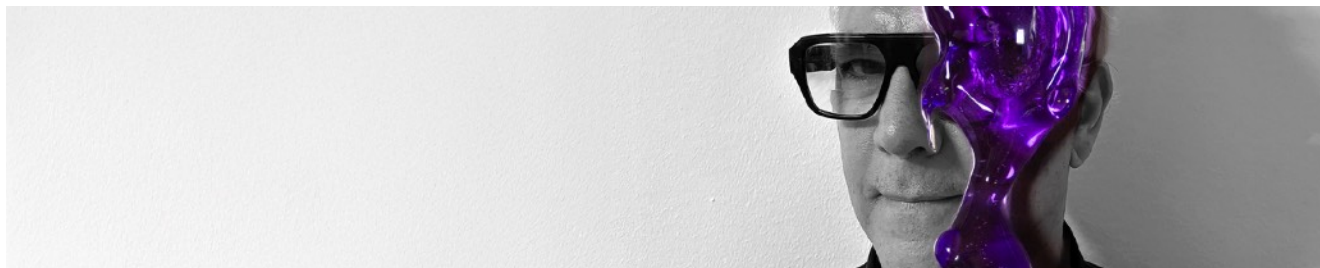


KREËMART: THE PROVOCATEURS OF EXPERIMENTAL CONSUMPTION

The exhibition is accompanied by a text by Eugenio Viola

20 October 2026

23 December 2026



Dates & Opening hours: Tuesday-Saturday, 11am-19pm

Opening: Thursday 22 October, from 5pm to 8pm

Alberta Pane Gallery is pleased to present across its two Parisian spaces the exhibition *Kreëmart: The Provocateurs of Experimental Consumption*, a new exhibition in Paris devoted to the most significant collaborations between the Kreëmart production studio and numerous internationally renowned artists. The exhibition is accompanied by a critical text by Eugenio Viola.

Founded in 2009 by Raphael Castoriano, the sensory art studio Kreëmart was born from a desire to bring contemporary artists and pastry chefs together around multisensory and performative creations, introducing a playful and participatory dimension to the traditional experience of contemplating art. Through works in which taste becomes an artistic medium in its own right, Kreëmart encourages audiences to move beyond the role of passive spectator and become active participants in the experience. Over the years, Kreëmart has expanded its scope to become a production studio specializing in the creation of happenings that combine performances, installations, and sensory experiences, in collaboration with artists, cultural institutions, and brands. These projects explore the connections between contemporary art, participation, and perception, bringing different disciplines and senses into dialogue. Raphael

Castoriano has presented Kreëmart's happenings in more than thirteen countries worldwide and has collaborated with over one hundred artists, brands, and chefs.

The exhibition's first space highlights emblematic collaborations between Kreëmart and renowned artists, including *The Taste of Priceless* by Daniel Lismore, *John Doe* by David Mramor, *Oh Mickey!* by Mickalene Thomas, and *Cake* by Rob Wynne. Screens present videos documenting the performances, alongside limited-edition works and various archival objects from these events.

The second space is dedicated to immersive and participatory experiences. Throughout the exhibition, several artists have been invited to create *in situ* installations, each accompanied by a live performance.

Bringing together artworks, installations, archival materials, and previously unseen performances, *Kreëmart: The Provocateurs of Experimental Consumption* traces the evolution of a practice that reconsiders the boundaries of contemporary art. Conceived as a space for experimentation and interdisciplinary dialogue, the exhibition invites visitors — now fully active participants — to engage in a sensory experience of art.

RAPHAEL CASTORIANO

Lives and works in New York, USA.

Raphael Castoriano is an artist, curator, art advisor, and the founder of Kreëmart, an artistic production agency specializing in the creation of sensory, collaborative, and performative art happenings. A graduate of Parsons School of Design and The New School, he grew up between Argentina, Peru, Brazil, France, Italy, and the United States, an international trajectory that continues to inform his artistic and curatorial practice.

Since founding Kreëmart in 2009, Raphael Castoriano has collaborated with some of the most influential artists on the contemporary art scene, including Leandro Erlich, Marina Abramović, Maurizio Cattelan, Rirkrit Tiravanija, Vik Muniz, Kenny Scharf, Anselm Reyle, and Richard Tuttle, alongside numerous emerging and established artists. Kreëmart's projects have been presented at internationally renowned museums and art fairs, including MoMA, the Guggenheim, the Whitney Museum, MOCA Los Angeles, the Palais de Tokyo, the Venice Biennale, Art Genève, the Armory Show, Art Rio, Art Basel, and Asia Society Hong Kong.

In October 2025, he collaborated with artist Leandro Erlich on *The ReefLine*, a project dedicated to restoring marine habitats through hybrid reef structures conceived as art installations, designed to support the development of coral, fish, and marine flora. Erlich's installation *Concrete Coral* was submerged in October 2025. Comprising life-size concrete modules depicting a traffic jam, the underwater work is intended to be colonized by marine life, creating a new ecosystem for future generations.



Raphael Castoriano is also developing a partnership with Luciana Brito Galeria in São Paulo to foster interdisciplinary dialogue between Brazil and the rest of the world through artistic exchange.

Alongside his curatorial practice, he has directed several short films for contemporary artists and brands, including Romina de Novellis, Youssef Nabil, Mastercard, Casa Cipriani New York, and Casa Cipriani Milan. His short film *Carlos Gómez Centurión: I Say Mercedario* premiered at the Festival International du Film sur l'Art (FIFA) in Montreal in March 2023.

In August 2026, Raphael Castoriano was invited as a keynote speaker to the Gstaad Cultural Encounters Lecture Program, held at the Gstaad Yacht Club.

EUGENIO VIOLA

Works and lives in Naples, Italy.

Eugenio Viola is a curator, art critic, and museum director. In 2026, he was appointed Director of MADRE – Museo d'Arte Contemporanea Donnaregina in Naples, an institution with which he had previously collaborated between 2009 and 2016.

From 2019 to 2026, he served as Artistic Director of MAMBO – Museo de Arte Moderno de Bogotá, where he shaped the institution's artistic and curatorial vision, contributing to its repositioning both nationally and internationally. During his tenure, he curated more than fifty exhibitions, including the first institutional presentations in Colombia of artists such as Teresa Margolles, Voluspa Jarpa, Alexander Apóstol, Ana Gallardo, Naufus Ramírez-Figueroa, Kader Attia, Dor Guez, and Seba Calfuqueo.

In 2025, he was General Curator of the 24th Bienal de Arte Paiz in Guatemala, *El árbol del mundo*. Previously, he was Senior Curator at the Perth Institute of Contemporary Arts in Australia (2017–2019), and worked at MADRE in Naples (2009–2016), where he co-curated, among other projects, the first institutional exhibitions in Italy of Boris Mikhailov and Francis Alÿs, as well as a permanent installation by Daniel Buren.

Throughout his career, he has curated more than one hundred international exhibitions, collaborating with museums, foundations, biennials, and art centers across Europe, Latin America, Asia, and Australia. As a guest curator, he has worked with artists including Su Hui-Yu, Patrick Hamilton, Giulia Cenci, Regina José Galindo, Karol Radziszewski, Mark Raidpere, Marina Abramović, Francesco Jodice, and ORLAN, at institutions such as the Taipei Fine Arts Museum, GAM and MAC in Santiago, Chile, Centro Cultural Recoleta and MUNTREF in Buenos Aires, PAC in Milan, Frankfurter Kunstverein, EKKM in Tallinn, Museum

of Contemporary Art Zagreb, and Musée d'Art Moderne et Contemporain de Saint-Étienne.

He also curated the Estonian Pavilion at the 56th Venice Biennale in 2015 and the Italian Pavilion at the 59th Venice Biennale in 2022.

He holds a PhD in Methods and Methodologies of Archaeological and Art-Historical Research. He has edited more than sixty exhibition catalogues and books and is the author of numerous essays. He has contributed to publications including *Artforum*, *Arte*, *Flash Art*, *ArtNexus*, and the *Treccani Encyclopedia*. He is regularly invited to serve on juries and scientific committees and to participate in international conferences.

His curatorial research brings together local specificities and transnational perspectives, with a particular focus on the relationship between art and social space, forms of memory, and the museum as a site of production, knowledge, and public imagination.

The Taste of the Unexpected

There are artistic practices that produce objects, and others that produce conditions. Kreëmart decidedly belongs to the latter category. In 2008, when Raphael Castoriano began bringing contemporary artists and pastry chefs together to create multisensory, performative, and participatory works, what took shape was less a platform than a dispositif: an open system in which art was, at least temporarily, removed from the contemplative distance that traditionally separates it from the public and returned to the realm of experience. Over nearly two decades, this dispositif has travelled across more than thirteen countries and involved over a hundred artists, chefs, creatives, and partners, gradually building an archive that is, above all, an archive of encounters.

To define Kreëmart simply as a project devoted to the intersections between art and gastronomy would, indeed, be reductive. Food, and dessert in particular, is certainly one of its preferred languages, but it is not its ultimate purpose. Rather, it acts as a destabilizing agent. It introduces into the experience of art something that the Western perspective has long relegated to the margins: taste, smell, touch, desire, voracity. Above all, it introduces time. An edible artwork possesses an irreducible temporality: it is destined to be consumed, altered, shared, and eventually destroyed. Its existence entails its own disappearance.

It is precisely within this tension between appearance and consumption that Kreëmart finds one of its most fertile cores. To eat an artwork means to abolish the distance between object and subject: what we look at literally enters our bodies. The spectator becomes an active participant in the process that determines the work's duration, transformation, and even its end. The aesthetic act coincides with an elementary gesture and, at the same time, a deeply cultural one: bringing something to the mouth, tasting it, sharing it with others. Over the years, Castoriano has invited profoundly different artists to confront this possibility. Marina Abramović transformed her own mouth into *Golden Lips*, a cast made of chocolate and gold leaf; Maurizio Cattelan transposed the irreverent universe of *Toiletpaper* onto edible rice paper, cakes, and objects; Antoni Miralda produced his *Digestible News* on edible paper; Regina Silveira turned the word "art" into a biscuit, while Rirkrit Tiravanija created a situation in which the edible once again became synonymous with relationship, participation, and ritual. The list of collaborations—from Ghada Amer and Teresita Fernández to Mickalene Thomas, Richard Tuttle, Paola Pivi, Carlos Garaicoa, Youssef Nabil, Tony Oursler, and Héctor Zamora—reveals the breadth of a constellation spanning different generations, geographies, and artistic practices.

What connects this heterogeneity is Raphael Castoriano. And this is essential to understanding Kreëmart. Castoriano does not simply act as the promoter, producer, or curator of the experiences that bear its name. Kreëmart is his artistic creation, an extension of his imagination and of his way of being in the world. The relationships he builds, the artists he invites, the chefs he brings into dialogue with them, the places he chooses, the coincidences he orchestrates, and even the element of unpredictability that accompanies each happening constitute the material of his practice.

His gesture as an artist does not consist in imposing a form, but in creating the conditions for something to happen. I would define it as a porous authorial gesture, one that realizes itself through others without dissolving into them. On the contrary: the more Kreëmart takes the form of a collective constellation, the more recognizable becomes the system of sensibilities that Castoriano has built over time. Artists, friends, cooks, collectors, institutions, and audiences orbit within a sphere that he himself has patiently created and nurtured.

It is hardly surprising that Kreëmart was born around a table. Its origins are linked to the desire to introduce an unexpected element into dinners, before these experiences gradually evolved into *happenings* whose power could be summed up by the phrase uttered by those who had taken part: *you just had to be there*. The table is, after all, one of humanity's oldest social technologies: it organizes proximity and distance, belonging and exclusion, desire and discipline. Kreëmart uses it to destabilize another social technology—that of the exhibition—replacing, at least temporarily, the neutrality of the *white cube* with a provisional community founded on sharing.

Pleasure, however, is never reduced here to mere gratification. Dessert seduces precisely because it can transform into its opposite: excess, disgust, aggression, transgression. Within Kreëmart, attraction and repulsion, refinement and absurdity, luxury and precarity constantly coexist. A dessert can explode; a portrait can be devoured; a body can become food; information can be ingested. The phrase used to describe the project—*The Provocateurs of Experimental Consumption*—therefore appears particularly apt: what is being put to the test is not only the consumption of food, but also the consumption of images, art, and culture itself.

In this respect, Castoriano's longstanding relationship with French culture and its sophisticated gastronomic tradition is particularly significant. His collaboration with Ladurée for *The Pastry Portrait* transformed identity into taste through macarons created according to the personality of their subject, beginning with *Marina Abramović's Taste*; with Youssef Nabil, *Arabian Happy Ending* likewise used the language of confectionery to address political and social tensions; while for *Inferno* by Romina de Novellis at the Palais de Tokyo, Castoriano enlisted Pierre Hermé to create edible chocolate sculptures in the shape of watermelons, as well as a dessert specially conceived for the event.

This exhibition at the Paris spaces of Galerie Alberta Pane therefore carries particular significance. For the first time, seventeen years of Kreëmart's happenings and experiments are brought together and presented here. The project unfolds across the gallery's two spaces according to a structure that brings two seemingly opposing temporalities into relation: the archive and the event. In the first space, video documentation is presented alongside edible editions, printed documents, artworks, and archival materials; in the second, the project returns to its active and participatory nature through *in situ* installations and new performative moments.

This is an important choice, as it avoids the most obvious risk involved in exhibiting a history grounded in the ephemeral: turning what was once alive into a relic. Kreëmart's archive is therefore presented as material that remains available for reactivation. The traces of what has been eaten, destroyed, shared, or performed coexist with what has yet to happen.

Perhaps this is precisely where Kreëmart's specificity lies, nearly twenty years after its creation: in having understood that what remains of an experience does not necessarily coincide with what materially survives it. From a *happening*, there may remain a video, a photograph, an edition, a package, a trace; but what remains above all is a shared memory, the story told by those who were there, a relationship that extends beyond the duration of the event.

Raphael Castoriano has built Kreëmart precisely within this unstable zone. His medium is neither simply food, nor performance, nor curating. It is the possibility of encounter. It is the ability to place people, desires, and languages in a situation of intense proximity, so that something unexpected may happen.

Eugenio Viola



Mickalene Thomas x Kreëmart, *Oh Mickey!*, 2009
Photo: Jason Schmidt



Los Carpinteros x Kreëmart, *Brazo Gitano*, 2010
Performance



Maurizio Cattelan, *Bubblegum Cigarettes*, 2012
Performance

GALERIE
ALBERTA
PANE



Marina Abramović, *Portrait with Golden Lips*, 2009
Black and white fine art pigment print with 24-karat gold leaf applied, 127 x 127 cm, unique