

Food as an Art Material

Matters of Affordances and Material Images

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Abstract

Starting from a discussion of artworks from the 1960s until today in which food has been used as material, this paper explores the possibilities and limitations of Gibson's concept of "affordances" for analyzing them from the viewpoint of an image-theory oriented art history. Three modes of using food as an art material are discussed, each highlighting different aspects of the affordance concept: in the first mode, the edibility affordance of food is maintained despite its change of context (everyday/art); the second mode primarily focuses on food's symbolic properties and shows the importance of the respective framework and contextual conditions for the non-actualization of the edibility affordance; in the third mode, organic properties in the sense of food's mutability, even to the point of decay, play an essential role in the challenge as to what edibility affordance actually is. Against this background, this article addresses the material dimension of the case studies discussed, with regard to the question of their image. In this context, it can be said of the first mode of food as an art material that it is a processual form of image in which the relationship between material and form is co-determined by the direct interaction of the public. In the second mode, the public does not directly intervene in the artwork: its image is rather determined by the viewer's own spatial relationship to it. The third mode is also about a processual image: the food, however, changes the relationship between form and material of the artwork by virtue of its own dynamics. It will become clear that the discussion of affordances depends not only on the basic conditions of the artistic context, but first and foremost on the definition of what constitutes the affordance of something.

The Dependence of Affordances on Framework Factors

The following remarks on artistic works using food as a material are based on the definitions of affordance(s) first outlined by the psychologist James J. Gibson in the context of his studies on perception. By drawing on the reception of his affordance concept in image-science oriented archaeology, the present essay intends to show the dependence of affordances on underlying factors in the artistic field. Aspects of natural and social affordance also play an important role here. Initially, Gibson outlines the concept of affordance as follows:

Learning the Affordances of Objects: When the constant properties of constant objects are perceived (the shape, size, color, texture, composition, motion, animation, and position relative to other objects), the observer can go on to detect their *affordances*. I have coined this word as a substitute for *values*, a term which carries an old burden of philosophical meaning. I mean simply what things furnish, for good or ill. What they *afford* the observer, after all, depends on their properties. The simplest affordances, as food, for example, or as a predatory enemy, may well be detected without learning by the young of some animals, but in general learning is all-important for this kind of perception. The child learns what things are manipulable and how they can be manipulated, what things are hurtful, what things are edible, what things can be put together with other things or put inside other things—and so on without limit.¹

A few years later, Gibson emphasized that we perceive *affordances* of objects and not their properties. He is thus interested in options for action that the environment offers.² Gibson's approach also had an impact on archaeology, where the concept of affordance commonly used is based on "[...] the possibilities of use given by the physical properties of an object," and was initially closely linked to the concept of functionality.³ The fact that affordances are relational and relative was also underlined, as was the fact that they can change over time, since they depend on the respective context of their use and on the people who perceive them (or not).⁴ It was furthermore stressed that affordances "[...] emerge dynamically in a subject's perceptual and motoric activity in the environment," and that affordances are related to presence and, of course, to sensory dimensions.⁵

In light of the definitions of affordance roughly outlined so far, this paper assumes that reviewing some case studies of food as an art material may put these concepts to the test. Where could affordance(s) serve as a fruitful approach to their analysis, and what are the limits of the concept's applicability? It should already be anticipated that the conceptual fuzziness and empirical imprecision of the affordance concept, which has already been established in the context of archaeological and praxeological/sociological analysis,⁶ will also be demonstrated by means of the below case studies of artworks with food as their material.⁷ For Gibson, food is an important example, and he repeatedly resorts to it in the development of his affordance concept.⁸ Also in the abovementioned definition of the "affordance of objects," he inserts food as an example of one of the simplest affordances that can be recognized.⁹ However, the situation regarding food is not that clear, as Gibson himself also indicates:

Solid substances, being still more substantial, afford all sorts of physiological and behavioral activities. Certain of them afford eating, more exactly ingestion, and of those that afford ingestion some afford nutrition against others that do not. Some few in fact afford the opposite of nutrition, poisoning. (Note that I say nothing here about what affords pleasure in eating; that is another matter entirely).¹⁰

Especially when food is subjected to a change of context (or environment), namely from everyday life to art¹¹ and here exposed to possible interaction with the public,¹² the situation becomes even more challenging.

Modes of Using Food as An Art Material Case Studies and the Question of Affordances

Foodstuffs are organic, living materials, and by their very nature they are particularly perishable. Since the 1960s at the latest, they have been increasingly used in artworks because of their shapeability and mutability as well as their sensual qualities and symbolic power.¹³ Roughly three modes of using food as an art material can be distinguished that can be critically discussed in connection with affordances. In Gibson's logic, the affordance of food is of course its edibility, i.e.,

its eating potential and thus its function as nutrition for humans and animals. In the first mode envisaged of using food as a material in art, this affordance is maintained despite its change of context, from everyday life to the art world. The artistic works or parts of them may be eaten, so most of them are performative or installation artworks in which the audience participates and contributes significantly to the completion of the artwork's concept and meaning. Those artistic works with food as their material provide the public with a multisensory experience: in addition to the visual perception, the olfactory, haptic and gustatory perception can also be used. In these participation-based artistic works, the public can become active, even a co-producer of the artwork. The mode of impact of such artworks is thus significantly expanded: Through unleashing multiple senses, the reception possibilities for the participants unfold, and so their "[...] body becomes an epistemic organ."¹⁴ Not least because of the physical, sensory and affective relationship with the human being that is thus encouraged, these artistic works using food can be linked to Actor-Network Theory (ANT).¹⁵

In the second envisaged mode of using food as an artistic material, the edibility affordance takes a subordinate role. These works of art do not provide for incorporation of the material used, instead, the cultural significance and symbolic power of the food used move to the center of the artistic work's generation of meaning. With regard to the first two modes of using food as an art material, the contexts in which such art takes place, is realized, perceived and, last but not least, negotiated, are formative for how it is handled or not, in Alan Costall's sense of natural and social affordances,¹⁶ and in Gibson's sense of the possibilities of action by the actors involved.¹⁷ As will be shown below, the ambiguity of affordances in particular crystallizes out in an analysis of this group of artistic works.¹⁸

In the third mode of using food as an art material, the primary affordance, i.e., the edibility of food, is challenged due to the material's own inherent dynamics: instead of the material's edibility, which gradually disappears, other properties of the material come to the fore, such as the organic change up to the point of decay, including characteristics such as the emergence of mostly unpleasant odors or mold growth, which can cause strong feelings of disgust in the public, and from which it has been learned over time that the material in this state is not suitable for consumption and may even be toxic. In connection with these processes of change caused by the material used, artistic works with food can even be linked with agency concepts¹⁹ of materials and things. *New materialism* in particular is about the peculiar power of the material, or *material agency*, and examines the changeability and self-dynamics of each material.²⁰ In this third mode, instead of

edibility, the affordance emerges of the non-edibility of the decaying food that is applied as an artistic material. We thus here approach an aspect of the perceptual offer, based on the material used, *ex negativo*, as a learned behavior *not to do* something, which Gibson also mentioned in his first definition quoted above.

First Mode: Please Help Yourself and Eat the Artwork?

In this first mode of food as an art material, the property (edibility) and functionality (food carrier) of the material used are retained despite the change of context from everyday life to the art world. In 1976, the British performance artist Bobby Baker (born 1950) realized a sculptural installation consisting of a life-sized family made of edible cake that was entitled *An Edible Family in a Mobile Home*.²¹ For this installation, Baker opened the house where she lived in Stepney in London to the public for one week. The family members each consisted of a different ingredient,²² and each figure was assigned a room, the walls and interior of which (curtains, floors, ceilings, etc.) were papered with newspapers²³ whose article topics matched the person depicted. Baker also covered the furniture and all the decor with icing. Baker describes how she made the inner frames for the family figures and prepared and froze the cake in advance, before assembling the whole family three days before the opening. The visitors were invited to eat the work, and the artist was present during its gradual destruction.²⁴ Eating the work of art was initially encouraged by the artist, i.e., she defined and explained the framework of the action, and the audience was constantly engaged because they saw what could be done. The artist also made several remarks in interviews that are important with regard to the theme of affordance. When asked about the act of eating as “[...] a major structuring metaphor”, she answered: “[...] I’d say I have a selective fascination with the particular purposes of eating. But I’m interested in this as part of a way of moving people into different structures beyond the normal ways of presenting food, setting food on the table and feeding people.”²⁵ She continued: “With that specific piece [*An Edible Family in a Mobile Home*] I was thrilled at the prospect of the family disappearing; that the work would be lost and that it would be absorbed into other people’s bodies. I am fascinated with the object becoming part of a body and then being shat out, the whole material cycle; so that you make a work of art which represents something and then it is physically transformed.”²⁶ In connection with her further work *Drawing on a Mother’s Experience*,²⁷ in which she draws with food and her body, she says: “[...] it was essential that the painting was made of food, because food is like my own language. Food has this wonderful endless way in which it can be used: the fact that it can be eaten or thrown on the floor—or I can eat it—or other people can eat it. It has such possibilities. So that

was the obvious thing to draw with [...].”²⁸ Seen from an everyday perspective, the artist aims to go beyond the traditional act of eating, and also, reading between the lines, beyond woman’s traditional role as housewife, mother and preparer of food²⁹ (which is in general a thematic focus of her art). She does this by decontextualizing edible everyday material and transferring it to the art world, where it in any case refers back to the context of its conventional use. Seen from an artistic perspective, Baker is interested in the possibility of the art object being eaten and thus fed into the cycle of material exploitation. Taking the case study *An Edible Family* as our starting point, we are dealing here with the retained functionality of the material (edibility), which is decontextualized and recontextualized, shifting it away from everyday life and into the art world.

The edibility of the art material that constitutes the artwork plays a role in the so-called *Candy spills*³⁰ by Felix Gonzalez-Torres (American, born in Cuba, 1957–1996).³¹ Candy spills consist of accumulations of shiny packed candy: The essential aspect of this work is that it is adapted to the respective exhibition context: they can be piled up in rectangles, narrow strips, triangles, distributed freely about the room, or placed in a corner. Some of these artworks deals with the AIDS crisis of the 1980s and 1990s.³² Thus, for example, “*Untitled*” (*Lover Boys*) from 1991³³ corresponds to the combined weight of the artist and his friend Ross Laycock, who died of AIDS.³⁴ It has been observed that these candy spills are in the tradition of giveaways, and that they invite the audience to touch and eat them.³⁵ However, this *invitation* is anything but explicit and unambiguous, because although it is part of the artist’s concept of the work, it is not clearly defined *how* the *possibility* is to be communicated that the material may be taken for free and eaten in the respective installation. This is left to the museums and institutions, or rather their curators, and it also has decisive consequences on how the public behaves and actually encounters the artwork, as the theater scholar Sandra Umathum has observed.³⁶ This influences the possibility of eating the artwork or part of it, and is an essential aspect in terms of the ambiguity of affordances. Umathum speaks of the “Versatility of interpretation” [‘Deutungsflexibilität’] in Felix Gonzalez-Torres’s work,³⁷ and both she and art historian Benedikt Fahrnschon connect Gonzalez-Torres’s works to Umberto Eco’s theory of the “open work of art” in which it is important to understand the work of art as an “[...] ambiguous message, as a majority of signifiers (meanings) contained in a single signifier (carrier of meaning).”³⁸ However, Umathum prefers to speak of spaces of possibility rather than spaces of action, because she emphasizes the spectrum of possibilities, the doing or omitting of the action called for: the public can make use of the work/of the sweets, or not (i.e., eat them or not), not least in awareness of their content

level: this signifies the tension between illness and mourning as well as between desire and sweetness that some of the *candy spills* stand for. More precisely, Umatham is concerned with the “emergence of performance situations that Gonzalez-Torres staged with his candy installations,”³⁹ and is mainly interested in the interpersonal relationships that Gonzalez-Torres’s works evoke.

One leading, as-yet unsolved methodological challenge in relation to this first mode of using food as an art material is still how to capture the multisensory experience associated with the act of eating (apart from and beyond any neuroscientific analyses) in order instead to understand how it contributes to the artwork’s generation of meaning.⁴⁰ In this context, the following question could be also of particular interest with reference to affordance: Would it therefore be possible to determine what reactions are provoked in different social, cultural and historical contexts by the artwork and the edibility affordance associated with the food materials used in it (the Americas/Africa/Asia/Europe)?

Second Mode: Please don’t Touch, and don’t Eat the Artwork

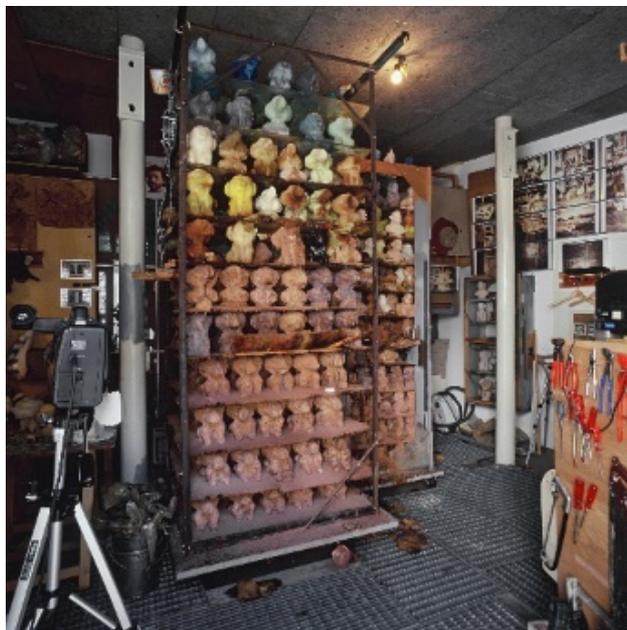
In the second mode of using food as an artistic material, food’s cultural meaning and symbolic power move to the center of the artistic work’s generation of meaning. The following art works use food as a linking aspect of cultural identity, and their artists operate subtly with a strategy of subversion through the use of the materials selected.

Kader Attia’s (*Untitled*) *Ghardaïa* from 2009⁴¹ consists of approximately 760 pounds of cooked couscous on a wooden table or floor, and digital prints on paper; the size is variable and depends on the exhibition location. The model of the city is framed by portraits of the Swiss-French architect Le Corbusier (1887–1965) and the French architect Fernand Pouillon (1912–1986), as well as a statement from the UNESCO advisory committee on the evaluation of the M’zab Valley as a World Heritage Site. This work thus points to the cultural exchange between France and Algeria that took place through the architects and the city that both inspired them and influenced Modernist European architecture. This moment of cultural exchange is intended to be a parallel to the life of the artist, who was born to Algerian parents in France in 1970. It has been noted that: “The use of couscous as a building material is symbolic, showing the impact of the artist’s native culture

on that of France, Algeria's former colonizer. The work highlights the cultural impact of the colonized on the colonizer, reversing traditional thinking about the direction of influence."⁴² Since the 13th century, couscous has been a basic foodstuff in North Africa. It originated with the Berber people, and has found its way into the cuisine of Europe and the wider world. In France, it has come third in surveys of people's favorite dishes.⁴³ Thus it stands as a symbol for cultural influences between East and West. In *(Untitled) Ghardaïa* it symbolizes cultural identity; however, at the same time, it is fragile as an artistic material and so a sign of a precarious state. Over the course of the installation, the couscous crumbles and disintegrates, only to be refreshed again when the structures of the city become unrecognizable, so that the forms of the city represented do not crumble. This can be read as an allusion to the faltering influence of the East on the West, posing the question as to whether Ghardaïa became important because of its local history, or because of its connection to Western architecture. The Laotian artist Vong Phaophanit (born 1961), trained in France and living in Great Britain, works using similar allusions to East and West in his 1993 work *Neon Rice Field*.⁴⁴ This floor-based installation consists of seven tons of dry, white, long-grain rice underlaid at intervals with six parallel tubes of red neon light. The dichotomy between East and West is shaken by the artist through a subtle act of subversion: in this work, the rice, which is the basis of existence in Asia and thus a symbol of the East,⁴⁵ comes from suppliers and sponsors in America. And the neon tubes, in turn, which are often associated with western cities, are just as characteristic of numerous cities in Southeast Asia. Thus, Phaophanit's ironic artistic strategy plays with the narratives inscribed in the materials selected and turns conventional assumptions on their head. He also wants the rice to emit its own odor into the adjoining rooms, thus interleaving an olfactory level with the visual one. In terms of affordance, these two examples, besides the *artistic* concept of non-edibility, can be used to highlight the context of the exhibition or the institution housing it, given that this determines the audience's actions in relation to the primary affordance (edibility) of the material used. We may assume that the audience is likely to uphold the habitual "museum behavior" that it has long learned, and thus will not touch the artwork. Gibson himself mentions learning as a condition for the perception of affordances in his early definition, as stated above.⁴⁶ Furthermore, this aspect can be followed by thoughts about *immediate* and *mediated* affordances. The archaeologist Carl Knappett takes the example of grass as a foodstuff that is edible for animals but not for humans, and emphasizes the natural and the learned affordances associated with it.⁴⁷

Third Mode: Material Agency

The third mode of using food as an art material is characterized by the fact that the immediate edibility of food gradually disappears in the works of art in which it is used. Instead, other properties of the material come to the fore. One could speak here of a further type of affordance, such as the organic change of the material as it decays, which includes characteristics such as the emergence of mostly unpleasant odors and mold. As mentioned above, we could here describe affordance as a learned behavior *not to do* something: not to eat food that is about to expire, which can also cause feelings of disgust or physical reactions due to poisoning. On the one hand, artists can consciously use these organic and perishable characteristics conceptually, thus also accepting these changes and emphasizing the fragility and transience of their art and even the decay of the artwork. This means that the artists' conscious strategy is to explore the organic properties of the art material. On the other hand, artists can also work against this decay and, often in cooperation with conservators and other specialists, use scientific methods to intervene in the material to prevent or stop this process;⁴⁸ this, however, also changes the material's edibility.



Dieter Roth, *Selbstturm*, 1969–1998, wood, glass, cast figures of chocolate and sugar, approx. 245 x 87 x 80 cm; *Löwenturm*, 1970–1998, iron, glass, cast figures of chocolate and sugar, approx. 260 x 100 x 100 cm. Studio room consisting of various materials, objects and equipment, Emanuel Hoffmann-Stiftung, deposit in Öffentliche Kunstsammlung Basel (Location St. Alban-Rheinweg/Basel) © Dieter Roth Estate, Courtesy Hauser & Wirth/© 2021 Laurenz-Stiftung, Schaulager Basel, Switzerland; Picture: Öffentliche Kunstsammlung Basel, Martin P. Bühler

The best-known example in this context is the artist Dieter Roth, who gave a new dimension to the use of food in artworks.⁴⁹ The installation/sculptural work *Selbstturm; Löwenturm* (1969–1998, Fig. 1) is a prime example of this.⁵⁰ It is part of Roth's studio, located opposite the main building of the Kunstmuseum Basel/Gegenwart in Switzerland. When visitors enter the small, dark room, their olfactory nerves perceive a penetrating smell. This emanates mainly from the two towers with self- and lion-portraits that are made of chocolate and sugar masses, stacked on top of each other on self-supporting racks and in a process of decay. The towers were built between 1969 and 1998. Apart from having the room fumigated twice, the materials in it have otherwise not been treated and have been in a process of decay for some fifty years, in keeping with the artist's intention. The course of this process of decay is difficult to assess, and presents conservators with considerable practical, methodological, substantive and ethical challenges.⁵¹ A decay process is also the main motive in the video work *Still Life* (2001) by the artist Sam Taylor-Johnson (born 1967).⁵² Here, the Baroque still lives live on. We see how a fruit bowl spoils over time, how its material composition and colors, how the surfaces of the fruit change, how the whole organic material loses volume, in short: how this peculiar form of liveliness unfolds. But there is more than this: what Baroque paintings only hinted at through symbols and motifs is realized before the eyes of contemporary viewers by this real fruit still life in decay that is captured in the medium of video. It makes the transitory immediately visible and visually experienceable (albeit in an accelerated, medium-conditioned temporality) and thereby expresses the essence of an entire genre in a nutshell.⁵³

Selbstturm; Löwenturm and *Still life* challenge the concept of affordance by questioning the previously assumed edibility of food, thus asking whether this is the only possible affordance of food as a material. The so-called primary or natural affordance, i.e., the edibility of food, is here challenged due to the material's own inherent dynamics. Edibility does not play a role in these artworks because of the process of decay. In the case of Taylor-Johnson, this is also because of the medium chosen for its representation, namely video. The examples of Roth and Taylor-Johnson can be seen in the context of discourses concerning the material's own power of action, in which the material seems not to need any specific interaction with the audience for them to act. Here, agency is no longer exclusively attributed to people (in the sense of subjects with the capacity for consciousness and intentionality), but also to material objects and things. Accordingly, the art's materiality has also acquired a new quality: the materials used are seen as actors in artistic processes, and matter can be understood as an active principle.⁵⁴

About the Material Image

It should be noted here that the case studies discussed in this article are equated with the “objects” and “artifacts” at the center of Gibson’s affordance discourse and in image-science-oriented archaeology.⁵⁵ In other words, these case studies are understood as “artistic objects” (the emphasis is on the production of artifacts with aesthetic quality), whose image is decisively influenced by their material, but not only by it. In connection with the artworks presented thus far, the question of the image should be discussed in the light of their material characteristics and their aesthetic dimension.⁵⁶ Both aspects are often treated as separate, with the result that their art historical analysis remains incomplete.⁵⁷

The relationship between form and material (which is processual) is decisive for the artworks’ material image in the first mode of using food in art. The possibilities for interaction on the part of the audience play an important role here. The public is explicitly invited to help themselves to the work, if they wish to do so.⁵⁸ The art concepts of Baker and Gonzalez-Torres provide for the gradual dissolution of the work in the course of its performative/installative exhibition, though there is a difference between them, as it will be explained below.

Baker said the following about the gradual destruction and ever-changing appearance of her work *An Edible Family*, and the multisensory experience to be gained from its material (namely cake):

What I found slightly frustrating about it was that it was open for a week and very few people actually observed the transformation and that was such a crucial part of it. It was something I hadn’t been able to work out would happen so effectively. It was a devastating image at the end. This family, they were completely destroyed, and it, you know, it actually smelt and the walls were... It was quite horrifying.⁵⁹

It was pointed out that the artist identified this sculpted family with her own, and the little daughter with herself.⁶⁰ Nevertheless, one may wonder why the effect of this “destruction” and its “devastating image” was so “horrifying” to her, after all, the artist herself chose an edible material for her installation and offered the work to the public for consumption in a manner that was almost ostentatious (judging from her own description of it), and in which the primary functionality of the material she used was brought to bear. Baker’s shocked state was perhaps due to the uniqueness and transience of her artwork in the sense that it only existed

during this short period of time. In the case of *An Edible Family*, the question of the material image is of primary importance since it is a unique, ephemeral work that is subject to the principle of processual pictoriality. It has not been "performed" again,⁶¹ and only a few photographs of it survive. While an "ideal weight" or "original weight" characterizes the *candy spills* by Gonzalez-Torres,⁶² their form can be fixed by the owner or the authorized borrower of the work. They can decide whether the sweets will be replenished and if so, to what extent. They can also decide not to replenish the pile and thus make it materially disappear altogether if the visitors take from the work in the course of the exhibition. Thus, there is the possibility that the work will decrease but it could also be reconstructed to its starting point, only to be immediately deconstructed again "[...] in order to maintain the continuous possibility of [its] disappearance," in the words of the art historian Sophie Junge.⁶³ In the case of Kader Attia's *(Untitled) Ghardaïa*, the couscous must be refreshed for the duration of the exhibition so that the form of the city remains constant, and thus the appearance of the work too. With Phaophanit's *Neon Rice Field*, one has to assume that the undulating rice fields were somehow treated to keep their shape.⁶⁴

As far as the micro-level is concerned, *Selbstturm; Löwenturm*, possesses a specific image that is in a constant state of flux and is shaped by the dynamics of material changes of the sugar and chocolate masses, a material dynamic that is determined by decay and chance as well as material properties and textures. The expressive potential of this aesthetics of decay consists in the gradually new appearance of *Selbstturm; Löwenturm* and is also shaped and significantly reinforced by the factor smell. As far as the macro-level of the studio is concerned, this image depends in turn on the respective perspective of the visitor in the space and on the relationship of his or her body and field of vision to the artwork and the spatiality encompassing it, which will always be a fragmentary one.

The material image in situ of the aforementioned case studies is in general determined by where the observer is located or moves in relation to the work. This constitutes the image-field of the works, what Gibson terms the "visual field"⁶⁵ from the viewer's perspective, which depends on a certain spectrum of spatially determined possibilities for the relationship between the person and the work of art, the lighting conditions, etc. One important feature of the art works is not just that they are composed of food, but that the infrastructure of their installation offers a "frame" that determines one's multisensory perception, the aesthetic experience, and the entire art work's image. Thus here, too, the pictorial field of the work is constituted primarily by the spatial relationships between the artworks,

the space and viewers. In addition, the approach to the question of the material image must be dealt with from two levels that interact and complement each other: one cannot be thought of without the other, they stand in a dynamic figure-and ground-relationship.⁶⁶ One could be, so to speak, the micro-level of the installative-sculptural part and the other the macro-level of the space with all its components. Or, to put it another way: on the one hand, we are dealing with the specific image of what can be considered the work of art, and on the other hand, with the overall image of the exhibition venue. In addition to his affordance concept, Gibson writes the following on the subject of images:⁶⁷

The Original and Derived Meanings of the Term "Image": The meaning of image is a slippery one and no end of confusion has resulted. In this chapter the word always means an environmental source of optical stimulation, the cause of an optic array but not the array itself. An image can be a solid model, sculpture, or statue, on the one hand; or a flat relief, picture, painting, drawing, or photograph, on the other. [...] The plastic image broadcasts its perspectives in all directions, while the graphic image yields a perspective only from in front. But both are delimited material objects producing an optic array of limited scope within the total array of ambient light. Even a so-called panoramic picture cannot present a view in all directions, a complete panorama of the environment including the hemispherical arrays from earth and sky.⁶⁸

In Taylor-Johnson's *Still life*, there is no immediate multi-sensory experience from the decay of the foodstuff because the medium of video, which captures this process visually in a static, frontal view, is located between the artwork and the audience. The medium shines through, so to speak. We may thus affirm that the third mode of using food as an art material is also a processual pictoriality: the food, however, changes the relationship between form and material of the artwork by virtue of its own dynamics. Here, too, the organization of the exhibition in question and the chosen medium determine both their affordances and their pictoriality.

Conclusion

We must be cautious when drawing any conclusions about the possibilities and limits of the application of affordance concepts to the analysis of artistic works with food as their material. It also depends on how one defines affordance(s). If we reconsider Gibson's first definition of affordance, then the question arises as to *what* the principal or natural property or value is of an object or material, i.e., its affordance, and *who* determines it. In the case studies presented here, it is first of all the artists, the artistic contexts, institutional frameworks, and the material and aesthetic dimensions that determine the affordances or opportunities for perception, as well as possibilities for action by the public standing in front of the artwork. In our specific cases, a direct transmission of the edibility affordance of food is possible if an artistic work is focused on its sensual qualities, is participatory, and the food used is ready to eat. On the other hand, an artistic work that contains food as a material can focus on its symbolic power if it is "classically" sculptural or installational and as such is exhibited in a museum; here, it cannot directly fulfill the edibility criterion because both the concept behind the artwork and the conditions of the exhibition prohibit any direct, immediate interaction between the artwork and the public. Finally, there are artistic works using food that explore other properties of the material, such as its mutability instead of its edibility. Such art works with foodstuffs rely on the material's own agency and challenge not only edibility, but also the affordance concept as a whole.

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Notes

¹ James Jerome Gibson, *The Senses Considered as Perceptual Systems* (Boston/New York/Atlanta/Geneva/Ill./Dallas/Palo Alto: Houghton Mifflin Company, 1966), 285. Cf.: James Jerome Gibson, "The Theory of Affordances." In *Perceiving, Acting, and Knowing. Toward an Ecological Psychology*, ed. Robert Shaw, and John Bransford (Hillsdale, New Jersey: Lawrence Erlbaum, 1977) 67-82, here 67-68, where he writes that "the affordance of anything is a specific combination of the properties of its substance and its surfaces taken with reference to an animal."

² James Jerome Gibson, *The Ecological Approach to Visual Perception* (Boston/New York/Atlanta/Geneva/Ill./Dallas/Palo Alto: Houghton Mifflin Company, 1979), 134. In Gibson, "The Theory of Affordances," he also writes: "Different layouts afford different kinds of behavior and different sort of encounters [...]", 68.

³ Richard Fox, Diamantis Panagiotopoulos and Christina Tsouparopoulou, "Affordanz." In *Materiale Textkulturen. Konzepte – Materialien – Praktiken*, ed. Michael R. Ott, Rebecca Sauer, and Thomas Meier (Berlin/Boston: De Gruyter (Materiale Textkulturen, Vol. 1), 2015) 63-70, here 66-67; Carl Knappett, *Thinking Through Material Culture. An Interdisciplinary Perspective* (Philadelphia: University of Pennsylvania Press (Archaeology, Culture, and Society), 2005), 45-58, 111-112; Carl Knappett, *An Archaeology of Interaction. Networks Perspectives on Material Culture and Society* (Oxford: Oxford University Press, 2011), 7-8, 62-69.

⁴ Fox, Panagiotopoulos and Tsouparopoulou, "Affordanz," 67; Knappett, *Thinking Through Material Culture*, 47-49; Knappett, *An Archaeology of Interaction*, 7-8, 62-69; James M. Skibo and Michael Brian Schiffer, *People and Things. A Behavioral Approach to Material Culture* (New York: Springer, 2009), 29.

⁵ Paweł Grabarczyk and Marek Pokropski, "Perception of Affordances and Experience of Presence in Virtual Reality," *AVANT*, VII, no. 2 (2016), 25-44, quote 34.

⁶ Fox, Panagiotopoulos and Tsouparopoulou, "Affordanz," 63-66; Robert Gugutzer, "Leibliche Interaktion mit Dingen, Sachen und Halbdingen. Zur Entgrenzung des Sozialen (nicht nur) im Sport." In *Die Sinnlichkeit des Sozialen. Wahrnehmung und materielle Kultur*, ed. Hanna Katharina Göbel and Sophia Prinz (Bielefeld: transcript Verlag (Sozialtheorie), 2015), 105-122; Knappett, *Thinking Through Material Culture*, 47-49.

⁷ For an overview of the meaning of "material" with a focus on material as a carrier of physical properties, see Thomas Meier, Friedrich-Emanuel Focken, and Michael R. Ott, "Material." In *Materiale Textkulturen. Konzepte – Materialien – Praktiken*, ed. Michael R. Ott, Rebecca Sauer and Thomas Meier (Berlin/Boston: De Gruyter (Materiale Textkulturen, Vol. 1), 2015), 19-31; 21, the authors take up the concept of affordance and combine it with the use of things and their materiality.

⁸ From the multitude of examples, I shall only mention here: Gibson, *The Senses Considered as Perceptual Systems*, 19, 53, 136-153 (Chapter "Tasting and Smelling as a Perceptual System").

⁹ Gibson, *The Senses Considered as Perceptual Systems*, 285.

¹⁰ Gibson, "The Theory of Affordances," 71.

¹¹ Monika Wagner and Dietmar Rübel, ed. *Material in Kunst und Alltag* (Berlin: Akademie Verlag (Hamburger Forschungen zur Kunstgeschichte. Studien, Theorien, Quellen, Vol. 1), 2002).

¹² On the influence of an exhibition's affordances on a visitor's eye, head and body movement behavior, analyzed through visitor studies, socio-cultural anthropology and mobile eye tracking (MET), see: Kira Eghbal-Azar, "Affordances, Appropriation and Experience in Museum Exhibitions: Visitors' (Eye) Movement Patterns and the Influence of Digital Guides" (PhD diss., Eberhard Karls Universität Tübingen, 2016). However, this approach is not pursued in this article.

¹³ Isabella Augart and Ina Jessen, ed., *Metabolismen. Nahrungsmittel in der Kunst* (Hamburg: Hamburg University Press, 2019) deals with food both as a motif, i.e., as the subject of a painting, and as a concrete material in works of art; Germano Celant, ed., *Arts & Foods. Rituali dal 1851*, Milano, Italy (Triennale di Milano, April 9 – November 1, 2015; Expo Milano, March 1 – October 31, 2015) examines the relationship of different art genres – painting, design, photography, fashion, architecture, cinema, music, sculpture – to the manifold rituals of food or eating around the world; Ralf Beil, *Künstlerküche: Lebensmittel als Kunstmaterial – von Schiele bis Jason Rhoades* (Köln: DuMont, 2002) takes a material iconological approach in different chapters, each focusing on a different artist and considers the convergence of life and art through the increased use of perishable food as an artistic means of design since the avant-garde; Jürgen Raap, ed., “Essen und Trinken I.” *Kunstforum International* 159 (April/May 2002) and Jürgen Raap, ed., “Essen und Trinken II.” *Kunstforum International* 160 (June/July 2002), provide numerous cross-genre case studies of eating and food as a theme and object of art.

¹⁴ Kunsthalle Düsseldorf, Galerie im Taxispalais Innsbruck and Kunstmuseum Stuttgart, ed., *Eating the Universe. Vom Essen in der Kunst*, Kunsthalle Düsseldorf, Düsseldorf, Germany (November 28, 2009 – February 28, 2010); Galerie im Taxispalais Innsbruck, Innsbruck, Austria (April 24 – July 4, 2010); Kunstmuseum Stuttgart, Stuttgart, Germany (September 17, 2010 – January 9, 2011) 6-7, 15-16.

¹⁵ Bruno Latour, *Pandora's Hope. An Essay of the Reality of Science Studies* (Cambridge (Mass.): Harvard University Press, 1999); Bruno Latour, *Reassembling the Social. An Introduction to Actor-Network-Theory* (Oxford: Oxford University Press, 2005); John Law, “After ANT: Complexity, Naming and Topology.” In *Actor Network Theory and After*, ed. John Law and John Hassard (Oxford: Blackwell, 1999), 1-14. On the indirect or secondary agency of artworks from an anthropological perspective cf. Alfred Gell, *Art and agency. An Anthropological Theory* (Oxford: Clarendon Press, 1998); Alfred Gell, “The Technology of Enchantment and the Enchantment of Technology.” In *Anthropology, Art and Aesthetics*, ed. Jeremy Coote and Anthony Shelton (Oxford: Clarendon Press (Oxford studies in the anthropology of cultural forms), 1992), 40-66, here 43, 52.

¹⁶ Alan Costall, “Socialising Affordances,” *Theory & Psychology* 5 (1995), 467-481; Alan Costall and Ann Richards, “Canonical Affordances: The Psychology of Everyday Things.” In *The Oxford Handbook of the Archaeology of the Contemporary World*, ed. Paul Graves-Brown, Harrison Rodney, and Angela Piccini (Oxford: Oxford University Press, 2013), 82-93.

¹⁷ Gibson, *The Ecological Approach to Visual Perception*, 134.

¹⁸ Gibson, *The Senses Considered as Perceptual Systems*, 23, 248-249, 309.

¹⁹ On theories and forms of agency, especially from a philosophical perspective but also in other disciplines, see: Markus Schlosser, “Agency.” In *The Stanford Encyclopedia of Philosophy* (Winter 2019 Edition), ed. Edward N. Zalta, Access Date: November 24, 2020. <https://plato.stanford.edu/cgi-bin/encyclopedia/archinfo.cgi?entry=agency>.

²⁰ Horst Bredekamp and Wolfgang Schäffner, “Material Agencies,” *Zeitschrift für Kunstgeschichte* 83/3 (2020), 300-309; Christiane Heibach and Carsten Rhode, “Material turn?” In *Ästhetik der Materialität*, ed. Christiane Heibach and Carsten Rhode (Paderborn: Wilhelm Fink Verlag, 2015 (HfG Forschung, Vol. 6), 9-30; Tony Bennett and Patrick Joyce, ed. *Material powers. Cultural studies, history and the material turn* (London: Routledge, 2010); Sarah Ellen Zweig and John H. Zammito, ed., *The new politics of materialism. History, philosophy, science* (London/New York: Routledge, 2017); Nick J. Fox and Pam Alldred, ed., *Sociology and the New Materialism. Theory, Research, Action* (Los Angeles: Sage, 2017); Susanne Witzgall and Kerstin Stakemeier, ed., *Macht des Materials/Politik der Materialität* (Zurich: diaphanes, 2014); Diana H. Coole and Samantha Frost, ed., *New materialisms. Ontology, agency, and politics* (Durham NC: Duke University Press, 2010); Carl Knappett and Lambros Malafouris,

"Material and Nonhuman Agency: An Introduction." In *Material Agency. Towards a Non-Anthropocentric Approach*, ed. Carl Knappett and Lambros Malafouris (New York: Springer, 2008), ix-xix; Jane Bennett, *The Enchantment of Modern Life. Attachments, Crossings, and Ethics* (Princeton NJ: Princeton University Press, 2001).

²¹ Bobby, Baker, "Daily Life Ltd. An Edible Family in a Mobile Home," access Date: January 31, 201.

<https://www.dailylifeld.co.uk/projects/an-edible-family-in-a-mobile-home->; Christiane Czymoch, *(Alp)Traumfrauen – Performative Reflexion von Gender in der britischen Live Art. Subversives Potential bei Kira O'Reilly, Bobby Baker und Oreet Ashery* (Marburg: Tectum Verlag (Kleine Mainzer Schriften zur Theaterwissenschaft, Vol. 25), 2014), 16-19, 164, and on other performances: 30-39, 46-49, 74-80, 90-99, 117-135, 163-166, 203-204.

²² Lucy Baldwyn, "The Immaterial Art of Bobby Baker's Culinary Events," *TDR* 40, no. 4 (Winter 1996), 37-55, here 38-40.

²³ On food as art material in connection with the use of newspapers as media criticism, Cf.: Fabiana Senkpiel, "Einverleibungen – Interpikurale Bezugnahmen und intermediale Verfahren durch Lebensmittel in der Gegenwartskunst." In *Metabolismen. Nahrungsmittel in der Kunst*, ed. Isabella Augart and Ina Jessen (Hamburg: Hamburg University Press, 2019), 27-39, Access Date: December 15, 2020, https://hup.sub.uni-hamburg.de/volltexte/2020/202/chapter/HamburgUP_Metabolismen_03_Senkpiel.pdf.

²⁴ Baker, Bobby, "Daily Life Ltd. An Edible Family in a Mobile Home." Access Date: January 31, 2021, <https://www.dailylifeld.co.uk/projects/an-edible-family-in-a-mobile-home->.

²⁵ Adrian Heathfield, "Risk in Intimacy. An interview with Bobby Baker," *Performance Research. A Journal of the Performing Arts* 4, no. 1 (1999), 97-106, here 98.

²⁶ Heathfield, "Risk in Intimacy," 98.

²⁷ Czymoch, *(Alp)Traumfrauen*, 19, 74-80, 121-135, 203-204.

²⁸ David Tushingham, *Food for the Soul. A New Generation of British Theatremakers*. [Interviews by David Tushingham; Photographs by Simon Annand] (London: Methuen Drama (Live. A polemic review of the performing arts, Vol. 1), 1994), 30.

²⁹ Czymoch, *(Alp)Traumfrauen*, 74-80, 203-204.

³⁰ "Candy Works", The Felix Gonzalez-Torres Foundation, Access Date: February 06, 2021, <https://www.felixgonzalez-torresfoundation.org/works/c/candy-works>; Dietmar Elger, ed., *Felix Gonzalez-Torres. Catalogue raisonné*, Sprengel Museum Hannover, Hannover, Germany (June 1 – August 24, 1997); Kunstverein St. Gallen/Kunstmuseum, St. Gallen, Switzerland (September 6 – November 16, 1997); Museum Moderner Kunst Stiftung Ludwig Wien, Wien, Austria (Fall 1998). *Ostfildern-Ruit: Hatje Cantz Verlag*, 1997), 9, 52 (no. 86), 57 (no. 99), 61 (no. 106), 65 (no. 109), 67 (no. 113), 68 (no. 116), 70 (no. 112), 72 (no. 126), 77 (no. 137), 79 (no. 140), 87 (no. 161), 89 (no. 167), 90 (no. 168), 94 (no. 178, 179), 100 (no. 189), 107 (no. 204) 127 (no. 251).

³¹ Julie Ault, Julie, ed., *Felix Gonzalez-Torres* (Göttingen: Steidl Publishers, 2016).

³² Sophie Junge, "'Kunst essen'. Aspekte der Einverleibung und Intensivierung bei Felix Gonzalez-Torres," *kunsttexte* 3 (2009), 6 pp.; Benedikt Fahrnschon, "Ein stetiger Wandel. Auflösung und Erneuerung als zentrale Aspekte im Werk von Felix Gonzalez-Torres." In *BilderGewalt*, ed. Birgit Ulrike Münch, Andreas Tacke, Markwart Herzog, and Sylvia Heudecker (Petersberg: Michael Imhof Verlag, 2018), 140–153, here 145.

³³ The Felix Gonzalez-Torres Foundation, Felix Gonzalez-Torres, "Untitled" (Lover Boys), 1991, access date February 06, 2021, <https://www.felixgonzalez-torresfoundation.org/works/untitled-lover-boys>.

³⁴ Fahrnschon, "Ein stetiger Wandel," 147–150.

³⁵ Junge, "'Kunst essen'", 1; Joachim Penzel, "Giveaway." In *Begrifflexikon zur zeitgenössischen Kunst*, ed. Hubertus Butin (Köln: Snoeck, 2014), 103–106.

³⁶ Sandra Umathum, "An dem Ort, von wo man schaut: Felix Gonzalez-Torres' Candy Spills." In *Kunst als Aufführungserfahrung. Zum Diskurs intersubjektiver Situationen in*

der zeitgenössischen Ausstellungskunst. Felix Gonzalez-Torres, Erwin Wurm und Tino Sehgal, ed. Sandra Umathum (Berlin: De Gruyter, 2011), 27-71, cf. especially the chapter "Tun oder Unterlassen?," 51-60.

³⁷ Umathum, "An dem Ort, von wo man schaut," 32-43.

³⁸ Umathum, "An dem Ort, von wo man schaut," 42; Fahrnschon, "Ein stetiger Wandel," 143.

³⁹ Umathum, "An dem Ort, von wo man schaut," 60, 70.

⁴⁰ In order to obtain precise and differentiated answers to these questions, one would have to conduct a kind of field study in which the reactions of the public are recorded, or the public is questioned about them and their answers documented. Bruna Casagrande, a conservator/restorer of new materials and media is currently developing a conservation documentation method with a focus on multisensoriality, based on reports from the public, especially experts from disciplines relevant to the artwork in question, as part of the research project "Food as a Material in Installative and Participative-Performative Artistic Works – Documentation, Analysis, Reception," funded by the Swiss National Science Foundation. For a preliminary study on the topic, see Bruna Casagrande, "A Report from the Audience. The Multi-perspective Witness Report as Method of Documenting Performance Art," VDR-Beiträge zur Erhaltung von Kunst- und Kulturgut, no. 2 (2017), 95-99. On the research project, see: "Lebensmittel als Material in installativen und partizipativ-performativen künstlerischen Arbeiten – Dokumentation, Analyse, Rezeption." SNSF-Research-Project at Institute for Practices and Theories in the Arts at Bern University of the Arts, 2018–2022, Fabiana Senkpiel, Access Date: November 24, 2020. <http://p3.snf.ch/project-182143> and <https://www.hkb.bfh.ch/de/forschung/forschungsprojekte/2019-795-679-052/>.

Regarding further discourses around the documentation of performative artistic works, see: Julia Reich, "Die Rolle der Augenzeugenschaft in Tino Sehgal's Praxis. Eine alternative dokumentarische Strategie?" In *Augenzeugenschaft als Konzept. Konstruktionen von Wirklichkeit in Kunst und visueller Kultur seit 1800*, ed. Claudia Hattendorff, and Lisa Beißwanger (Bielefeld: transcript Verlag, 2019), 177-192, DOI: 10.14361/978383839446089-012; Julia Reich, "Was bleibt, wenn nichts bleibt? Zur (gegen)dokumentarischen Praxis bei Tino Sehgal." In *Gegen\Documentation. Operationen – Foren – Interventionen*, ed. Esra Canpalat, Maren Haffke, Sarah Horn, Felix Hüttemann, and Matthias Preuss (Bielefeld: transcript Verlag, 2020), 63-76, DOI: 10.14361/978383839451670-004; Annet Dekker, Gabriella Giannachi, and Vivian van Saaze, "Expanding Documentation, and Making the Most of 'the Cracks in the Wall'." In *Documenting Performance. The Context and Processes of Digital Curation and Archiving*, ed. Toni Saint (London: Bloomsbury (Methuen Drama), 2017), 61-78; Toni Saint, ed., *Documenting Performance. The Context and Processes of Digital Curation and Archiving* (London/Oxford/New York/New Delhi/Sydney: Bloomsbury (Methuen Drama), 2017); Gabriella Giannachi, Nick Kaye, and Michael Shanks, ed., *Archaeologies of Presence. Art, Performance and the Persistence of Being* (London/New York: Routledge, 2012); Barbara Clausen, and Museum Moderner Kunst Stiftung Ludwig Wien, ed., *After the Act. Die (Re)Präsentation der Performancekunst*, Museum Moderner Kunst Stiftung Ludwig Wien, Wien, Austria (November 4 – December 4, 2005).

⁴¹ Kader Attia, "Untitled (Ghardaia), 2009," Access Date: November 24, 2020.

<http://kaderattia.de/wp-content/uploads/2016/09/KA-LM21887-Untitled-Ghardai%CC%88a-Guggenheim-2016-Inst-01-hr.jpg>; Solomon R. Guggenheim Museum, Collection Online, "Kader Attia, Untitled (Ghardaia)," Access Date: November 13, 2020. <https://www.guggenheim.org/artwork/34658>; Julie Belcove, "Shelf Life," *The New Yorker* 92, no. 15 (May 23, 2016), 26, Access Date: November 13, 2020. <https://www.newyorker.com/magazine/2016/05/23/kader-attias-couscous-architecture-in-the-guggenheim>. On Kader Attia, see: Zürcher Kunstgesellschaft, Kunsthaus Zürich, ed., *Kader Attia: Remembering the Future*, Kunsthaus Zürich, Zürich, Switzerland (August 21 – November 15, 2020); Beate Reifenscheid, ed., *Kader Attia: Architektur der*

Erinnerung/Kader Attia: Architecture of Memory (Bielefeld: Kerber Verlag, 2017); Nicole Schweizer, ed., *Kader Attia. Les Blessures sont là/Injuries Are Here*, Musée Cantonal des Beaux-Arts de Lausanne, Lausanne, Switzerland (May 22 –August 30, 2015); Amanda Crawley Jackson, "(Re-)appropriations: Architecture and Modernity in the Work of Kader Attia," *Modern & contemporary France* 19/2, (2011), 163-177.

⁴² Sharon Vatsky, "Identity: Three Global Perspectives," *Art Education* 69, no. 6, (2016), 50-56.

⁴³ Vatsky, "Identity," 56.

⁴⁴ Vong Phaophanit and Claire Oboussier, "Neon Rice Field. Vong Phaophanit," Access Date: November 13, 2020. <https://atopia.org.uk/commission/neon-rice-field/>. For more about this artist, who works primarily in the fields of sculpture and installation, and on his work, see: Andrew Cross, "Phaophanit, Vong," *Oxford Art Online*, Access Date: October 22, 2020. <https://doi.org/10.1093/gao/9781884446054.article.T096925>; Claire Lieberman, "That Food Thing You Do," *Sculpture* 19, no. 10 (December 2000), 46-53; Ratnam Niru, "Exhibitions: Reviews: Vong Phaophanit," *Art Monthly* 216 (May 1998), 32-34; Catherine Marshall, ed., *Breaking the Mould. British art of the 1980s and 1990s: The Weltkunst Collection* (London: Lund Humphries Publishers, 1997), 96, illustration 37.

⁴⁵ Lieberman, "That Food Thing You Do," 49.

⁴⁶ Gibson, *The Senses Considered as Perceptual Systems*, 285; see also Gibson, *The Senses Considered as Perceptual Systems*, 147.

⁴⁷ Knappett, *Thinking Through Material Culture*, 50.

⁴⁸ Christian M. Scheidemann, "Do not Eat Art – Konservierung von Lebensmitteln in der zeitgenössischen Kunst," *Nike Bulletin* 3 (2001), 17-20; Judith Welter, "Leben als Mittel zur Kunst? Über das (Auf)Bewahren von Lebensmitteln im Museum." In *LebensMittel. Essen und Trinken in den Künsten und Kulturen*, ed. Ottmar Ette, Yvette Sánchez, and Veronika Sellier (Zurich: Diaphanes, 2013), 207-220; Ann Comiotto, Marc Egger, Caroline Forster, Agathe Jarczyk, Isabelle Krieg, George Steinmann, Markus Vahinger, and Karin Wyss, "Developing Durable Foodstuffs for Contemporary Art." In *Postprints of the International Conference FUTURE TALKS 011: Technology and Conservation of Modern Materials in Design* (Munich: Die Neue Sammlung, 2011), 168-175.

⁴⁹ Beil, *Künstlerküche: Lebensmittel als Kunstmaterial*, 164–209.

⁵⁰ Laurenz-Stiftung, Schaulager, "Dieter Roth, Selbstturm; Löwenturm (1969–1998)," Access Date: November 13, 2020.

<https://www.schaulager.org/de/aktivitaeten/forschung-projekte/dieter-roth>; Fabiana Senkpiel, "Dieter Roths Werkstatt der Sinne: Selbstturm; Löwenturm (1969–1998)," *Visual Past. A Journal for the Study of Past Visual Cultures* 5 (2018 [2020]), 299-320; Monika Wagner, "Vom Umschmelzen. Plastische Materialien in Kunst und Küche." In *Über Dieter Roth. Beiträge des Symposiums vom 4.–5.06.2003 zur Ausstellung "Roth-Zeit. Eine Dieter Roth Retrospektive"*, ed. Beate Söntgen and Theodora Vischer (Basel: Laurenz-Stiftung, Schaulager, 2004), 121-135.

⁵¹ Peter Berkes, "Die Kunst und die Würmer: Dieter Roths verderbliche Werke," *Nike Bulletin* 3 (1997), 8-11.

⁵² Sam Taylor-Johnson, "Still life, 2001," video, 03:35, Access Date: November 24, 2020, <https://samtaylorjohnson.com/>; Cf.: Victoria von Flemming, "Stilleben intermedial: Eine Deutungsstrategie des Barocken von Sam Taylor Wood." In *Barock – Moderne – Postmoderne: ungeklärte Beziehungen*, ed. Victoria von Flemmin, and Alma-Elisa Kittner (Wiesbaden: Harrassowitz Verlag (Wolfenbüttler Arbeiten zur Barockforschung, Vol. 50), 2014), 289-313.

⁵³ von Flemming, "Stilleben intermedial."

⁵⁴ Bredekamp and Schäffner, "Material Agencies," 300-309; Heibach and Rhode, "material turn?" 9-30; Bennett, and Joyce, *Material powers*; Ellenzweig, and Zammito, *The new politics of materialism*; Fox and Alldred, *Sociology and the New Materialism*; Witzgall and Stakemeier, *Macht des Materials/Politik der Materialität*; Coole and Frost, *New materialisms*; Knappett and Malafouris, "Material and Nonhuman Agency: An

Introduction," ix-xix; Bennett, *The Enchantment of Modern Life*; on the indirect or secondary agency of artworks from an anthropological perspective, cf.

Gell, *Art and agency*; Gell, "The Technology of Enchantment and the Enchantment of Technology," 40-66; Latour, *Pandora's Hope*; Latour, *Reassembling the Social*; Law, "After ANT: Complexity, Naming and Topology," 1-14.

⁵⁵ On the "artifact," see Christina Tsouparopoulou and Thomas Meier. "Artefakt." In *Materiale Textkulturen. Konzepte – Materialien – Praktiken*, ed. Michael R. Ott, Rebecca Sauer, and Thomas Meier (Berlin/Boston: De Gruyter (Materiale Textkulturen, Vol. 1), 2015), 47-61; see *id.* 53 on the "object": they note, however, that "Objekt" and "Gegenstand" are marked by the Cartesian dualism of mind and matter, among other things, and thus their use in a praxeologically oriented context makes little sense. On objects and things, artifacts and art objects/artworks, as well as images from the perspective of material culture, see Carl Knappett, "The Neglected Networks of Material Agency: Artefacts, Pictures and Texts." In *Material Agency. Towards a Non-Anthropocentric Approach*, ed. Carl Knappett and Lambros Malafouris (New York: Springer, 2008), 139-156, here 143-146; Knappett, *Thinking Through Material Culture*, 122-128; Costall, "Socialising Affordances"; Costall and Richards, "Canonical Affordances"; Dietmar Rübel, "Dinge werden Kunst – Dinge machen Kunst. Über das Verhalten eigensinniger Objekte." In *Die Tücke des Objekts. Vom Umgang mit Dingen*, ed. Katharina Ferus and Dietmar Rübel (Berlin: Reimer Verlag (Schriftenreihe der Isa Lohmann-Siems Stiftung, Vol. 2), 2009), 128-155.

⁵⁶ Fundamental to aesthetic issues from a philosophical perspective: Juliane Rebentisch, *Aesthetics of Installation Art* (Berlin: Sternberg Press, 2012).

⁵⁷ For this critique in the field of art history, see: Petra Lange-Berndt, "Introduction. How to Be Complicit with Materials." In *Materiality. Documents of Contemporary Art*, ed. Petra Lange-Berndt (London: Whitechapel, 2015), 12-23, here 23-24; in the field of material culture studies: Angeliki Karagianni, Jürgen Paul Schwindt, and Christina Tsouparopoulou, "Materialität." In *Materiale Textkulturen. Konzepte – Materialien – Praktiken*, ed. Michael R. Ott, Rebecca Sauer, and Thomas Meier (Berlin/Boston: De Gruyter (Materiale Textkulturen, Vol. 1), 2015), 33-46, here 38. For an overview of the relationship between material and form see also Meier, Focken, and Ott, "Material"; and in the field of material culture studies: Karagianni, Angeliki, Jürgen Paul Schwindt, and Christina Tsouparopoulou. "Materialität." In *Materiale Textkulturen. Konzepte – Materialien – Praktiken*, ed. Michael R. Ott, Rebecca Sauer, and Thomas Meier, 33-46. Berlin/Boston: De Gruyter (Materiale Textkulturen, Vol. 1), 2015.

⁵⁸ Umathum, "An dem Ort, von wo man schaut," 51-60; Fahrnschon, "Ein stetiger Wandel," 149.

⁵⁹ Tushingham, *Food for the soul*, 29.

⁶⁰ Tushingham, *Food for the soul*, 29; Helen Iball, "Melting Moments: Bodies Upstaged by the Foodie Gaze," *Performance Research. A Journal of the Performing Arts* 4, no. 1 (1999), 70-81, here 73-74.

⁶¹ In Tushingham, *Food for the soul*, 33-34, the artist announced the resumption of her artistic work at the Museum of Contemporary Art in Sydney, but I have not yet found any further information about this.

⁶² "Candy Works", The Felix Gonzalez-Torres Foundation, Access Date: February 06, 2021, <https://www.felixgonzalez-torresfoundation.org/works/c/candy-works>.

⁶³ Umathum, "An dem Ort, von wo man schaut," 43-50; Junge, "'Kunst essen'," 2; Fahrnschon, "Ein stetiger Wandel," 146-147; Robert Hobbs, "Felix Gonzalez-Torres' Epistemic Art," *Cornell Journal of Law and Public Policy* 26, no. 3 (2017), 483-495, here 487.

⁶⁴ I have not found any corresponding information in the literature, however.

⁶⁵ Gibson, *The Senses Considered as Perceptual Systems*, 237.

⁶⁶ Gottfried Boehm, "Der Grund. Über das ikonische Kontinuum." In *Der Grund. Das Feld des Sichtbaren* ed. Id., and Matteo Burioni (München/Paderborn: Wilhelm Fink

Verlag 2012), 29-93; Gottfried Boehm, "Form und Zeit. Relationen zwischen Bild und Performance." In *Performing the Future. Die Zukunft der Performativitätsforschung* ed. Erika Fischer-Lichte, and Kristiane Hasselmann, (München/Paderborn: Wilhelm Fink Verlag 2013), 241-252.

⁶⁷ For Gibson's image concept, see: Gibson, *The Senses Considered as Perceptual Systems*, 225-238, here 231, where he also writes: "[...] A complete history of representation had not yet been written. The methods are extremely various, and it is hard to separate technology from art, and art from psychology (Gombrich 1960; Arnheim 1954). In the welter of confusion, it will not be easy to establish a science of pictures comparable to the science of linguistics."

⁶⁸ Gibson, *The Senses Considered as Perceptual Systems*, 225-226; further on, he writes: "Sculptures, paintings, and the intermediate case of reliefs were the only kinds of images known during prehistory and a good part of recorded history. But men eventually became curious about mirrors and lenses, and the developing science of optics inevitably borrowed the term image and used it to describe results of operations on light rays. Most of the so-called images of instrumental optics, however, are fictions, not things. An optical instrument such a microscope or telescope is an adjunct to an eye, and all it can do is deliver a magnified optic array to an eye. We should not confuse the "images" seen through eyepieces or in mirrors with paintings or sculptures, although we tend to do so."