

FOOD AS FORM OF GRAFFITI ART IN INTERIOR SPACES

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ABSTRACT

This research paper addresses the still unsolved question of whether food can be a form of indoor Graffiti Art in Interior Spaces. After introducing the main questions, we will rehearse the main characteristics of Interior Spaces works' Graffiti Art in Interior Spaces, primarily accessibility, themes, and triggered responses. We then claim that some instances of foods meet such conditions. We therefore examine the pros and cons of these methods of supporting food as a form of indoor Graffiti Art in Interior Spaces. Through subsidies to chefs. Through museums and art events. Create a new form of special venue.

KEYWORDS: Food, Graffiti Art, Interior Spaces, Artists.



Image source - <https://bioscoperestobar.com/>(Fine dine restaurant)

INTRODUCTION

Food as Form of Graffiti Art is a type of art that depicts food, drink, or edible things as the medium or subject of a work of art to create an appealing visual representation or to engage in social criticism. Painting or sculpture, etc., can be presented in two - dimensional or three - dimensional form. Food as Form of Graffiti Art can also incorporate food as a medium.

Contemporary Food as Form of Graffiti Artists experiment with different methods and techniques, such as photography, to change their purpose and address current world issues such as racism (Yi, 2022) and political activism (Hirshhorn Museum and Sculpture Garden, 2021). We use it as a source of storytelling, humour, and highlights. Some Food as Form of Graffiti Artwork uses materials such as stones to recreate food.

Characteristics

Food as Form of Graffiti Art has unique characteristics that distinguish it from traditional food perceptions (Telfer, 2008). They are unique in terms of how they look to their audience, the experiences they offer to the masses, and what they mean.

Visual

Food, not necessarily intended for consumption, can be processed into visual objects that can be viewed as works of art (Neill et al., 2002). Sculptures made of butter, sugar, corn, and other agricultural products were a common sight at county fairs in the late 19th and early 20th centuries (Simpson, 2010).

In the late 20th century and into his 21st century, the increasing use of digital photography was used as a new means of reaching audiences through contemporary art. Usually used in commercial settings, food photography captures still life images of food used in advertisements, packaging, magazines and menus. Social media platforms such as Instagram and TikTok made it easy for artists and amateurs to share their work online, spawning trends such as #foodporn and #instafood (Waitrose, 2017).

Performance

While traditional Food as Form of Graffiti Art work is represented in his two - dimensional still life paintings, some contemporary Food as Form of Graffiti Artists use performance as a form of expression to shift our understanding of troubling themes.

Malaysian artist and architect Red Hong Yi (aka 'Red') has created plate - sized portraits entirely out of food. I create works depicting Jay Chou from nostalgia and contemporary Chinese icons from various objects (Fung, 2012). In addition to humour, the works of art question current global and political issues. Her latest projects include a series of portraits of Asian people made out of foods such as cake sprinkles and matcha leaves, entitled "I'm not a virus." The series sought to address anti - Asian racism and violence around the world, especially in the wake of the coronavirus pandemic (Yi, 2022).



Self Capture - Starbucks, South - X, New Delhi

Viewer Participation

Food as Form of Graffiti Art is able to question, surprise and engage visitors by prioritizing social interaction and participation in events to shape discussions about topics. In 1962, Fluxus founder, visual and performance artist Alison Knowles debuted her artwork *Make a Salad* (also known as *Proposition #1: Make a Salad*) at the Institute of Contemporary Arts in London. It has since been reproduced at various venues, including the Tate Modern in 2008, the High Line in 2012, the Walker Art Center and most recently his 2016 Art Basel (Neuendorf, 2016). Engage Knowles and the contestants to make a salad. They prepared a large amount of vegetables, sprinkled them with dressing and served them to the viewers. At its premiere, impresario John Cage dubbed the work "New Music" (Fiore, 2018).

In addition, Thai artist Rirkrit Tiravanija held an event at the 303 Gallery in New York in 1992 with the intention of "bringing people together" (Tomkins, 2005). There, Tiravanija's work titled *Untitled (free)* offers gallery - goers complimentary bowls of pad thai curry and rice to create a social environment for participants to come together and engage in activities (Dohmen, 2013).

Meaning

The traditional meaning of food is its functional use and the provision of nourishment by eating it. According to art critic Carolyn Korsmeyer, works of art that use food as a medium can represent emotions and be metaphorical. However, due to its transitory form, it can also

be generally imprecise (Meskin, 2013; Elizabeth, 2008). Their interpretation depends on the moment the visitor explores the artwork.

Artists Who Depict or Use Food

Leonardo da Vinci, *The Last Supper* (1495 - 1498): This painting depicts the Last Supper scene of Jesus with his disciples in John 13:21. It is believed to have been painted from 1495 to his 1498 (Bianchini, 2021). Although the painting focuses on Judas' betrayal, the depiction of the meal shows the dense symbolism of the story of the bread and wine, representing the body and blood that Christ sacrificed for mankind (Beck, 1970). In addition, the tablecloth is decorated with plates of fruit and fish, perhaps eel or herring. Researchers suggest that eels were not served with the original meal, but were iconic and popular during the Renaissance when Leonardo da Vinci created eels (Varriano, 2008).

Giuseppe Arcimboldo, *The Four Seasons* (1563 - 1573): During the Renaissance, the Italian painter Giuseppe Arcimboldo composed fruits, vegetables, and flowers intended to provide humorous entertainment and symbolic curiosity. It painted several portraits of people depicting their facial features. Produced (DaCosta, 2009). *The Four Seasons*, his four portraits made between his 1563 and his 1573 for Maximilian II, Holy Roman Emperor, present a variety of represents the season. (Bendiner, 2004). Designed to distort the viewer's mind and play with illusions, his works challenge people's perceptions and pre - existing notions as they have to construct puzzle - like images for themselves (DaCosta, 2009).

Pieter Aertsen, *Market Scenes* (1569): While Leonardo da Vinci's work *The Last Supper* focused on religion, Anne Vareer - Coster focused on wealth and affluence, Pieter Aertsen Other artists, such as, took a more promiscuous attitude in depicting food in his work. Food has been used in various ways to divert attention to objects that overtly symbolize eroticism (Falkenburg, 1991; Hallwylska, 2021). For example, in 1569 Aalzen created a play depicting a market scene with a theme entitled *The Berlin Market Woman*. It shows a woman leaning forward, holding a cabbage in one hand and a knife in the other, and catching the eye of a (male) observer (Falkenburg, 1991).

Anne Vallayer - Coster, *Still Life with Lobster* (1817): Food also played a metaphorical role in still life paintings and works of art. In particular, the food items on display reflected social culture and told stories by showing a person's wealth and status, such as lobster, citrus fruits, and cured meats. Like the Dutch painters Peter Claes and Jan David. De Heem, Anne Vallayer - In her last work, *Still Life with Lobster* (1817) (Brosnan, 2018), Koster was inspired by the use of textures to express such opulence. Her work in the Salon and Louis XVIII presented an elaborate arrangement of lobsters in the foreground surrounded by piles of fruit, vegetables, meat and silver vessels (Cohen, 2003). Coined "a summary of her work" (McKinven, 2002), her particular brush stroke technique and use of bright colours to create

bright features on the lobster's carapace was associated with the luxury food of the French and Dutch elite. Trying to appeal to consumption and lifestyle (Brosnan, 2018).

Dieter Roth: Swiss - German artist Dieter Roth is known for using food, especially chocolate, as a medium. In relation to traditional Swiss culture, the use of chocolate represents a national obsession and a delight in sweetness (Wait, 2013). In the mid - 1960s he created a series of works, such as his 1969 Untitled (Doll) (Roth, 2003), in which various objects were dipped into chocolate cylinders. Other works used motorcycles, toy planes and souvenirs (Roth, 2003).

In 1970, Swiss - German artist Dieter Roth began using food as a material. He created a play called his Staple Cheese (A Race). This is a steeplechase pun featuring his 37 cheese - filled suitcases displayed on the floor of his Eugenia Butler Museum in Los Angeles (Roth & Dobke, 2003). Over time, the cheese began to rot, attracting swarms of flies and maggots to the disgust of viewers. Art critic William Wilson found the exhibition and the strong stench amusing (Wilson, 1970):

"Each suitcase should be opened on a different day until the exhibition closes on May 33. Roth borrowed two days from June and called this gesture a 'Dislocation of Monthmass.' Base cheeses compete to see which flavour rises fastest. Pure burlesque."— William Wilson

BACKGROUND

This research paper, discusses whether food can and should be considered a form of indoor Graffiti Art in Interior Spaces in some cases. This important attribute of food has been largely ignored in philosophical and other fields. The rest of this post will first rehearse some of the key conditions that a work of art must meet in order for it to be published. Generally understood as a form of expression that is intrinsically intertwined with our social life and public concerns, indoor Graffiti Art in Interior Spaces realizes its value largely thanks to its accessibility, subject matter and responsive design. . We then argue that some instances of meals and dining experiences (not only in restaurants, but also, for example, in home kitchens) meet such conditions. So, as a form of indoor Graffiti Art in Interior Spaces, he considers the pros and cons of three ways to support and experience food. Through museums and art events. By providing special dining areas.

In this section, we have outlined the basic conditions for the public display of Graffiti Art in Interior Spaces. We believe that not only traditional performing arts but also special foods meet these conditions. We then refer to Walter Storf's perspective on the social dimension of art to examine key examples that show how indoor graffiti his art can also be found in the food world.

MAIN FOCUS OF THE CHAPTER - /??????

Food as a Form of Graffiti Art in Interior Spaces

In our discussion of art as a social practice, Walterstorf examines at least three of his art forms that are particularly relevant to our discussion. In fact, his framework for thinking

about art based on the various social practices it evokes has led him to consider graffiti indoors as a way to create or experience his art as a suitable conceptual resource for understanding food and eating will provide you. These three art forms are memorial art, social protest art, and reinforcing art. The rest of this section describes each separately.

The first type of indoor Graffiti Art in Interior Spaces we consider is memorial art. According to Danto (1998), "We build monuments so that we never forget". While memorials celebrate heroic deeds and achievements, memorials commemorate those who lost their lives tragically. It is another enclave that honours the dead" (Danto, 1998). Monuments do indeed "express, preserve, enhance and shape public memory", but they do more than commemorate the past (Wolterstorff, 2015). Commemorative art is a way of honouring individuals, communities and historical events that are important to a particular group or community.

In discussing social protest art, Walterstorf briefly refers to the social justice movement. This is not about misconduct in the general sense, but about what is "the result of public social practice or enforcement or non - enforcement of law" (Wolterstorff, 2015). From his perspective, social protest art requires a special kind of social commitment to foster favourable conditions for change. In particular, art works of social protest, though a medium of artistic transformation, can portray an unjust world.

The final art form described by Wolterstorff is the art of expansion (Wolterstorff, 2015). This art form adds another value to the work of art or its experience. Such complementarity is achieved by actively transforming one social convention through another. This may or may not be a different art form. The end result transcends the implications of two separate practices.



Self Capture - Graffiti on staircase wall, Starbucks, South - X, New Delhi

SOLUTIONS & RECOMMENDATIONS

Fostering Food as Graffiti Art in Interior Spaces

If some examples of food can be considered indoor Graffiti Art in Interior Spaces in at least the three forms we have named, how can such art be promoted, supported and preserved? We are now proposing strategies to deepen and enhance the practice of eating as indoor Graffiti Art in Interior Spaces. What we have discussed is not meant to be what Shusterman (1992) calls pure taxonomy or description theory, wrapping reality in delicate philosophical wrappers. As Fraser (2007) notes, our approach is significantly transformative and has significant traction. For this reason, this section outlines how food can be advertised indoors as Graffiti Art in Interior Spaces.

Public spaces dedicated to food events liberate thoughtful dining experiences from the restaurant establishments that have dominated the way fine dining is enjoyed for the past 250 years. It also makes a great alternative for personal home cooking. In other words, it could ultimately bring the experience of food into the public domain, just as other aesthetically relevant experiences (music, theatre, dance, figurative art, etc.) did through dedicated professional spaces. Let. Such venues solve accessibility issues that affect restaurants because tickets are not directly managed by individual restaurants. It also allows for a balanced choice of themes, ultimately encouraging diners to approach their meals with an aesthetic eye that aligns with their highest artistic experience.

CONCLUSION

In recent years, food has gained unprecedented political, social and ethical power within society, and may replace the role of cinema in the last century as potential art forms, but no one has yet considered these everyday human activities as the embodiment of indoor Graffiti Art in Interior Spaces was to demonstrate the public relevance of We argue that food can be considered his one form of indoor Graffiti Art in Interior Spaces in three different ways. It also proposed new developments by food companies that could help promote food as an aspect of public culture. From this they conclude that food can not only satisfy the biological needs of our bodies and the hedonistic needs of gluttons, but also the 'aesthetic needs' that largely shape our public lives (Dewey, 1980).

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