Eating and thinking are such relevant actions of our ephemeral diet and perpetual thinking much like flowing, sweeping movements are indispensable in a baroque dance; such actions emphasize the spontaneous culture of this hyperbolical country in which creativity is borderline chaotic. Brazilian references are eaten in an anthropophagical way and returned as indestructible identities. A culture defined in food that always comes back to itself: 

*Eat, therefore think.*

A spicy mixture of exaggeration, fear, courage, trauma, and affection has molded Brazilians to choose and support the icons that represent the core of mixing races that builds and binds their country. Not every thought is lasting, not every meal is perishable. The values of eating and thinking are reversed, and serve themselves with the humorous refinement that firsts with chaos; the convenient creative state that rules the culinary arts. Raw or cooked? Raw ideas and cooked food? Cooked ideas and raw food? The Brazilians’ complexity is kept in just a few centuries of history and long years of anthropological cookery.

Food Design, an internationally referenced concept that combines artistic design with food, brings the artist’s vision to life in an exhibit that proposes the concept in a different light, with eating and thinking consolidating food as Positive Work; objects and ingredients suggest culture and history, processing codes and even hierarchy. The ornamented kitchen’s repertory at times overturns our everyday life, at others pays homage to it. The balangandás (colorful jewelry worn by women in Bahia) were consolidated as mystic jewelry and became popular amongst the composition of fruits and protection amulets that were so present at the waists of black women. Carmen Miranda incorporated them in her costumes, moving them from the waist to her head; finally, Carnaval and its balans took over these artifacts that once belonged to the slave folklore, bringing them to the mass culture and establishing its place back in tradition.

In the “Bolo de Rolo’s” (Roll Cake) fascinating structure, one can notice how the dry delicacy from Pernambuco evokes the moist roly-poly from Europe without replicating it. This is the result of an intuitive design that originated from the necessity of beauty that the human eye insists in imitating from nature and its symmetric proportion. The delicacy also reproduces elements of a suppressed culture that turned happiness into Carnaval, revolution into Cangaço, and prayers and promises into Festa do Divino.
These are the recipes that propose a myriad of random, ironic, and dialectic questions about empiric creation, symbolic representation, and design, without leaving out meticulous techniques from contemporary gastronomy.

Religious syncretism, rites, music, feasts, metallic works, bone sculptures, Cinema Novo, Cannibal Movement, Tropicalism, corruption, and etiquette. A variety of concepts that fit in a fresh and innovative pan that exterminates fast food and that does not agree with the current international standardized gastronomy.

The critic and aesthetics of the exhibit lie on current taste and past aftertaste.
Against the Parnassian gastronomy
Demand sensitive culinary!
Put your tongue in culture
Throw up what is not palatable:
The cordial man, the rich food and the canned food
It is love that retains the taste
Street food is motherland
Procedures, ingredients, and history
Every recipe is imperative:
Cut! Add! Boil! Put! Mix!
Swallow the bishop
Reverence the cassava
Put the fruits on your head
Chisel the cangaço

Learn from the black hands
Inherit a notebook written in charcoal
Put tucupi in not tucupi
Harmonize food with the world
Abundance at the culture's table
Food without composure
Exercise your possibilities
Exercise
Because some exercise them
Carême, Oswald, Carmen, Lampião
Sift the flour without
Sifting the dirt
Devour all of them
Eat, therefore think.
“Como Penso Como” approaches how humans relate to food, their aspects, instincts, and all of their meaning throughout history, from totemic rites and the beginning of the homo erectus’ food design to medieval feasts and the symbolism of food used in religious exercises until today; when we realize that two diametrically opposed realities are simply trivial.

Created by the artist and food designer Simone Mattar, “Como Penso Como” presents an original and multidisciplinary concept that unifies gastronomy, design, art, and culture. There are multimedia installations with exclusive content, videos and an incredible tasting experience of nine dishes, all exclusively created for the exhibit.
fast food and its antithesis, an internationalized gastronomy, in which
the ingredients and procedures are almost all connected to an elite
that spends without thinking. EATING unrelated to THINKING is
not accepted in this exhibit, that makes sure to remind us that
only 4% of all different types of food in the world is actually eaten.

With a concern that relates to sustainability just as much as to
the data that testifies that the world hunger has never been so real, Simone walks us through some of the Brazilian stereotypes
that are laid the foundation to our culture in a whimsical yet
critical way, like the Caetés indians, Tropicalism, Carmen Miranda,
the Portuguese royal family inherited by the country, the Catholic
Church, the Candomblé, and the Cannibal Movement, to try to
design a proposition to a possible identity of Brazilian gastronomy
without trying to redefine it.
Simone proposes a non-indoctrinated gastronomy capable of independently reflecting the world. The nine dishes that make up the menu interpose a rich Parnassian gastronomy of contemplative aesthetic. She also creates edible sheets of a variety of flavors, made of pulp of different types of food, and paints produced from food reduction that are printed on these sheets. Other original techniques presented in the exhibit include filigree work on the cassava leaves.
“From my perspective, the main issues of the culinary arts include theorist thoughts applied to humanity in a very broad sense: the globalization and access to information; the exponential growth of brands from a global perspective; the TV and internet promoting unrestricted access to everything; the “modus operandi” of on demand video; ingredients that are found all year-round. This is all very intriguing, because this new international order; that brings knowledge to the masses and makes practice even more superficial; coexists with the necessity of an expressive counterpoint; a regard that turns itself to the exclusive, to the singularity of each culture, to the differences, to the subjective. This is reflected in food and also in design.” - declares Simone Mattar.
1) Sensorial Lightlock. In this made up atrium, the visitors have all of their senses awakened by visual, olfactory, and sonorous stimuli, bringing them closer to Brazilian culture. Here, the smell of a cake being baked and of freshly brewed coffee blend with the sounds of butter sizzling on a frying pan, the tinkling of cutlery, and the loud voices of street vendors of the most diverse delicacies that one can imagine from all different Brazilian cities like Rio de Janeiro (Biscoito Globo) and São Vicente (“Olha a coxinha”), to the unforgettable “Pamonha, pamonha, pamonha,” of the city of Piracicaba, among others.
Fizeram um país de sobremesa café, açúcar, fumo, bananas.

João Almino
2) Roll Cake and Content Islands. After this sensorial overload, the visitors enter the “Roll Cake,” a spiral room made out of 82 feet of embroidered fabric that represents the visual identity of the exhibit. 35 women from different non-profit organizations promoting social inclusion, inspired by the balangandãs (colorful jewelry worn by women in Bahia), were responsible for the beautiful embroidery work. In juxtaposition, there are two interactive high-definition movies being shown in the room that line the walls in 360°, telling the history of food design from the artist’s point-of-view, that analyzes it not as contemporary subject, but of having pre-historical origins with the creation of the first man-made object that served the purpose of killing and feeding.
“We are part of a Brazilian society based on sugar mills; we are the country of desserts. Therefore, sweets are part of our identity. The movie shows how the roly-poly pastry, originally from Europe, went through an extensive adaptation, being rolled many more times, and became our Roll Cake (Bolo de Rolo). The balangandã, for example, went from the black slave’s waist to Carmen Miranda’s head, ending on the baianas, represented on the Carnaval in Rio de Janeiro. The Eucharistic bread is seen as food design because of its symbolic meaning. Lampião mimicked Napoleon’s army to gain credit; the hyperboles of the Imperial Court are all over the Carnaval; ultimately, all of it is part of a great anthropophagy and rediscovery of oneself, a lot of times without any repression or traumas, because it is this complex composition that makes the special relationship that Brazil has with its culinary. More often than not our culture exaggerated to become truer to itself” says the creator, researcher, and curator of the exhibit.
Animated movies are shown at the three Content Islands, summing up the way Simone looks at food design. In one of them, the starting point is the bolo de rolo (roll cake) and the sugar cane bouquet, here seen as food design avant la lettre manifestations since they were created before the term was even invented.

In another, food design is seen as a symbolic representation of cultural traditions that involve religions, creeds, rites, and the symbolic richness of the gastronomy of many important holidays from around the world, such as the Day of the Dead, in Mexico; the Fiesta de la Matanza, in Spain; and the Festa do Divino, in Brazil and Portugal. In the last one, food design is presented as gastronomic sustainable tendencies and as the “signature” of a country, as in Italy and Japan.
The Tasting Experience is the climax of "Como Penso Como." It is here that the most visionary ideas of the artist come together, synthesized in a ceremonial experience of strong theatrical character, composed of nine different dishes that will be tasted throughout an hour and a half. Before each plate, however, the guests are entertained by actors proclaiming texts and personifying different roles pertaining to each dish they serve. During intervals, the visitors may interact while sitting at the tables with the dishes in display, visualizing its history and respective references.

"The Brazilian ethnic and cultural richness propitiate the creation of an ample table, with dishes produced by local cultures or influenced by different ethnicities. They derive in a mix that knows no territorial boundary, resulting in a true anthropophagical banquet," says Simone.
The tasting menu has as inspiration different moments and figures from Brazilian history. Each one of the dishes brings its history to our daily aesthetic standards, presenting a critical analysis of the theme; the food then unifies gastronomy, design, art, and history. The objects are just as important as the culinary art, becoming a true symbiosis.
“The Great Power”
Edible luminary made of cassava filigree that brings light to the wooden block that serves as support to the plate, with duck in aruê sauce (made with tucupi), Uarini flour; tacacá liquid croquette and a crispy cassava that writes “Como Penso Como.” It is presented by Índia Maní, and was inspired by Mestre Verdelinho’s “The Great Power” act, in which he proposes that the cassava is a “positive creation,” made by the earth as food for everyone to enjoy.
Anthropophagy (the custom and practice of eating human flesh), is the main theme of this dish, which tries to rethink gastronomy using the concept proposed in Cannibal Manifesto. The whimsical title comes from the legend of the history's first cannibalistic banquet, in which the "main course" was Bishop Sardinha, eaten by the Caeté Indians on the Brazilian coast during the XVI century. An edible silver head, stuffed with grilled sardine mousse and oriental sauce, is served by Oswald de Andrade.
“Royal Dream”

Inspired by the famous Baile da Ilha Fiscal, this dish is served by Baron Sampaio Viana, one of the creators of the last party of the Brazilian Empire in 1889 that set the tone of the glamorous court against the republicans. The ball became famous as the most ostensive Brazilian party ever seen, thrown with government money that was supposed to be used to alleviate a terrible drought that Ceará was experiencing at the time. A small pillow with “biscuit” porcelain supports a salty version of “sonho” (a Brazilian delicacy named after the Portuguese word for “dream”), filled with cod cream and green olives. Its crown is made of garlic tile.
Inspired by Candomblé rites and holy foods, Simone pays homage to Iemanjá, Ogum and Exú with this dish, in which the three deities are represented in the three different amulets made of rice flour and coconut milk dough, each stuffed with its respective offering: fish, shrimp and garlic flower to Iemanjá; palm wine and okra to Ogum; capon chicken and pimento de pico peppers to Exú. The shells are made of coconut, and located at the center of the plate is an edible transparent sphere that exhales aromatic fumes of clove, cinnamon and obi bark. On the edges, the acaçá, present in every offering, is made of white corn and lime. With vatapá sauce and acarajé flour, is served by Exú.
“Labor Pains”
Crispy pancetta with citrus puree, vegetable pickles and organic flowers from Fazenda Maria. Everything is served inside bovine bones carved by artisans enrolled in income generating projects from the city of Jardim, in Mato Grosso do Sul. Originated from local cold storages, the bones are carefully shaved and sculpted until an ivory look is achieved.
“Silly tricks in the kingdom of the wises”
With references of Lampião, Abaporu by Tarsila do Amaral, and Glauber Rocha, this aluminum lunch box is chiseled in the shape of mandacaru (a cactus plant) and served with brown rice, glazed goat shoulder blade, coelho cheese, goat milk and manteiga de garrafa (butter-in-a-bottle). On the bottom, paçoca de pilão flour, barbary fig jello, and peanut cake are served on a wooden stone. The title is a reference to cordel literature, a cheap kind of literature that uses humor to criticize society. Served by Lampião.
“Bargain Price”

This dish questions the image of Brazil “sold at the price of gold,” following the pattern of current protests and widely exposing the country’s reality. It shows a conscious, yet humorous gastronomy. Its inspiration comes from Carmen Miranda, who became famous with the movie The Gang’s All Here (1943), her balangandãs, costumes, and fruit hats. For a long time Brazil was known as the “Banana Republic,” as were many other non-industrialized South American countries that survived solely on the exportation of primary products. In the porcelain sculpture is a banana made of caramelized white chocolate mousse stuffed with banana sweets and banana compote, covered by a golden cinnamon cape. In the front, a sign that reads “Bargain price.” The question is: “What banana is this? Is it worth its price in gold or does it hide an opposing reality?” Served by Carmen Miranda.
Inspired by the Festa do Divino, this dish represents the Catholic influence over Brazilian food. Originally from Portugal, this celebration was born from a conflicting situation between the husband and son of the Queen Isabel de Aragão. Facing such diversity, she pleaded to the Holy Spirit for peace. This dish reminds us that, even though the Festa do Divino is thrown during a time of apparent peace, the world around us is full of wars and conflicts. The Holy Dove centered in the plate illustrates the theme, which represents peace and harmony surrounded by the name of places where we can currently find conflicts or wars. The illustration is drawn with chocolate sauce, and the fire is made of chocolate with pepper (because nothing in this world is this sweet!), and araçá brittle and cupuaçu compote. Served by Mrs. Isabel de Aragão.
Inspired by the legend of the slave Manuela, the board brings memories of delicacies of many childhoods brought back by popular demand. The chosen items relate to street food and the memories of when they were eaten at the wrong time. Every element comes from traditional Brazilian sweet making, here gaining a new texture, unusual combinations and edible packaging. There are paçoca Amor made of peanut mousse wrapped in banana leaves, cheese mousse with guava jam wrapped in guava sheets created by the designer, tapioca popcorn, and jabuticaba candy. Served by the slave Manuela.
Mostra no Sesc Pompeia recupera a história da alimentação no Brasil

O ponto alto do projeto Como Penso Como é uma deputação de nove pratos inspirados em passagens como a delgada do biólogo aquático a os oferecidos no sambódromo.

EXPOSIÇÃO

Artista faz da comida tema de mostra no Sesc Pompeia

No dia, sexta, o Sesc Pompeia inaugura a mostra Como Penso Como, concebida pela artista e food designer Simone Mattar. A exposição reúne gastronomia, design, arte e cultura em diversos suportes, como instalações, performances e ações, produzidas especialmente para a ocasião e uma experiência de degustação de nove pratos, de caráter cênico, composta por nove pratos, que serão degustados em cerca de uma hora para 30 pessoas. Serão duas sessões diárias.

A mostra está dividida em três espaços, um dedicado a experiências sensoriais, um sala com um “bolo de rolo”, feito com 35 metros de tecido bordado e três ilhas de conteúdo onde serão exibidas animações em que a artista simetiza o conceito de food design.

Of all its foodie experiences going on in São Paulo – gourmet picnics, supper clubs, pop-up dinners, blindfold tastings – the exhibition ‘Como Penso Como’ takes things to a whole new level at SESC Pompeia, with a madcap mix of Brazilian culinary anthropology, food design and art, presented on film, multimedia installations and a series of tastings, the latter in a similar vein to that of Ferran Adrià’s food-laboratory-meets-art approach (albeit without the Michelin stars).

1. In the exhibition, the food designer and artist Simone Mattar explores our relationship with food and its role in society through the ages, from its symbolism in worship, for example, right through to the globalised fast food reality of today. Food’s role in Brazilian identity is Mattar’s main focus. Step into a room permeated with the smells of coffee and freshly baked cake, and the distinctive cries of street hawkers, selling their wares. Or watch a film on the history of food design, projected on the inside of a 25-metre spiral maze, built in the form of a bolo de rolo, a traditional roly-poly cake from the north-eastern state of Pernambuco.

2. The most out-there part of the exhibition, however, are the twice-daily tasting menus for groups of up to thirty curious diners. Sign up and eat your way through a series of nine dishes, each inspired by some aspect of Brazilian folklore, history or culture. We’re not talking traditional recipes though – this is more edible sculpture than food.

3. The ‘O Grande Poder’ course, for example, is an ode to manioc, inspired by one of the songs of Mestre Verdelinho, one of the better-known musicians specialising in the north-eastern repente style of improvised music. The dish comes with an edible patterned lantern made of manioc, duck cured in arubé (a sauce made from wild manioc root), crunchy manioc, and a liquid croquette made with tacacá (a northern soup made with wild manioc root and lip-tingling jambu leaves). Eat your heart out, Willy Wonka.

4. The tastings are held at 6pm and 9pm, Wed-Sat and 1pm and 4pm, Sun. Tickets are R$50 per person and can be bought at the SESC Pompeia box office.
Para ver e para comer

A arte por trás da comida

Mestra dedicada à gastronomia compõe que os alimentos lavados é meio demor muito sobre a composição que se utilizam.

Um simples prato de comida caseiro tem mais que nutriçao, representa aspectos culturais de um grupo social. É a maneira como uma população gera suas próprias formas de distribuição de seus recursos, por exemplo, também têm práticas religiosas, políticas e econômicas. Conhecido por antigos, arqueólogos o tiveram e hoje muitos restam. No entanto, é a sua cultura que nos transmite a tradição. E este é o que mantém em a maioria. O primeiro proporcional um passado pelos sentidos por meio de estágios e visitas, olhe as refeições espetáculos e paisagens, suas tradições e por sua história. A arte não é uma história, é um meio de expressar. Com o desenvolvimento de um book, os artistas podem gerar suas próprias narrativas, hipóteses. Nesse sentido, podemos dizer que a arte é um meio de expressar e de transmissão.

BELVEDERE

O fotógrafo do Metrô transmitiria a imagem de uma escultura, abatendo um cenário para a esfera de um mundo e um mundo para um cenário de uma imagem. O fotógrafo lança um livro de ensaios, um livro com imagens, com imagens do mundo e do livro, abatendo um cenário e uma escultura de uma imagem. O fotógrafo lançaria um livro de ensaios, abatendo um cenário e uma escultura de uma imagem.

CULTURA

Comida é arte

A arte é uma expressão 'Comida e Arte' que recebe gastronomia, (cozinha culinária e arte) e o Metrô. A chef, do 'arte' ou do 'arte' (design e arte) que você deseja ver. O livro, cozinhar, cozinhar, cozinhar. O livro é uma expressão de arte, enriquecendo o mundo e a arte. O livro é uma expressão de arte, enriquecendo o mundo e a arte.
THE ARTIST AND CURATOR:

Simone Mattar

A plastic artist, Simone earned her bachelor’s degree in graphic and industrial design from FAAP. She also attended Mackenzie, where she studied architecture and specialized in gastronomy. She is a food designer consultant to national and international universities, with a notable project for the Bezalel Academy of Arts and Design, in Jerusalem. She was the creative director for Labmattar consultancy of food branding for 20 years, creating projects for over a hundred restaurants or gastronomy related companies. Among her clients are Empório Santa Maria, Sadia, Vinícola Salton, Gaeto’s, Natura Linha Frutífera and Sesc São Paulo. In the last five years, Simone has dedicated herself more thoroughly to research and her own food design projects. In her installations, she presents the idea that people are invited to eat design.
projects in food design
GELÚMINAS, UMA POESIA LUMINOFÁGICA
Series Fixtures edible.
Installation for the exhibition Safety Nest
curated by Paola Antonelli.
BELUZCOS
Edible structure formed by three steel arches pending with cookies hanging fitting with shapes, flavors and colors.
Beluzaos seven in a row forming a corridor leading to the idea of protection as food protects the home through icons represented
GELATINAS
Proposed conceptual design using gelatin edible food.
EAT HUNGER
Food design instalation on the 30th Bienal of São Paulo