snails to crawl through the mash, leaving trails of organic "ink" across a canvas.



Vue d'exposition / Installation view, La fête intérieure!, Gare Saint Sauveur, Lille 3000, Lille/FR

The artist also finds a unique beauty in the transition from life to decay. He frequently uses citrus fruits, creating skins of orange peel that cover objects and slowly turn dusty green or grey as mould takes over. For Blazy, a rotting orange isn't repulsive; it is a site of intense biological activity and a representation of the natural cycle of energy.

His work often extends into a critique of consumerism by merging the organic with the artificial. He has been known to fill discarded electronics, such as printers, computer monitors, and cameras, with soil and seeds. As green shoots of cress or lentils burst through the hardware, he illustrates a world where nature eventually reclaims technological waste.



Vue d'exposition / Installation view, Michel Blazy, Mur de double concentré de tomates, 2009-2022, FRUITING BODIES, 2022, TANYA BONAKDAR GALLERY, NEW YORK/US

By using these ephemeral materials, Blazy rejects the idea that art must be "precious" or permanent. He asks his audience to find value in the fermentation process and to accept that change is the only constant. As he once noted, he enjoys the idea that a work can be eaten, disappear, or be transformed into something entirely new.



When Forms Come Alive, Hayward Gallery February 2024 Michel Blazy



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Vue de l’exposition, Post Patman, Palais de Tokyo, Paris, 2006. Photo: Marc Domage.



Vue de l’exposition, Instant Mashed Potatoïd, Cimaise & Portique, Albi, 2002. Photo: Marc Boyer



## Itamar Gilboa

Itamar Gilboa is an Israeli-Dutch artist who transforms his personal eating habits into "social sculptures," most famously by creating a white porcelain pop-up supermarket of 8,000 sculptures representing every item he consumed in a single year.



**FOOD CHAIN PROJECT (2013-PRESENT)** The Food Chain Project is a pop-up supermarket made entirely of sculptural groceries, representing Gilboa's consumption over 365 days.

Itamar Gilboa is an Israeli and Dutch multidisciplinary artist who has gained international recognition for his distinctive ability to turn personal consumption data into large scale social sculpture. His most notable contribution is the Food Chain Project, a major installation that emerged from a year long self quantification experiment. After relocating from Tel Aviv to Amsterdam, Gilboa observed a marked change in his health and day to day habits, which led him to keep a meticulous record of everything he ate or drank for exactly 365 days. By the end of the year, he had consumed around 8,000 individual items across 160 distinct products, ranging from fresh fruit to processed snacks and drinks.



To translate this data into art, Gilboa produced physical moulds of every item he consumed and cast them into thousands of white porcelain and plaster forms. By removing branding, colour and labels, he created a spectral, monochrome supermarket that prompts viewers to reckon with the sheer scale of everyday consumption. The project follows a circular logic: the food he ate becomes art, and the sale of that art helps fund organisations working to combat global hunger. In doing so, Gilboa turns a private, ordinary act into a public discussion about food security and the paradox of Western overconsumption.



Beyond his personal food diary, Gilboa has widened his focus to include the science of hunger and the environmental cost of waste. In more recent work, World of Plenty, he used fMRI brain scans to chart his neurological responses to food related stimuli, translating these biological signals into 3D printed sculptures. He has also collaborated on public installations for climate summits, visualising the amount of food an average household discards over a six-month period. Across these different formats, Gilboa approaches food not as a culinary subject but as a data point that exposes the tangled relationship between human desire, biological need and the sustainability of global systems.

Images: itamargilboa



*"Ease often comes at an unforeseen price. Humanity is becoming aware that Western patterns of consumption have become – or perhaps always have been – unsustainable. We see that hunger is on the rise in many parts of the world, and we must address its root causes. Waste and overconsumption are among some of the largest issues forcing climate change. The changing climate causes droughts, floods, and extreme weather events, which are exacerbating hunger and malnutrition all around the world. And the reality is, as the years go by, the situation has only gotten worse.*

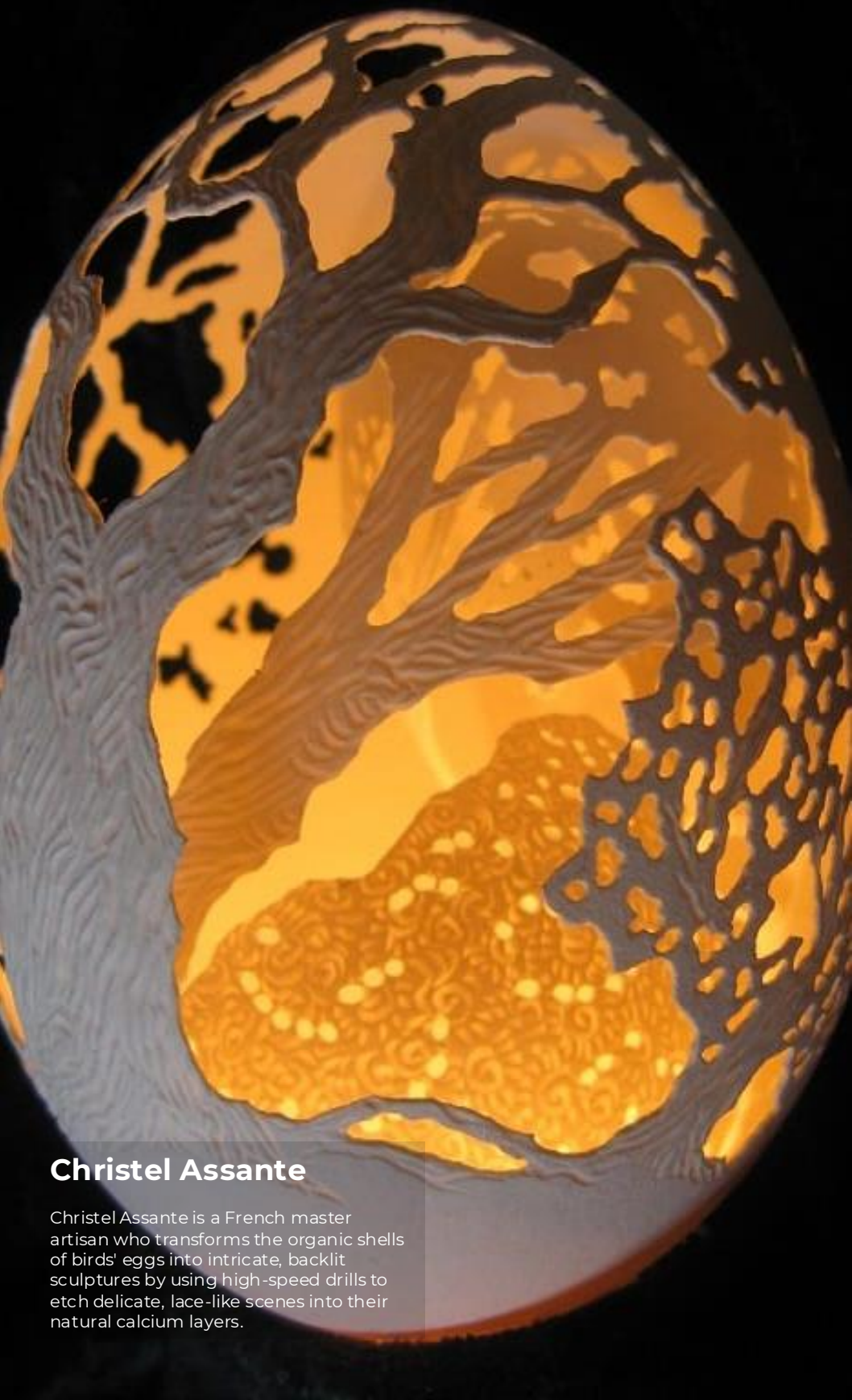
*Gilboa's practice is based on translating intimate and emotional experiences into the often-confronting rationality of raw data to relay important insights into broader societal statistics and issues. His installation*

*World of Plenty follows this same pattern: increasing awareness of global problems starting with a private experience. The work began with a personal hunger experiment in the fMRI machine, capturing Gilboa's own brain activity in reaction to hunger. This monumental sculptural pile includes 25,000 recreations of Gilboa's brain activity in response to hunger, signifying the number of people who tragically die from hunger-related causes each day (data based on the United Nations 2022 State of Food Security and Nutrition report).*

*World of Plenty spreads awareness, illuminates the influence our actions have on increasing hunger, and makes tangible the problems that afflict our society. In a world where the scale of hunger can be overwhelming, Gilboa emphasizes that every global issue has a personal dimension. Small actions can collectively make a difference and ensuring that no one has to endure the pain and indignity of hunger."*



Images: itamar gilboa



## Christel Assante

Christel Assante is a French master artisan who transforms the organic shells of birds' eggs into intricate, backlit sculptures by using high-speed drills to etch delicate, lace-like scenes into their natural calcium layers.






Christel Assante builds her work around eggshell as a food object turned into a sculptural surface. She chooses different eggs for what the shell itself can do, working with emu, ostrich, nandu, goose, pheasant, duck and quail, and she has said she prefers nandu because it is thicker and offers more carving possibilities. She treats the egg's oval form as part of the image, noting that the shape lets a scene evolve as you turn it around.

Many finished pieces are presented with a small light bulb placed inside the shell through a hole, so the cutwork and fine detail read clearly.
She likes drawing on the egg because it is a symbolic shape, and she finds the shell a pleasant, porous material that allows many techniques. She also likes that the oval form lets a scene "evolve" as you turn the egg in your hands.







## Jason Mecier

Jason Mecier is a mosaic artist who creates intricate celebrity portraits by using food and personal junk as thematic, visual puns.




Jason Mecier is a San Francisco-based artist who has earned the nickname "Macaroni Monet" for his ability to transform common cupboard items and household waste into high-fidelity pop culture portraits. His work operates at the intersection of mosaic tradition and contemporary pop art, utilising the literal physical objects associated with a celebrity to construct their likeness. This approach creates a 3D jigsaw puzzle effect where the viewer first sees a famous face, then discovers the strange, often humorous components making up the features.

In his food-based works, Mecier selects materials that function as visual puns or reflections of a subject's public persona. He famously created a portrait of Kevin Bacon using actual strips of bacon and rendered Honey Boo Boo using eleven kilograms of junk food. Other examples include a portrait of Jerry Seinfeld made from breakfast cereal, Snoop Dogg created from marijuana, and a likeness of Channing Tatum constructed from thousands of Mike and Ike candies to reference his role in Magic Mike. This thematic matching extends to darker subjects as well, such as his Pills series, where he portrays celebrities who struggled with addiction, like Amy Winehouse or Heath Ledger, using thousands of pharmaceutical tablets.

Mecier uses a variety of adhesives, from simple craft glue for beans and noodles to industrial-strength bonding agents for heavier objects like electronics or wine bottles.





Image: Jason Mecier



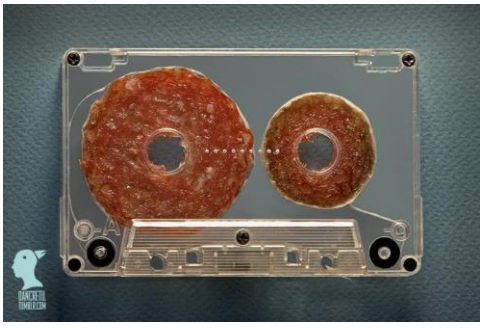
## Dan Cretu

Dan Cretu is a visionary artist who transforms perishable groceries into witty, high-contrast sculptures of everyday objects, using the textures of fruit and vegetables to bridge the gap between the organic world and modern pop culture.

Image: Chris Walters




Dan Cretu is essentially a visual alchemist who transforms the contents of a fridge into a playground of pop culture and surrealism. Based in Bucharest, he treats the greengrocer's aisle as his art supply shop, finding the hidden potential in the curve of a banana or the rind of a citrus fruit to replicate complex mechanical objects. His work is defined by a frantic race against nature; because his materials are organic and prone to wilting or browning, he must sculpt and photograph each piece within a very tight window of time.



The hallmark of his style is the "visual pun", where he uses the natural textures of food to mimic man-made items like cameras, cassette tapes, or trainers. For instance, he might see a bicycle in a pair of orange slices or a vintage radio in a block of cheddar cheese. This process requires incredible manual dexterity and the precision of a surgeon, as he avoids digital manipulation in favour of physical construction.



In recent years, his artistry has expanded beyond simple objects into the realm of social satire and classical art. He frequently recreates iconic paintings using tiny grains of rice or cereal and uses food as a medium to comment on our relationship with technology and consumerism. The result is a body of work that is bright, witty, and intentionally temporary, existing as a physical object for only a few hours before living on forever through his vibrant, high-contrast photography.



‘The Scream’



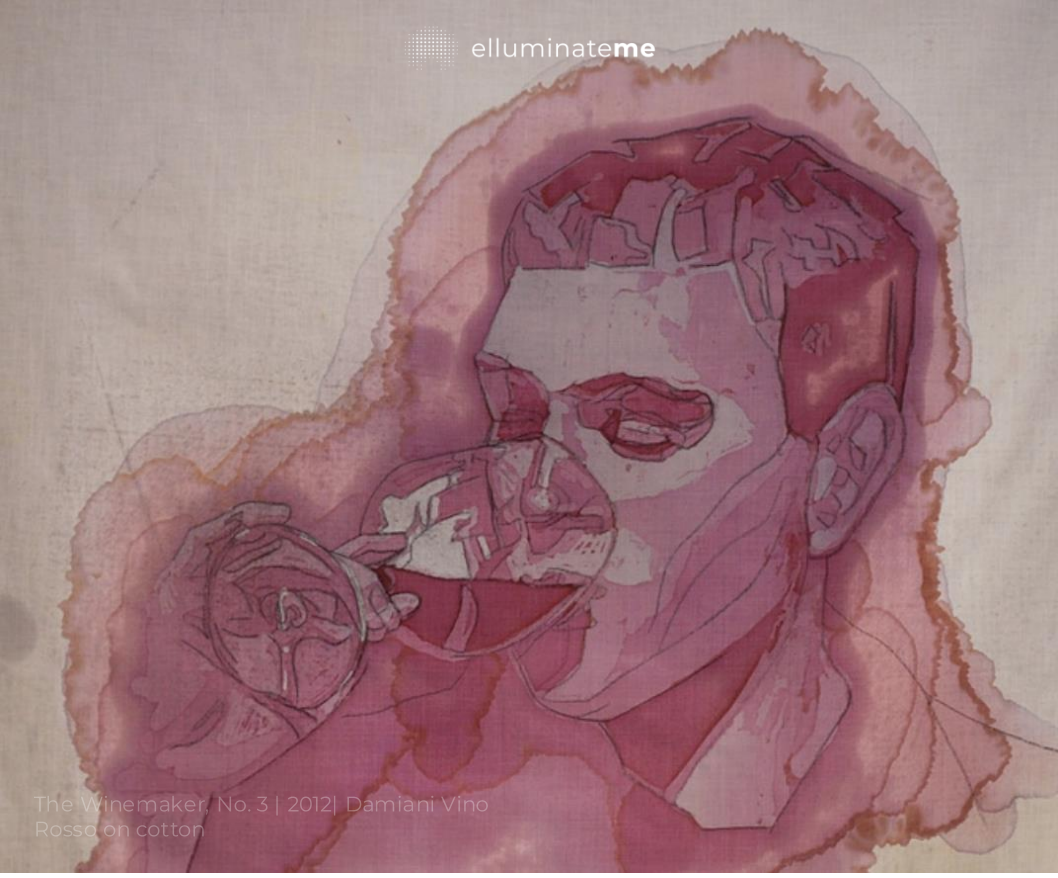
Image: Dan Cretu



## Amelia Fais Harnas

Amelia Fais Harnas is an American artist who creates detailed figurative portraits on fabric by using red wine and a wax-resist batik technique, layering the pigment to capture the mutable nature of human expressions through an unpredictable and intoxicating medium.

Dan Cretu – Food Art, via creativeviauslart



The Winemaker, No. 3 | 2012| Damiani Vino Rosso on cotton

Amelia Fais Harnas is an American artist renowned for her innovative wine stain portraits, which she creates by utilising red wine and a wax-resist technique to produce detailed figurative works on fabric. Her process is a modified version of the traditional batik method, where she applies melted wax to white cotton or linen to mask out areas meant to remain light or white. She then pours or brushes red wine over the material, repeating this cycle of waxing and staining up to seven times to build a rich spectrum of tones from pale pink to deep burgundy. To ensure the wine sets correctly and does not bleed uncontrollably, she often works in high temperatures of around 27°C, later removing the wax with a household iron and occasionally adding definition through embroidery or pyrography.

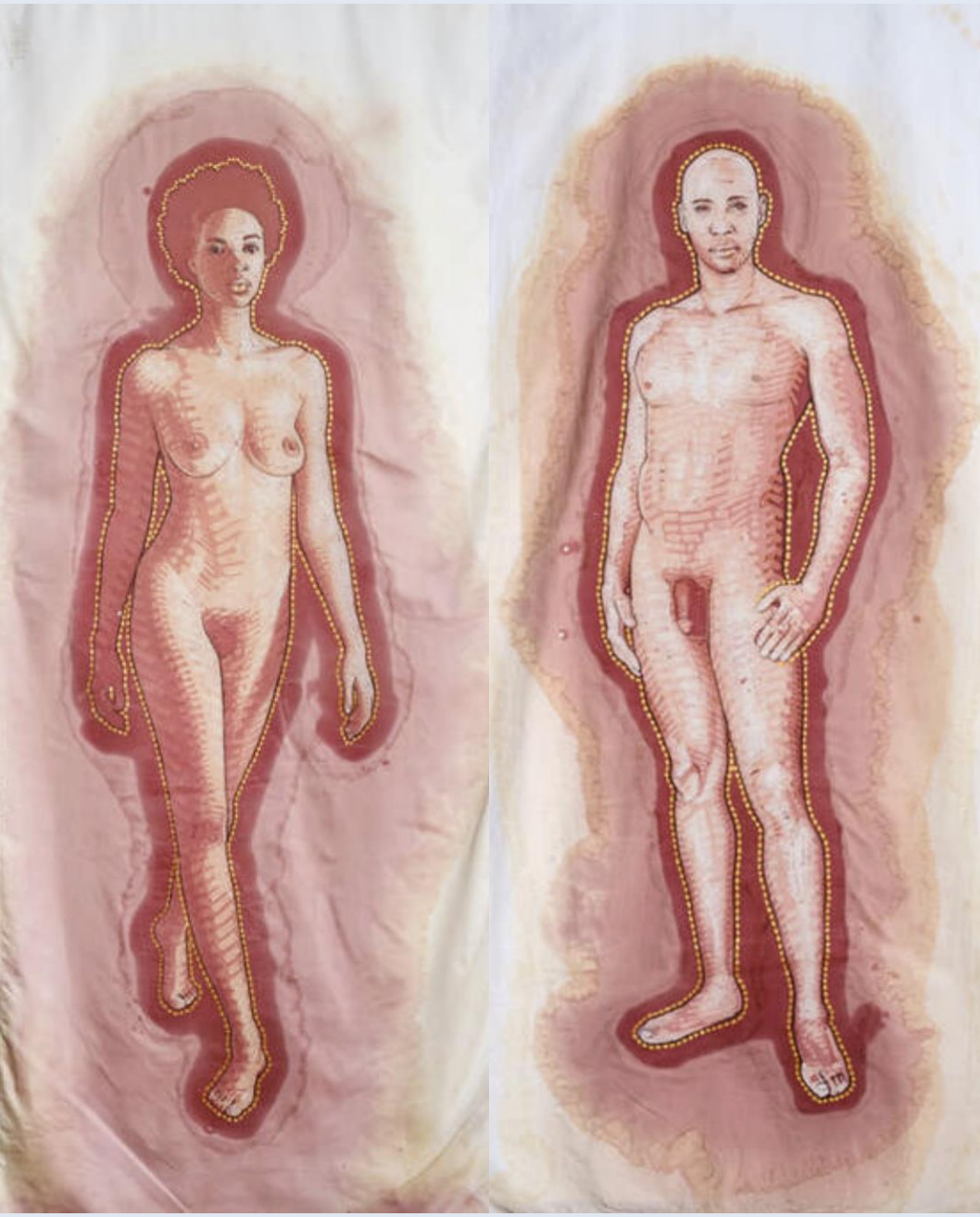


The choice of medium is critical to her work, as she typically selects dry red wines like Cahors or Pinot Noir for their deep pigments and low acidity. Beyond the technical challenges, her art explores the tension between control and chaos, viewing the unpredictable nature of wine on fabric as a metaphor for the mutable nature of human character.



This thematic focus is deeply personal; for instance, she used wine, a known trigger for rosacea, to create a series of self-portraits exploring her own diagnosis and the themes of concealment and self-acceptance. The final result is a body of work that captures the fleeting nature of expressions through a medium that is as intoxicating as it is difficult to master.

Images: trulyamelia



The Merism
Adam & Eve

Red wine on cotton fabric, gold acrylic



## Anna Keville Joyce

Anna Keville Joyce is a meticulous food stylist and illustrator who uses raw ingredients such as seeds, vegetables, and grains to create intricate, ephemeral 2D artworks that reimagine the natural world and global landmarks through a culinary lens.



Anna Keville Joyce is a Buenos Aires and New York-based food stylist and artist who treats the plate as a canvas for intricate, illustrative storytelling. With a background in socio-cultural anthropology and design, she reimagines raw ingredients as a dynamic medium, meticulously arranging grains, spices, and slivers of vegetables into detailed 2D "paintings". Her work often focuses on nature and landmarks, such as her renowned series featuring delicate birds constructed from materials like crushed cereal and sliced radishes or her "Food City" series, which recreates global capitals using regional delicacies.



Because her materials are organic and highly perishable, Joyce's creative process is a high-stakes race against nature, particularly the rapid oxidation of items like avocado and cucumber. She typically drafts her designs on paper first and builds the layers based on durability, placing dry goods like pasta or seeds before adding the more delicate, moisture-rich components that might only last a few minutes under studio lights. This ephemeral quality is central to her philosophy; the final piece exists as a physical object for only a brief window before being immortalised through high-fidelity photography.



Her anthropological perspective shines through in her ability to use food as a universal language, stripping everyday items of their culinary context to reveal their hidden textures and shapes. By transforming a lemon into a lightbulb or a handful of herbs into a forest, she encourages the viewer to find the extraordinary within the ordinary. The result is a body of work that is elegant, whimsical, and incredibly precise, relying entirely on hand-cut construction rather than digital manipulation to achieve its striking visual impact.

All images © Lucas Zarebinski



SCRUBBED. Detoxing 2020 with this conceptual cleansing diet.
Salad Sweep / Market Mop / Fruit Fantasy / Serving Sponge
Created with PH @lucas_zarebinski



## Erika Marthins

Swedish interaction designer Erika Marthins, earlier work explores and questions the intersection of food and technology.




Erika Marthins is a Swedish designer and the founder & CEO of Augmented Food Studio, a practice that literally and conceptually expands what food can be by treating it as an artistic, technological, and sensory medium rather than just sustenance. At the core of her work is the idea that food is one of the most immersive human experiences, it engages all the senses, carries memory, and connects us socially and that by *augmenting* food we can deepen that experience in surprising ways. Her early project Déguster l'augmenté (literally "*Taste the augmentation*") asked fundamental artistic questions: *Can we hear a dessert? Can technology live within something edible? Can food tell a story beyond flavour?*



For that project, Marthins transformed three desserts into multisensory artworks. One was a chocolate record whose grooves generated sound before it was eaten; the sensory act of listening became part of the edible experience. Another was a clear lollipop that refracted light to reveal a hidden message, blending visual poetry with taste. The third was a robotic gelatin dessert, soft robotics integrated with edible material that moved on the plate, inviting interaction before being consumed.

She didn't stop at playful gimmickry; her work is a critique of how technology sits in our lives. Instead of hiding data behind screens or apps, Marthins embeds technology *into* food so that eating becomes a way of experiencing digital narratives and memories literally "swallowing" an idea or emotion.

Beyond Déguster l'augmenté she has explored projects like Taste Lab, using virtual reality to disrupt sensory expectations, underscoring that perception not just ingredients defines a meal. In everything she creates, food isn't just something you eat: it's a medium for storytelling, a canvas for interactivity, and a bridge between the physical, emotional, and technological.



Déguster l'augmenté. In collaboration with Fabien Pairon, EHL; Rayform; and Jun Shintake, Laboratory of Intelligent Systems, EPFL



Edible robotics, Courtesy of ECAL

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*General manager, Berkshire Hathaway company*

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