

# GAZELLI ART HOUSE

## **WOTSIT ALL ABOUT**

JAMES OSTRER  
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MEDIA PACK

## All Sweetness But Not Light

2 August 2014

Written by Charlotte Cripps



While we are throwing away bottles of pop and avoiding hidden sugars in the quest to tackle the obesity crisis, others are using art to deal with their rampant sweet issues. The photographer James Ostrer, a self-confessed sugar addict, has covered his subjects, including himself, in layers of sweets, buns, crisps, chocolate and cakes for his latest photographic study, *Wotsit All About?*

He starts by mixing cream cheese with artificial colouring, which he then smears over his subjects, before adding the junk food. A full body can take up to one hour to finish, the face only about 30 minutes. He has to plan ahead meticulously, making the adornments in advance, because there is only a certain amount of time the food will stay looking perfect before it falls off the subject or, if it's ice cream, melts.

"I wanted to engulf myself in sugary foods hoping that by doing this, I wouldn't be attracted to them anymore," says Ostrer. "I thought the project would cure me. It did create a sense of detachment between me and the item as a consumable, but now that the show is hung, I have removed the vast boxes of junk food from my studio, so that I don't binge."

His photographs include a model covered in endless hundred and thousands. In one photograph (above left) a man has

chips as hair, a burger as a mouth with tomato ketchup dips for eyes and a chicken nugget as a nose. A tribal theme runs through the photographs. "I wanted to redefine the human species in modern tribes based on what they eat."

Ostrer studied at the Royal College of Art, before becoming a set designer at the English National Ballet. After some scenery fell on him causing a back injury, he turned to photography. His portrait of interior designer Nicky Haslam sitting in Lucien Freud's chair hangs in the National Portrait Gallery. Most of his work is "self-help therapy", though, focusing on addiction and family.

Of his latest body of work, he says: "Instead of wanting to create something that makes you feel down in 20 minutes, like sugar, I wanted to create something beautiful that lasts forever."

## James Ostrer's sugar sculptures

2 August 2014

Written by Nancy Durrant



James Ostrer is a sugar addict. Not that he's alone - apparently the average Briton consumes the equivalent of up to 238 teaspoons of sugar every week. Half of us are overweight, more than a quarter of us are obese and it's costing us billions of pounds in healthcare every year. Unlike most of us (who angst about it, and then order pudding), Ostrer, a photographer known for his nude portrait of interior designer Nicky Haslam, decided to explore this modern scourge by slathering his friends in icing, sticking them all over with doughnuts and hundreds and thousands to make unbearably sticky living sculptures, and then taking photographs. Say cream cheese, you're on candy camera. The results are lurid. The images nod to 'tribal' art, but in inky pinks, screaming yellows, thoroughly unnatural blues.

"It was meant to be an exercise in separating me from becoming highly addicted to sugar, to unpick Tony the Tiger telling me to have bowls of sugar for breakfast" Ostrer says.

The pictures have a nightmarish quality - think Leigh Bowery let loose at Cadbury World - a reference, he says, to the way that we fail to nurture ourselves by eating foods with little or no nutritional value, while paying no attention to where it comes from. And he's as guilty as the rest of us.

"My relationship with sugar is compulsive. Anything with bright coloured packaging. I went through a massive chocolate fingers phase, those little bright bullets, you just pop them in. But making this body of work means that now when I look at these objects they've become sculpting items. When I walk into a supermarket I don't see food. But I have two car loads of junk food in my studio, like it;s my own corner shop, and that's a dangerous place to be."

## Candy crush: the artworks that look like sweetshop nightmares

3 August 2014

Written by Amy Fleming

With its doughnut eyes, meringue mouths and Wotsit hair, James Ostrer's edible art may be the stuff of nightmares, but it has also helped him kick his junk-food addiction



James Ostrer's affair with junk food began in earnest after his parents divorced. Every weekend his father would collect the children (he was often late; it was a tense handover) and take them to McDonald's, which Ostrer came to view as "a place of relaxation and fun". Ever since, he says, "when I feel distressed, I will go straight for this kind of food." Which, in a roundabout sort of way, is why he has spent at least £5,000 in the last two years on Mars bars, Jelly Babies, strawberry bootlaces and other sweets and crisps.

This vast stash was not for eating, but to be used in human sculptures through which Ostrer would explore his relationship with junk food, and perhaps even rid himself of his addiction. He and others were caked in cream cheese that had been dyed lurid colours, inlaid with, as Ostrer puts it, "scientifically produced items developed to attract us without any nutritional value".

The photographs in which the artist documented this exercise are by turns grotesque, hilarious and tragic. They are the childhood dream of the gingerbread house – a world spun from sugar – turned nightmare. And appearing, as they are, in the same year in which the notion of sugar addiction has been widely accepted into the public consciousness and been blamed outright for the obesity epidemic, it's hard not to see in them an element of harsh truth.

Some of the caricatures that Ostrer has created, with their bulging gelatin eyes and misshapen heads, have an alien quality. Others use generic tribal imagery in a reference to ancient hunter-gatherers who, he imagines, had to endure multiple bee stings to score some honey. Now, he says, "you just have to stick your hand out and grab a whole pile of things from the checkout. It's not special any more."





There are echoes, too, of Jake and Dinos Chapman's Family Collection, which featured African-style carvings incorporating McDonald's logos and emblems. "Fifty per cent of the time," says Ostrer, "you feel fucking awful about what we do to the world, how we get our T-shirts and food so cheap, and then the other half is: 'Yeah, I'm having a great time, look at me under the blue sky driving a nice car.'"

Along with the black humour, and monstrous quality of many of these sugar zombies, some, with their ornate headdresses and plinths, are intended to reflect the way that the young Ostrer worshipped marketing mascots such as Tony the Tiger. While immersed in this project, he says, "I've had dreams where these caricatures are telling me how I should live. To me they look like ... this sounds a bit harsh, but if someone had poured acid over Tony the Tiger. It's like they're melting."

In Ostrer's short film showing the making of one of the images, slathering people in gloop and chucking sugar sprinkles all over them looks a right laugh, like messy play for big people. But while the process was "intensely fun", it was also therapy for all involved. "I'm the therapist and the client in all my work." There is a ceremonial quality to the process, he says, which is as important as the final image.

The whole thing looks less fun for the sitters, who must wear goggles under their fake eyes, and are temporarily rendered blind, dumb and paralysed, and sometimes have only a single nostril to breathe out of during the photo shoot. "Some people can sit there like a monk for a century," he observes, "and then you ask someone very dynamic and together to stand still for 10 minutes and they'll freak out. That in itself is very interesting for me and them. Emotionally, things come out from people."

One sitter, who works for the secret service in war zones, said after the shoot that he had "never felt so in touch with himself, because when you're covered – your eyes, your ears – you're there in the moment, you feel how you feel, you have to connect with yourself."

Ostrer says he felt the same when he did it. "It creates a space of meditation in a way."

Making these images also reminded him of the painful events that ended his painting career. After training at Chelsea College of Art, he spent seven years painting sets at the English National Ballet; then a piece of falling scenery landed on his head and damaged his spinal cord. "I spent months trying to eat my way to happiness," he says, "and actually, all I needed to do was get up and go for a walk." He never picked up a paintbrush again.

Another of Ostrer's sitters asked him to use a type of sweet that she'd once had an extremely negative relationship with. After the shoot she went home and wept for an hour. "Engulfed in the smell of those sweets," Ostrer explains, "she realised how much she'd moved forward."

His own junk-food addiction isn't entirely cured. While handling bin bags full of Wotsits and unwrapping hundreds of Mars bars did create some "emotional detachment" from the products, he says, "you do think: 'Ooh, I really fancy one of those – I'll give it a go.' And then you eat a few and feel sick again, in the same way that everyone does. But I feel like I'm definitely ready to give up now."



## Kitchen nightmares! Artist slams junk food culture with monstrous portraits of models smothered in sweets, chips, burgers and ketchup

14 August 2014  
Written by Katy Winter

An artist has slammed junk food culture by creating disturbing portraits of models covered in unhealthy fast food such as burgers, chips and ketchup.

Some of James Ostrer's pictures - in which his subjects wear frankfurter devil horns, have Wotsits for hair and liquorice bootlaces in place of a tongue - resemble one of Willy Wonka's most terrifying nightmares. In others, the 35-year-old smears his models' faces with ketchup tears and uses burgers, chips and sausages for facial features.

James made the monstrosities to show the rampant consumption of junk food and how it affects our moods. James' own relationship with junk food stems from his parents' divorce and his dad taking him to McDonalds at the weekend.

The artist said: 'I came to view it as a place of relaxation and fun.

'Ever since whenever I feel distressed, I go straight for this kind of food.'

James spent £5,000 over two years building up his hoard of Mars Bars, Jelly Babies, crisps and sweets to make his art.

His models have to spend hours sat still, wearing goggles over their eyes and in some cases breathing through only one nostril until they're completed.

All his pictures are part of his exhibition - called Wotsit All About? - which is running in London's Gazelli Art House until September 11.



# The Telegraph

Wotsitallabout? Gazelli Art House Gallery, London

5 August 2014

A timely creative spin on our sugar obsession by artist James Ostrer whose photographs feature human subjects covered in confectionery

A self-confessed sugar addict, artist James Ostrer presents a new photographic exhibition, *Wotistallabout?* at Gazelli House. Tony the Tiger being banned from the Kellogg's Frosties ads back in 2009 sparked his interest in sugar as a creative subject matter and with the recent media frenzy over the evils of the sweet stuff, the show couldn't be more timely. Ostrer covered his subjects (often himself) in layers of confectionery – buying convenience food in bulk, transporting it to his studio and organising ranks of sweets and pastries as an artist might his palette. The resulting photographs call to mind the work of the late Leigh Bowery and their tribal nature harks back to a time when the taste of sugar would have been a rarity as opposed to a daily (over) indulgence.



**GAZELLI ART HOUSE**

# The Telegraph

JAMES OSTRER | WOTSIT ALL ABOUT

18 August 2014



An artist has slammed junk food culture by creating shocking portraits of models covered in burgers, chips, and even ketchup. Some of James Ostrer's pictures resemble one of Willy Wonka's nightmares as he uses liquorice for eyes and strawberry bootlaces for tongues. In others, the 35-year-old smears himself and his models' faces with tears of ketchup and uses burgers, chips and sausages for facial features. James made the mouth-watering monstrosities to show the rampant consumption of junk food and how it affects our moods. His work is currently being displayed in an exhibition at the Gazelli Art House gallery, 39 Dover Street, London, W1S 4NN, until September 11, 2014.

Speaking largely on today's dietary concerns and sugar's uncomfortable place within this, Ostrer's photographs conjure metaphorical allegories as Ketchup flows as tears down frosted cheeks and Kit Kat mouths bark back with menacing grimaces. Ostrer has made the mouth-watering monstrosities to show the rampant consumption of junk food and how it affects our moods.

**GAZELLI ART HOUSE**



## Junk Food Masks Reveal The Nightmarish Depths Of Sugar Addiction

25 August 2014

Written by Priscilla Frank

In case, for some odd reason, you have ever had the urge to smear frosting and other delicious junk foods all over your face, we kindly ask you to refrain. The results are just too terrifying. It's "Lord of the Flies" with baked goods. Total delicious anarchy.

Today we're stuck ogling the bewitching junk food masks of British artist James Ostrer. The high calorie creations, landing somewhere between an ancient ritual mask and a midnight snack, are simultaneously delicious and dangerous. The uncanny folk art, despite its alluring intensity, looks far too bright to actually go inside your body, yielding an unexpected portrait of sugar's dark side.

"I started with wanting to create new tribes based on what we now eat and how far removed it is from nature," Ostrer explained to The Huffington Post. "The distance between what comes out of the ground and what we then open from a packet."

"Like most of my work It very quickly became a self-help experiment where I am as much the therapist as I am the client. The specific intent was to expose myself to such extreme levels of sugar and junk food that I would no longer want to eat it again.



"Like most of my work It very quickly became a self-help experiment where I am as much the therapist as I am the client. The specific intent was to expose myself to such extreme levels of sugar and junk food that I would no longer want to eat it again. I hoped to change my response to the mass of synthetic and saturated color in shops, that hums and draws me in like a fly to a zapper. I wanted to convert those feelings into something new and beautiful."

Indeed, the vibrant oranges of Cheetos and deep reds of licorice sticks do make stunning artistic materials. But this unexpected neon radiance makes us far more hesitant to actually consume them. Ostrer's artworks take a non-pedantic approach to the dangers of sugar, using their attractive aesthetics to hint at their repulsive realities. According to New York Magazine, the supplies cost Ostrer \$8,000.

"In a wider context I see it as an anthropological reflection of our slavery to sugar addiction and the techniques used to get us there," the artist said. "Great advertising and packaging pulls you in with all these promises of beauty, happiness and joy then your left feeling empty and disturbed by wanting something different than yourself. I aimed to achieve this oscillation between beauty and ugliness in the works."

## Interview with James Ostrer

18 August 2014



Taking our appetite for sugar as a starting point to create images of a corrupted globalisation, James Ostrer takes over the glass façade and ground floor of the Gazelli Art House, as part of its Window Project, to present the unsavoury side of our addiction to the sweet stuff. Ostrer's photographs of human subjects covered in layers of sweets and foodstuffs have a cartoon-like absurdity while exploring self-destructive behaviours and drawing attention to the volumes of sugar that flow through our bodies and our dietary culture.

A: Your exhibition at Gazelli Art House explores "sugar worship", how did you get interested in this subject?

JO: My dissertation at university 15 years ago was on "the ethics of advertising to children" and that was the starting point of my interest in the science of advertising and its effect. I consider sugxar to be one of the most dangerous drug addictions of our time which starts with new born children being enticed by the cartoon characters on packaging. I see Tony the Tiger from Kellogg's Frosties and his friends as the street dealers for the corporate cartels. This project was all about me unpicking all the subliminal and direct messaging from these creatures over my lifetime that still leads me to make the terrible nutritional choices I often make.

A: Can you explain how you set about producing the images?

JO: It started with me deciding to engulf myself in such vast quantities of refined sugar and junk food that I would no longer want to eat them ever again. I also wanted to break down the human species into new contemporary tribes based on what we now eat and where it comes from. These two desires led to many car full loads of junk food and vast quantities of cream cheese being bought and then smothered over loads of people to sculpt them into my new icons for change.

A: Are you conscious about the food you eat?

JO: Whenever I visit my mum she says to me, "Are you still on the lentils or do you want a bacon sandwich?". I go through phases of swinging from bad to good without much of a middle ground. Also my one real vice is that I love eating out for most meals so there tends to be a lot less control in what is in the food. When you order a "healthy" chicken salad it may as well be a Big Mac with all the dressing and croutons....

A: What do you want audiences to take from the work?

JO: As an artist I want people to feel something and whatever happens is great. This is the first show that I have ever had where not one person out of everyone that came up to me at the opening asked me what the work was about. They all immediately launched into what the works meant to them on a personal and/or global level. This is the greatest compliment and experience I have ever had as it means the works are doing what they are meant to.....

A: What do you have planned for next?

JO: I don't like to discuss my new projects before I have completed them but I am very excited about what is going on..... On a personal level the other major focus is that I want to start to cook for myself as healthily as I cook for my dog. He nearly died a year ago from having cancer and a heart condition. I started to hand cook chicken and vegetables and sometimes goose fat for him every day and he literally runs around like a puppy again. The happiness and energy he has now is unbelievable and I have no comprehension as to why I can't do the same thing for myself.

James Ostrer: Wotsit All About, until 11 September, 39 Dover Street, London, W1S 4NN.



## James Ostrer's sweet tooth gets him into sticky situations

5 August 2014

Written by Sian Dolding

Sculpting the dark side to sugar addiction in a new show that will leave your tastebuds tingling for all the wrong reasons.

The art world's food fetish is nothing new, triggering equal parts salivation and repulsion we gorge on so-called 'food porn' every day, saturating our screens with sugar. But beneath that candy-cane filter there's a darker side to our fetishisation of all-things sweet. With their Twix noses, salami decolletage and strawberry laces spewing from donut-shaped caverns, James Ostrer's saccharine-warped creations are delectably disturbing. Born out of a textbook childhood junk addiction, his new series Wotsit All About takes sugar worship to the extreme, sculpting mutated, larger-than-life candy characters from truck-loads of pick 'n' mix favourites. Pushing his sitters to the extreme he smothers them in cream cheese, frazzles and ice-cream cones, the food masks leaving a claustrophobic, bitter-sweet taste on the tongue.

We caught up with James to talk mashed potato burns, the Pygmalion worship of his Frazzle-adorned creatures and the cathartic release he found while making them.



**This looks like it was such a fun project to make but with a darker message at its heart – where did the idea first come from?**

It's definitely been fun but also tapped into all other emotions on my spectrum. My work is often like a constantly evolving self-help course where I am the therapist as well as the client. The specific intent with the start of this project was to expose myself to such extreme levels of junk food that I would no longer want to eat it again. I hoped to change my response to the mass of synthetic and saturated colour in shops, that hums and draws me in like a fly to a zapper. I wanted to convert those feelings into something new and beautiful.

**There's a strong tribal theme running through as well – did you use any tribal photography as a set template?**

I wanted to create a new tribe based on what we now eat and how far removed it is from nature. The distance between what comes out of the ground and what we then open from a packet. I see it as an anthropological reflection of our slavery to sugar addiction. I didn't use any specific references other than my general knowledge.

**How did you create these tableaux of candy? Which was your favorite food to work with here in terms of texture and colour?**

I often do my shopping in mammoth wholesale warehouses where the scale of them makes me feel the size of a child again and I just let myself go into an unregulated frenzy. I then start to create palettes of colour and textures back in my studio the same way you would mix oil paint. I can't say I like working with one ingredient in particular as they all do different things to me and have their place. I remember stepping back after sticking the final frazzle on a model's head and thinking I had fallen in love with this creature I was making. In the same way some Japanese people do with anime cartoons.

**The series is all about sugar-worshipping icons – who would you say is the biggest 'offender'? And is each portrait based on a different icon?**

I think you can describe the breakfast cartoon characters as the street dealers of sugar and the major corporations behind them as the cartels. In 2007 Tony the Tiger was banned from television advertising due to the sugar content in Frosties so he is definitely an offender that is now effectively in jail. All the portraits are an amalgamation of every kind of iconography that I have been exposed to. Whether it is the statue of a Hindu goddess I have seen in the Himalayas or Kim Kardashian rolling around in the sand on her instagram.

**"Eventually I could see refined sugar being viewed in the same way as smoking is. The only difference is no one in fashion or film ever regarded being fat as cool." – James Ostrer**

**I found the portraits quite surreal – they seem irreverent and whimsical at first but when you look closer they are actually quite disturbing and grotesque. Was this what you were going for?**

I love the fact that you feel both these opposing emotions as I feel that's exactly what great advertising and packaging can do. It pulls you in with all these promises of beauty, happiness and joy then you're left feeling empty and disturbed by wanting something different than yourself. I aimed to achieve the oscillation of these extremes. The works are also channeling some kind of unplanned emotion on the day that builds in an increasing arc with the crescendo moment of the final shot.

While these excitations are therapeutic to me they have often been cathartic to the people that sit for me as well. One example would be where I was asked if I could source a specific brand of sweets from the country the person was brought up in. They had binged on these to an extremely unhealthy level in the past and the following day they called to say being completely submerged in them had provoked a deeply emotional reflection about their unhappiness all those years ago.

**You like to pick apart 'the discomfort that underlines Western culture' – what is it about sugar worship that makes us uncomfortable?**

I tend to reflect on the darker aspects of human nature and the starting point I work from is often me. To simmer it down to its most basic reduction I think as a species it all started going wrong when we moved from being hunter-gathers to aspiring to gathering way too much. This has led to developed world civilizations appearing to have a sense of control but in reality feeling powerless.

There are interesting changes. Look at the tobacco industries Malboro cowboy and how he was banned as is smoking in most environments now. Eventually I could see refined sugar being viewed in the same way as smoking is. The only difference is no one in fashion or film ever regarded being fat as cool.

**You seem to like testing the body's limits and playing a very active role in front of the camera as well as behind it – did you enjoy slathering yourself in all that sugar or was it just plain gross?**

I absolutely love my job even if I land out stinking of sugary cream cheese for a few days. The early ones were with dyed mash potato and I burnt my face on the first attempt because I was so excited I didn't wait for it to cool down. I have to say there were moments at these experimental stages of my work where I think the context of making art was the only thing separating me from an inmate in a cell doing a fecal smearing for emotional release.

**Finally, what's your favorite candy or have you been thoroughly put off now?**

I definitely thought I was but I still seem to love an old school jammy dodger. Which would be ok if I didn't have to eat the whole packet then feel shit.

## James Ostrer is the artist that wants to cover Kim and Kanye in nutella

4 August 2014

Written by Francesca Dunn

My lips like sugar, this candy got you sprung, so call me your sugar, you love you some. As part of Gazelli Art House's Window Project, its glass facade and ground floor gallery are hosting Wotsit All About, the poppy project by James Ostrer. Referencing the corrupt globalisation of mass production, the increasingly dangerous method of food production and the world's sugar worship, his sweet-like-candy images will be available to view for the next month on London's Dover Street. Destroyed by mass production, James' sugar monsters live beneath layers of candyfloss pink icing and glare at the world through Haribo eyes. A bitter sweet evil in our dreamy modern world. We got our sugar fix with the artist himself and discussed sweet treats, smushing food on faces and covering Kim and Kanye in Nutella.

### What inspired the series?

I had been thinking a lot about food and what I have evolved into in terms of my own habits. I wanted to break some of those relationships by taking it to as extreme a place as possible. This soon became full submergence with various senses diminished, generating a space for intense self-examination. You wouldn't believe the weight of 45 quarter pounders and fries and how the smell on this kind of scale makes something that may seem appealing as an individual unit into something extremely revolting.

### Why focus on sugar?

Because it just fucks me up. Refined sugar is my one true enemy right now. It's like I just can't escape the cravings I have had ever since Tony the Tiger persuaded me to start munching bowls of sugar for breakfast when I was kid. This project was meant to be my final blow out like a coke addict might do before walking into rehab.



**If you could cover anybody in the world in sugar, who would you pick?**

I would love to cover Prince Charles in ground up Duchy Original biscuits and loads of jam.

**What would you cover Kim Kardashian with?**

She loves Kit Kats so I would definitely position a load of these sticking out along her spine and butt to sculpt her into a sort of sexy chocosaurus dinosaur. I'd also love to shoot a portrait of her and Kanye covered in Nutella with loads of skips crisps and pink sugar crystals in the pose of Rodin's The Kiss.

### **Your faces are both tribal and robotic... was this intentional?**

I had been thinking about the idea of redefining the human race into different contemporary tribes based on what they consume and the food supply chains so that aesthetic was always gonna be there. For me that robotic element is something about the impenetrable eyes some of them have. They seem welcoming and like they want to engage with you on a human level but then you just cant go any deeper than the surface. It's like what I imagine in the future you will feel when trying to tell your android cleaner how happy you are with them but they just don't have the capacity to receive that sentiment from you in a genuine way, leaving you feeling cold and alone.

### **How does it feel having food smushed on your face?**

1. It's like being in the womb of the marshmellow man's wife during a miscarriage. 2. It feels like your two years old in a high chair being fed with a wooden spoon by a drunk person wearing a blindfold. 3. It feels like you're in the bottom of a huge bowl of cake mix being manically stirred by Nigella Lawson on a coke binge.

### **Who were your models?**

Did they enjoy the process? All my models are friends - some old, some new. Everyone loves it for different reasons but it's rare for the full body people to want to do it more than once because it's a major ordeal. One friend who is like the real-life version of Jason Bourne said it was the best day of his life and that he had never felt so in touch with himself.

### **What's so great about Wotsits?**

That weird orange fluff stuff is basically crisp napalm as it just doesn't come off your skin. There's a moment when the packet is finished and I start licking my fingers in a way that starts off as a pleasure but soon turns into me thinking; how far am I gonna take this? Am I gonna chew my fucking fingers off or shall I just go and wash my hands?

## WOTSIT ALL ABOUT: JAMES OSTRER

4 August 2014

"I love to eat – Kit Kats or cookies-and-cream ice cream. I need sugar like five times a day – Kim Kardashian"

This is the quote that John Ostrer opens his press release with, at once drawing a parallel between our obsession with sugar and our unwavering fascination with celebrity culture, junk food for the brain. And, until the 11th September this year, he will be exploring our sugar obsession further, as part of Gazelli Art House's Window Project. In an exhibition called Wotsit All About, Ostrer draws influence from corrupted globalisation, food production and society's obsession with and reliance on sugar to create a series of unnerving portraits, in which his subjects are completely covered in all manner of sugary 'treats'. The images are both beautiful and repulsive; cream, sweets, biscuits – usually considered as indulgences – are portrayed in an almost gruesome way, Kit-Kats become menacing smiles and tears run down frosted cheeks. This is Ostrer's unique take on an apocalyptic world which has been destroyed by mass production. We tentatively step into his world...

**Your work references primitive art, junk food and corrupted globalisation – all varying themes. How do you tie them together in a cohesive way?**

First humans made primitive artifacts that were decorative embellishments of useful objects they killed and cooked with. These then derived into just being ornamental objects and much later on down the line corporations took all these early learnings about material, shape, colour and taste and further synthesized them to create potent emotional triggers for consumption. My intent has been to take different stages of this 2000 year progression and layer them into specific constructs.



**What is your take on junk food – is it one of the biggest dangers to a generation and is enough done to promote the dangers?**

We are physiologically manipulated and bombarded to eat and drink more of these food types in so many ways, for example when they made the hole in the top of a coke can bigger I instantly began to drink it much quicker. If you mix the issues associated with junk food and the fact that the government has sold off so many school playgrounds its unsurprising that we are faced with a whole generation of obese kids that play sport via



their TV screens. Although you wouldn't want to totally ban these foods as life would be so boring without them, there does need to be some kind of intervention. It really depressed me seeing our national athletes plastered all over subway sandwich shops straight after the Olympics.

**Why is this a subject that you felt the need to tackle creatively?**

It started off as a kind of self administered shamanistic ritual to help pull me out of the grips of a refined sugar addiction hell that I live in. I wanted to take my experience of buying, unwrapping and consuming these items to such an extreme level that I would never be attracted to them again. What you see now is a record of these early junk food engulfings. As time went on I became more and more distracted from my own self help mission towards becoming obsessional about creating beautiful temporary sculptural pieces that i started to fall in love with and couldn't stop making.

**What do you hope to highlight with your work, what is your message?**

I wouldn't say that I want to specify anything in particular as I prefer leaving that down to how people respond to my work. But these are my caveman paintings to express my own relationship to food.

**You use a kim kardashian quote in your press release, do you feel that junk food culture is akin to celebrity culture – rotting the body and brain?**

Definitely. But I love celebrity culture as much as I love a chucking a bag of minstrels down my neck in a cinema. I am totally addicted to buying women's magazines as well. I just love watching people getting fat then thin, then fat then thin again. It reflects my own dismorphic perspective of myself and because its on glossy pages it creates a sense of normality. When Kerry Katona is smiling back at me with a new husband or new round of kids from a magazine I feel hope, however short term lived it may be.

**Talk us through your creative process for a piece, what stages does it go through? It looks rather painstaking.. How long does a piece take?**

In the middle of the night I regularly get a vision of these kind of figures talking to me and telling me how to live. They are made out all the things that i munch or have walked past in disgust thinking why would anyone eat that. I wake up and sketch them which is the starting point. There is then alot of running round supermarkets grabbing items in a self induced hysteria as if I was on the game show Super Market Sweep but I am the only contestant and no one is cheering me on. Once back in the studio my sitters are there for no less that five hours for one head. I like to mix the colours and make the adornments while they are with me in my studio as often a sense of their personality or our relationship to each other gets transmitted into the work. The clean up program is immense you wouldn't believe how hardcore it gets....

**The images distort the figure and the sugar and sweets look ugly as opposed to appetising – how important is this to the overall message?**

I want them to look ugly and beautiful at the same time. The food behaves in the same way as the dots of a Cezanne painting. The thrill is in that moment when you walk another inch backwards and suddenly the repulsion of the junk food becomes the image of a intriguing and beautiful character. That's where there is magic for me and its works both ways when something beautiful then becomes ugly again. To me that moment of switch is the very knife edge line that is life.



**There is also a tribal quality to the work, did you research tribal dress much in your research?**

The references that you find are a regurgitation of stored information. Whether it was images from Africa being shown on an old slide projector in a geography class at school or memories of Ronald McDonald posing for pictures with me and my sister while we ate a happy meal aged six. I wanted every past stimulus to pour into the works rather than specific research that may have guided what I made too much.

**Some of the tableaus feature you – and you have been involved in your own installations previously – why is it important for you to be physically involved?**

These experiences are a massive guttural embodiment of every inch of my emotional self so I have to participate on every level. There is a huge release I find by channeling this expression into a final and physical object. In the same way that someone with less options than I have might punch a stranger in the face at a pub. A big aspect of the works is to expel the internal dissatisfaction I have with myself and turn it into something separate from me.

**Talk us through what other projects we can expect from you in the near future.**

They are always a secret but i am so excited about them.....

# “Wotsit All About”: James Ostrer’s Candied Bodies Take On Our Diet-Obsessed Culture

1 August 2014

Written by Emily Nathan

The haunting tension between beauty and decay, nature and artifice, captured by James Ostrer’s cinematic photographs can readily be traced to his first career, as a set painter for the English National Ballet. During the seven years that he toiled offstage there, devising atmospheric backdrops for the romance of the theater, the 35-year-old British artist witnessed thousands of performances and rehearsals that offered him an insider’s view into a ballerina’s world. It wasn’t until a piece of scenery “fell out of the gods,” as he recalls, causing serious injury to his back, that he decided to leave the ballet and pick up a camera—and although he never set foot backstage again, the enduring contradiction between the illusion of grace and the obsessive perfectionism embodied by those dancers has continued to inform his work.

In the years since, Ostrer has gained an international reputation for the raw, disconcerting brutality of his photographs, which depict rigorously honed, disciplined bodies in uncomfortable spatial relationships with accessories of their contemporary existence, and earned him the National Gallery’s London-Taylor Wessing Portrait Prize in 2010. This exhibition, on view at Gazelli Art House, is anchored by a suite of works that Ostrer was commissioned to create in 2014, as the National Portrait Gallery Curator’s Choice. Collectively titled “Wotsit All About,” they feature human subjects plastered in coats of sugary comestibles, from commercial cake batter and cupcakes to sour straws and gummy eggs.

Pictured from the waist up, seated and facing the camera against vibrant, solid-color backgrounds, the subjects of each image concurrently pay homage to and parody the history of portraiture, traditionally used to celebrate and immortalize an individual. Ostrer’s models, ironically, exist as faceless poster children for a diet-obsessed society, even while they are treated formally with the exaltation of a royal.



Wax-lip mouths agape, candy-shaped eyes bulging from crusty green and pink flesh, heads distorted by donuts to resemble African masks crowned by tribal adornments, the figures are unrecognizable as living people, so thoroughly have they been transformed into gruesomely frosted figurines. The show’s title operates as a clarion call for reflection: it suggests the fraught reality of a globalized world in which the feverish dissemination of mass-produced, synthetic materials increasingly dominates cultural exchange.

**GAZELLI ART HOUSE**

## INTERVIEW: James Ostrer by Toni Gallagher

1 August 2014

Written by Toni Gallagher



I was fortunate enough this week to take a stroll on the Heath with the Artist James Ostrer, prior to his solo show which opened at Gazelli Art House on the 31st July. The idea of doubling up an interview with a dog walk seemed like a good plan, one lost dog and two and a half hours later we did manage to get in a good chat.

The charming, funny and perceptive Ostrer turned his back on scenic painting for the Royal National Ballet eight years ago after a life changing accident at work. This turn of events put a camera firmly in James hand, propelling his career as an artist. I wanted to know more about what drives this fiercely creative soul, at the same time hoping he would let slip the secret of where he buys his cream cheese.





### **1. If you weren't an artist, what would you be?**

Probably dead as making my work has acted as a kind of shamanic self help therapy to expel my deepest demons.....  
But if i had to give up being an artist tomorrow and had the money and brain power I would go to University and study to be a surgeon..

### **2. Who or what makes you laugh?**

My mum's hand made cards she sends me....  
My best mate when we go for a kebab together....  
My dog's crazy movements when he is having dreams...

### **3. What challenges have you faced in your career to date?**

None I would complain about but I can get a bit stressed out at the point where I move from simply conceptualising and making the work to acknowledging that people are going to see it.  
I suppose in the early days the main challenge was with my fear of validation and a complex relationship with wanting to attract attention and not wanting it, this is a dichotomy I still have.

### **4. Can you tell us more about your work and the main ideas you would like to express?**

My latest show "Wotsit All About" at the Gazelli Art House is all about my personal relationship with sugar addiction and the issues at large with the human race's desire to accumulate and use up more and more while at the same time killing the very planet that sustains it.

### **5. How do you start the process of making art work?**

Totally depends which project.....It can range from collecting dozens of mattresses off the street, taking my whole family to a morgue to photograph them on a slab, going to brothels to get my picture taken by prostitutes, convincing friends to do things they never thought they would, finding people I haven't seen for 20 years and interviewing them or burying myself in vast quantities of food....

### **6. Do you consider the viewer when making your work?**

Sometimes especially when the reaction between the viewer and the artwork is part of the work itself.

"The Journey" installation I was involved in was about Human trafficking had 2,500 people a day walk through several co-joined shipping containers often very quickly. It was necessary for me to get a complex dialogue about prostitution and the people that go to them in as little as 10 seconds with a multiple sensory experience. This project required a huge amount of research around human behaviour.

### **7. Name 3 artists that have inspired you?**

1-My best friend as he is so talented and hard working

2- Caravaggio.....no need to explain....

3- Francis Bacon because when I saw his big retrospective at the Pompidou centre when I was a kid it just blew my mind and he still does over and over

### **8. What defines something as a work of art for you?**

A drawing, a painting, a sculpture, mixed with a bit of intent behind it and sometimes the context in which something is presented.

### **9. Anytime any place – which artists body would you most like to inhabit?**

Honestly, I don't wish to be anyone else as I love what they have done and what I do, but at a push probably Caravaggio so that I could have one of his works to stare at on my wall at home as I would have painted it.....

Also maybe Picasso's body when I am old as he looked in such great shape even up until he died



## JAMES OSTRER'S JUNK FOOD MONSTERS

26 August 2014



James Oster's Wotsit All About are the imagined result of corrupted globalization and increasingly dangerous methods of food production. A glimpse into a post apocalyptic world which has been destroyed by mass production, he encourages us to question the decisions that are made for us: Wotsit all about? We are asking ourselves, "When can I have some cake?"

The works are feverishly and painstakingly created tableaux with layers of sweets and foodstuffs being applied to a human subject, often the artist himself, which, when staged, are photographed and patterned for re-consumption through the distribution of photographic practice. Speaking largely on the twentieth and twenty first centuries' dietary concerns and sugar's uncomfortable place within this, Oster's photographs conjure metaphorical allegories as Ketchup flows as tears down frosted cheeks and Kit Kats' mouths bark back with menacing grimaces. This adornment becomes a mask of what we eat which then becomes entwined with a hyper-pop sensibility and an obsequious inquiry into the great volumes of sugar that flow through our bodies.

James Oster "Wotsit All About?"  
Gazelli Art House, London

July 31 - October 11th, 2014

## Wotsit All About by James Ostrer at the Gazelli House Gallery

19 August 2014

Written by Andy Butler



As part of the window project, gazelli art house is showing 'wotsit all about' – a series of photographic works depicting sugar adorned subjects by artist james ostrer. the works feature a cast of ghoulish characters made from donuts, chips, chocolate bars, burgers and more – with sugar on top.

'ostrer's photographs allude to the history of primitive art, synthetic dietary sugar intake, and an irreverent twist on the absurd in which societal practices of ingestion oscillate into a nightmarish world of abject effrontery and nutritional disillusionment.'

'the works are feverishly and painstakingly created tableaus with layers of sweets and foodstuffs being applied to a human subject, often the artist himself, which, when staged, are photographed and patterned for re-consumption through the distribution of photographic practice.'

'speaking largely on the twentieth and twenty first centuries' dietary concerns and sugar's uncomfortable place within this, ostrer's photographs conjure metaphorical allegories as ketchup flows as tears down frosted cheeks and kit kats' mouths bark back with menacing grimaces. this adornment becomes a mask of what we eat which then becomes entwined with a hyper-pop sensibility and an obsequious inquiry into the great volumes of sugar that flow through our bodies.'

## Behind the Sugar Mask: James Ostrer's Wotsit All About at Gazelli Art House, London

12 August 2014

Food never ceases to amaze, impress and surprise us: artificial sugar confectionery and cereals in synthetic pastel shades lure us from supermarket shelves in their eye-catching packages; we can prepare at home ultra bright neon frosted candy apples, and food designers - considered by the media as wise colourists rather than taste masters - delight us with extreme treats such as genetically modified bacteria used to make glow in the dark desserts. Yet, while we don't need researchers to tell us that, in times of crisis or under stress, most of us turn to visually appealing sugary foods, the psychological comfort that they can provide us assumes dark tones when we stop and think about the harmful ingredients lurking inside them. Photographer James Ostrer analyses our obsessions with healthy foods as opposed with our craving for junk and sugary treats in his latest series of images, currently on display at Gazelli Art House in London. For his new portraits, collectively entitled "Wotsit All About", Ostrer created human sculptures made of candies, jellies and strawberry laces. The artist covered his sitters in layers of tomato ketchup, crisps, biscuits, sweets, ice cream cones and chocolates, using these "materials" as if they were proper paint colours and creating disturbing visions in acid shades.



A few images have got something tribal and religious about them or borrow from pop and celebrity iconography; others look like perfectly composed Renaissance portraits smeared with pink cream and turned into grotesque characters.

Obsessed with diets, we collectively profess we love organic products and happily engage in silent conversations with healthy food and beverages talking to us in first person from their hip and trendy labels, yet we are spellbound by the textures, patterns and consistency of sugary confectionery. At the moment this is also a fashion trend: the Autumn/Winter 2014-15 season will indeed be revolving around a sugar binge with Anya Hindmarch's Tony the Tiger totes and Bourbon cookies clutches, Jeremy Scott's designs for Moschino inspired by McDonald's signature packaging colours or by crisps, cereals and jelly bears, and Manish Arora's candy cane stripes borrowed from the fictitious sugar lands of Wreck-It Ralph. With his portraits Ostrer seems to bitterly laugh at us while exploring the cathartic possibilities of our sugar addiction and dividing us into modern tribes according to flavours and tastes. Ostrer's food monsters invite us to look at the perils and evils hiding behind inviting mascots à la Tony the Tiger, or behind the packages of other criminal delicacies in Tutti Frutti flavours and ponder a bit about food production and consumption, reminding us that, if all that glitters is not gold, all that looks appealing and sugary may not be that sweet after all.

**The tribal sugar portraits in “Wotsit all About” hint at a series of issues, from food production and consumption to junk and comfort food, diets and celebrity icons as well. What inspired you to tackle these themes employing mainly confectionery?**

James Ostrer: I think all these cultural activities are all interrelated: if we weren't all so obsessed with taking selfies and eating crap, we might actually wonder what the fuck is happening in the food chain and the rest of the world. I think a lot of these food types and certain forms of celebrity are super detrimental and just act as neurological inhibitors for thought and human progress. It's scary to have to face that we need to change and even more scary to realise what we are up against. I found using confectionery in these quantities a great medium for implying all the false promises we are given while at the same time understanding why we are drawn to them too.

**In some cases your sugar monsters seem to melt in the pictures, is this a way to symbolically destroy or erase pop icons à la Mickey Mouse?**

James Ostrer: The sculptures are what I imagined the archaeologists from another planet would find in the year 3000 if there is a worldwide Pompeii - I don't think they will be able to tell the difference between what was food and what was the packaging...

**Your portraits are incredibly irresistible as viewers start craving sugar while watching them, but also feel sick and disturbed by what may look like a grotesque sugar monster staring back at them. We get mesmerised by a sort of sublime situation, and we are suspended between attraction and repulsion – was this one of the main aims of this project to make people ponder about more important food-related themes?**

James Ostrer: That knife edge between attraction and repulsion is something that really interests me, especially most recently within the context of food consumption and production. I find totally fascinating the science between how far we can be taken as consumers in terms of minimal nutritional content while retaining desire. I wanted to play with these triggers that make us just want to consume without being interested in what chemical ingredients are being allowed into our food chain.

**The colours in all the compositions look appealing and striking: did you have any portrait artists from the Renaissance in mind while creating these pieces?**

James Ostrer: I have studied the Renaissance a lot over the years, so my understanding of the use of colour and composition has unquestionably been influenced. However, I didn't want any specific references in my studio while working on these as I wanted to channel an amalgamation of every image that I have absorbed over my lifetime in a pure undirected form. This could include memories of seeing the Mona Lisa for the first time in Paris when I was 12 or the images in a Pirelli calendar hanging at my mechanic's MOT garage.

**Which was the most difficult portrait to compose?**

James Ostrer: Logistically, the family portrait was the most difficult as there was more to sculpt. That and also my female friend in it has pretty much zero body fat, so she started violently shaking from being too cold almost 5 minutes in. She was so determined and awesome to carry on, but the super tricky bit was her facial features kept flying off...

**Which portrait scares you the most and which one do you find irresistible and you would want to eat (sparing the sitter obviously!)?**

James Ostrer: The emotions I get from the works continuously change but, right now, I feel so close to them all that none of them scare me. I wouldn't want to eat chunks off them either as I love them too much and have had a massive breakfast!



**Did your sitters ever faint from the amount of candies and confectionery you poured on them and did they feel they were part of a cathartic process at all?**

James Ostrer: No one fainted - thank God - but every range of emotion came out from people. That could include the tears of joy from someone that had left behind an eating disorder ten years previously and found this a defiant celebration; another example were two friends who are now trying to decide whether they are going to stay together because one wants a child and the other really doesn't. These differences apparently really came to a head after modelling for the family portrait.

**Quite a few fashion collections for the Autumn/Winter 2014-15 season focus on consumption, sweets, candies and sugar 'crushes'. Why do you feel this theme is so fashionable at the moment and would you ever do a collection of T-shirts inspired by these portraits?**

James Ostrer: It definitely seems like there is a zeitgeist situation with sugar and junk food in the arts and fashion this year and I think that's because these mediums when at their best are responding to what's going on both in terms of celebrating or questioning it. Regarding the T-shirts - I haven't thought about it, but when bands go on tour they only make money from merchandising these days, so now that I am only going to fly private jet I may have to sell some as well!!!

**Will you be taking "Wotsit All About" somewhere else after London?**

James Ostrer: For sure. There isn't really a part of the world where these issues aren't current - whether that's Bahrain, which has one of the highest levels of diabetes on the planet, or the Australian outback, where the Aboriginal people are being robbed of their ancestral home via the immense pressure from the Australian government and, as a result, are falling into huge levels of alcohol addiction making it even easier for more of their land to be sold cheaply to mining companies.

**Food will be the main theme of next year's World's Fair in Milan, and most curators and architects working on the pavilions are strictly following the brief, coming up with optimistic projects about organic food that employ sustainable energies. Though inspiring, these projects seem to be telling us a story about a utopian and unlikely happy future that may not happen, while your images act like the proverbial jester in the court - they make us ponder about our habits of food consumption while making us smile as well. Can art still be more powerful than "serious" projects allegedly developed for the benefit of society?**

James Ostrer: There are definitely many problems to be addressed and, hopefully, people will try and work out some of the answers at events like the Expo. I believe the role of art within all of this is to make sure the questions keep getting asked and the answers challenged...

## Food FOUR Thought | Wotsit all About?

9 August 2014

Tackling the health implications of sugar, we talk to photographer James Ostrer about his new project, involving him covering people - including himself - in layers of confectionery and junk food...

Gazelli House Gallery will present the work of James Ostrer from 4 August until 11 September, the National Portrait Gallery's Curator's Choice.

James Ostrer has always had a complex relationship with food and is himself one of the world's most common dependents, a sugar addict. For his latest photographic study, Wotsit All About, he has covered his subjects in layers of confectionary. The works are feverishly and painstakingly created tableaux with layers of sweets and junk food applied to a human subject, often the artist himself, which are then staged and photographed. Ostrer became fascinated with the idea of sugar as subject matter in 2009 when Kellogg's mascot, Tony the Tiger was banned from advertising. As a committed confectionary enthusiast, Ostrer describes this work as his caveman paintings in his relationship to food. He explains, 'Our ancestors would have had to be stung by bees a few times to get the taste of sweetness but all we have to do is grab something from the nearest shop.' As big business and powerful brands seduce us to consume more sticky unhealthy treats, the question begged, Wotsit all about? Ostrer set to work, planning tableaux with layers of sweets and foodstuffs in every kind of convenience food, bought in bulk. Transporting the mass of products back to the studio, he organised the boxes of sweets, buns, crisps and pastries as an artist would a palette, adding dyes and artificial colouring to the cream cheese so that the messy creative process could begin.



The models are positioned on a plinth and smeared with layers of lurid-coloured cream cheese and adorned with junk food. Brad Feuerhelm writes, 'the works become a catalogue of self-destructive behaviours, re-packaged eye candy for uncomfortable consumption.'

Ostrer references the self-harming sugar worship by drawing comparisons with between modern man and our tribal, counterparts for whom the taste of sweetness would have been a rarity.



## **FOURty Seconds with James**

### **What is your artistic background?**

I went to art school initially and then landed out touring as the scenic artist for the english national ballet for 7 years. I then had a major accident back stage where a piece of scenery fell on my head which led to me enduring months of incapacity topped with a strong bout of depression. During this time, which was 8 years ago, i decided to make my first body of work as a self healing exercise.

### **What inspires your work?**

Absolutely everything, whether it is an athena poster from the 90's of Pamela Anderson in a bikini or a Caravaggio painting of a murder happening....

### **How did you come to be interested in the idea of questioning our modern relationship with sugar?**

Initially from a purely autobiographical perspective. I am a massive sugar addict and I really wanted to develop ways of breaking my addiction and relationship to being attracted to the bright colours and warped promises of the advertising world around these food types....

### **Why did you chose your canvases to be human?**

It started with me making them on myself. The intent was to submerge myself in such large volumes of junk food and sweets that I would no longer want to ever engage with these types of food again. I soon moved into working on other people, as I wanted to have greater control over what the final sculptures looked like. I love using human models, as often there is an energy that comes through of the character of my subjects and my relationship with them in that moment..

### **What defines when a piece is complete?**

There are so many different variables but I think often its been the split second before a big chunk or the whole face falls off. There is a tension in that final distortion that embodies so much of the emotion I want to portray.

### **How did you choose the food that you used in your work?**

So many different ways. It could be just thoughtlessly grabbed as I run round the aisles of the supermarkets and corner shops like Michael Jackson on one of his frenzied antiques shopping trips. Or the other end of the spectrum where I intensely study items on the shelf trying to define what they will contribute to a work in terms of colour, shape, texture and therefore emotion...

### **How do you think our eating habits are going to develop in the next 20 years?**

I think like everything else.... extreme in both good and bad directions.

## Nightmares Really are Made of Junk Food

August 2014

British artist James Ostrer became addicted to junk food as a child, after his parents divorced.

Whenever his father picked him up from his mother's house, they'd take a trip to McDonald's. Soon, the Golden Arches came to seem like a gateway to refuge, and eating greasy food became Ostrer's coping mechanism whenever he felt distressed.

In his new photo series, "Wotsit All About," Ostrer has turned his sugar-and-grease-gorging habit into art, making the adage "you are what you eat" grotesquely literal. On view at London's Gazelli Art Gallery, Ostrer turned himself and his friends into human sculptures made of junk food, smearing bodies with neon-dyed cream cheese and decorating them with greasy grub: there are ears made from donuts, tongues of candy rolls, horns of ice cream cones, tears of ketchup, hamburger shoulder pads. The images turn food-as-inner-demon into real, physical demons.



Featuring more than \$8,000 worth of junk food Ostrer purchased over the last two years, the photographs make a darkly comic comment on the obesity epidemic--1/3 of adults in America are considered obese--and the reality of sugar addiction, which doctors are recognizing as biologically similar to drug addiction. While making these works, Ostrer said, "I've had dreams where these caricatures are telling me how I should live. To me they look like...this sounds a bit harsh, but if someone had poured acid over Tony the Tiger. It's like they're melting."

Ostrer hoped the visual exploration would help him kick his own junk food habit, referring to the creative process as a form of therapy and likened sitting costumed in cream cheese and sugar to meditation. It didn't entirely work as a cure, as he still found himself eating some of his sugary art supplies, but as he told the Guardian, he's now "definitely ready to give it up." One subject said he'd "never felt so in touch with himself, because when you're covered--your eyes, your ears--you're there in the moment, you feel how you feel, you have to connect with yourself"--the opposite of what those who use food to numb feelings are doing.

# Volt Caf 

JAMES OSTRER | WOTSIT ALL ABOUT

9 August 2014

Written by Anna Bang

When you hear someone has spent £5,000 over the last two years on Mars Bars, Jelly Babies, strawberry laces and suchlike, your immediate reaction might be surprise. Or even pity. However, despite being a self-confessed sugar-addict, James Ostrer didn't eat it but instead made striking sculptures from it, pieces that are reminiscent of Leigh Bowery costumes and African Nkonde nail fetish sculptures with overtones of Sarah Lucas' sculptures.

Ugly, alluring, vulgar, exciting and political all in one package, these pieces command a strong reaction, especially in these times where our relationship with sugar, sex and body image is such a fraught one.

Ostrer first became fascinated with sugar as a subject back in 2009 when the Kelloggs mascot, Tony the Tiger ('They're grrrreat!') was banned from advertising. Ostrer describes his work as his caveman paintings. Using a vast haul of sweets, buns, crisps and pastries as his palette and dyed cream cheese as his mortar, he achieves surprising results. His imagination and fearless abandon is impressive. I especially love the ingenious use of the strawberry laces.



His models were installed on a plinth and smeared in lurid coloured frosting, then adorned with junk food before being photographed. Your first reaction is childish amusement which then changes to a feeling of choking horror mixed with amazement of the abandoned recklessness of 'playing' with food to that degree, especially food that's usually seen as 'taboo'. Most people who have issues around addiction knows the (usually ill-fated) 'last big binge' that's supposed to fix your desire for good. Yet rarely does – there's a reason Narcotics Anonymous have 'one is too many, a thousand never enough' as a saying. This truly is that last binge and then some, I bet he felt totally wired shopping for it and working on it. The photographs are deeply thought provoking – you sort of wish you could have been there during the making just to smell the heady aromas of sugar mixed with cheap buns and burgers, carried on the wave of cream cheese turning rancid under the strong lights. Apparently sitting for the pieces was very demanding for the models as they had to stay motionless for hours covered in gunk wearing protective eyepieces, their ears and mouths plugged shut by junk food while carefully breathing through a straw placed in one nostril, which sounds incredibly claustrophobic.

This isn't Ostrer's first foray in to themes of gluttony and addiction. Previous projects have included The Romance of Perfection, where Ostrer photographed principal ballerina Maria Kochetkova, and The Beast in Beauty, which explores the backstage addictions and fetishistic desires that surround the ballet community. Both based on an autobiographical experience he had while working for the English National Ballet as a set painter.

**GAZELLI ART HOUSE**

## Portraits of people in layers of junk food convey dangers of mass production

12 August 2014

Written by Ross Brooks

Junk food tastes great going down, but when you look at it in the right light, you realize it's something that probably shouldn't be going inside your body. To highlight the corruption of globalisation, along with the increasingly dangerous methods of food production, photographer James Ostrer has created a series called "Wotsit All About." It features people that look more like monsters hidden beneath layers of sweets and processed goods – with the end result being a hideous thing to behold.

The photograph's form part of the Gazelli Art House's Window Project, which offer a glimpse into a post-apocalyptic world which has been destroyed by mass production. Here's how they describe the images in their press release:

James Ostrer's photographs of sugar adorned subjects allude to the history of primitive art, synthetic dietary sugar intake, and an irreverent twist on the absurd in which societal practices of ingestion oscillate into a nightmarish world of abject effrontery and nutritional disillusionment.

Each of the sugary monsters required the painstaking application of foodstuffs overloaded with additives. In many cases the artist himself was the person being transformed into a gruesome concoction of sugar. Look out for different allegories such as Ketchup being used to represent tears of blood, and Kit Kats' forming the basis of a menacing grimace.

They are bittersweet to the point of decay and emphasize much of our contemporary society's needs for synthetic glucose praise, and, in doing so, proselytize the image as a new catalogue of self-harming sugar worship. Looking at the photographs is an excellent way to make processed goods look very unappealing for the next few weeks.



Should the discomfort wear off and you find yourself craving some sugary goodness, it might help to remember the hideous monster that could one day consume your human form.

As part of Gazelli Art House's on-going commitment to art education, the gallery will host a series of events and talks to run alongside the exhibition. They are dedicated as an art organization they are dedicated to providing a new setting for the understanding and deeper appreciation of art.



## JAMES OSTRER'S PHOTO SERIES AT GAZELLI ART HOUSE IS NOT SO SWEET

13 August 2014  
Written by Kate Messinger



English photographer James Ostrer doesn't sugarcoat the subject of mass production but he does coat everything else. In a new photo series on display at Gazelli Art House, the first permanent gallery space on London's Dover Street, Ostrer sheds light on the over production of processed foods by covering himself and his subjects in layers of junk. Though much of the human form is masked by frosting, candy bars, chips and fast food, there is still an eerie humanity that lingers in each sticky portrait. *Wotsit All About* explores our almost fetishized attraction to these foods with portraits that are both grotesque and reminiscent of ourselves, on display against walls of mass produced Cheetos, Twizzlers and marshmallows.

The work is "a glimpse into a post apocalyptic world which has been destroyed by mass production," showing figures that resemble a mutant generation from a world over-saturated with saturated fats. Like a bizarro Candy Land with a psycho sexual twist, Ostrer brings us into a surreal yet horrifyingly believable future of our relationship with consumption that is anything but sweet.



# DANGEROUS MINDS

## Humans Shellacked in Junk Food for Monstously Sloppy Portrait Series

11 August 2014

Written by Amber Frost

James Ostrer's "Wotsit All About" makes use of junk food in the most revolting of ways (even worse than actually eating it!) Models are adorned in hamburgers, cheese puffs, whipped cream and all manner of processed goodies, creating a sort of anthropological fashion spread of the crap we consume. There are full-body photographs of his tribesman, but it's the faces that stand out, reminiscent of religious or ceremonial masks belonging to some long lost sugar clan.

Ostrer avoids what could have very well been a preachy lesson in healthy eating and instead approaches the modern world's virtual vices with a bit of humor. Like many of us, he dreams of a day when junk food is deemed subversive, saying, "Eventually I could see refined sugar being viewed in the same way as smoking is. The only difference is no one in fashion or film ever regarded being fat as cool."

Some images may be NSFW, if your work holds an objection to breasts, which may or may not be unadorned in meringue.



## People Covered in Sweets by James Ostrer

2 August 2014

Written by Tabish Khan

Obesity is on the rise and it's largely down to poor diets. Artist James Ostrer confronts this issue head on with his bright and sugary photographs. His models are covered in sugary sweets and snacks to form grotesque totems each with their own junk food theme ranging from ice cream through to hot dogs, from head shots to entire families posed encrusted with sugar. The nudity, enlarged genitalia and onanism present in his photographs reference the heightened fetishisation of food and the sensuality often used in advertising to sell unhealthy foods. One sculpture resembling Mickey Mouse also links in to other parts of consumer culture where branding is just as strong. But Ostrer's strongest parallels are with religion. Most of his grotesque creations resemble primitive masks and sculptures associated with tribal religions. The strength of fast food brands has converted them into pseudo-temples, where desires can be realised. Ostrer's works are undoubtedly creative and eye-catching, and the piece at the front of the gallery across two floors means the show is hard to miss. Our difficulty with the works is that the hyper saturated colours give the pieces a certain pop art kitsch, which in itself is not a bad thing, but this instant visual appeal does mean the underlying message around the perils of junk food culture is diluted.





## JUNK FOOD - THE STRANGE PORTRAITS OF JAMES OSTRER

11 August 2014  
UFUNK



The "Junk Food Portraits" from the British artist and photographer James Ostrer, who covers his models with colored frostings, candies, burgers, sauces and other junk food in a series of surprising and twisted portraits... These creations are currently part of an exhibition at the Gazelli Art House in London.

**GAZELLI ART HOUSE**



# EATER

These Grotseque Portraits Make Candy Look Absolutely Terrifying

August 2014



Here's an entirely new way to look at icing, doughnuts, and fast-food meals: as face make-up, mask materials, and/or shoulder pads, obviously. Photographer James Ostrer covers models with all kinds of colorful crappy food for his newest series, *Wotsit all about?*, now on display at London's Gazelli Art House. The sugar-covered humans are supposed to represent a "post apocalyptic world," which will apparently be the opposite of "sweet."

**GAZELLI ART HOUSE**

# PREMIERE

## James Ostrer sculpte les visages avec de la nourriture

12 August 2014

Written by Alice Labrousse

L'artiste anglais James Ostrer joue avec la nourriture pour l'amour de l'art

Wotsit all about est une série de sculptures vivantes représentant des monstres de bonbons, frites, nuggets de poulets, mayonnaise et gâteaux en tout genre. Sur les corps nus de modèles ainsi que sur celui de l'artiste lui-même, les œuvres terriblement colorées donnent à voir des bêtes qui n'effraient personne. En les voyant, notre estomac bourdonne. Un gâteau spritz ? Un rouleau de réglisse ? Un donut ? Des biscuits apéritifs au bacon ? Les créatures de friandises de James Ostrer sont douces sur leur fond acidulé.

Jouant sur les contrastes entre la bête et la nourriture, c'est une vraie boulimie qui se déverse sur les clichés. Troquant le groin du cochon pour des cornes pour un diable tout bleu, James Ostrer traverse les références. Il illustre aussi une étrange tribu menaçante un hot dog à la main ou un sceptre aux formes douteuses. La série compte une vingtaine de clichés où les sculptures vivantes sont immortalisées. La galerie Gazelli art house de Londres expose la série Wotsit all about du 31 juillet au 11 septembre 2014.

Pour plus de renseignements, voici le site de l'artiste et celui de la galerie Gazelli art house.





## El prójimo hecho postre

12 August 2014

La propuesta del estadounidense James Ostrer combina el retrato fotográfico con el modelado de masas informes y multicolores.

Cubrir el rostro - e incluso el torso entero - de diferentes individuos con residuos de comida chatarra - sin importar su sabor - puede ser la secreta y traviesa fantasía de más de una persona en el mundo. James Ostrer la lleva a cabo en su proyecto "Wotsit All About". En el portal Dangerous Mind ha sido compartido parte de su trabajo.

La de Ostrer es una propuesta que combina el retrato fotográfico con el modelado de masas informes y multicolores. El resultado, ciertamente cómico y próximo a lo estafalario, hace pensar desde personajes infantiles de fantasía hasta máscaras tribales. Que qué niños se encontrarían a gusto con ellos o qué tribus las utilizarían es una pregunta sin respuesta.

Lo único cierto es que detrás de la edulcorada efervescencia que escapa de cada una de estas imágenes se esconde un deseo perverso: ver al prójimo como un succulento y abigarrado postre para devorar de inmediato.



## Skurrile Fotoreihe von James Ostrer

11 August 2014

Written by Maik

Als Foodblogger der allerersten Stunde kann ich euch natürlich den neuesten Trend nicht vorenthalten. Vor allem unter Jugendlichen wird auch abseits von Karneval und Mottoparties betriebene Lebensmittel-Verkleiden immer beliebter. Je verrückter, desto besser. Kühlschrank auf, an den Körper geklatscht garniert – fertig! Tolle Outfits, die nicht nur sowohl am Arbeitsplatz als auch in der Kirche wunderbar ankommen, sondern auch noch schmecken.

Ist natürlich kein Trend, sondern die Fotoreihe Wotsit All About des englischen Fotografen James Ostrer. Trotzdem verrückt.

Mehr Bilder gibt es bei Gazelli Art House zu sehen – entweder digital oder analog, denn die Bilder werden dort noch bis 11. September ausgestellt. Die Personen unter dem Belag dürften sich bis dahin jedoch frisch geduscht haben – und keinen Appetit mehr für Junk Food aufbringen können.



## NAAKTMODELLEN ONDER VIEZE SMURRIE

18 August 2014

Written by Sophie Witlox

Wat is er fijner dan een klef patatje oorlog na het stappen? Niets toch? Kunstenaar James Ostrer vindt junkfood het beste dat er is. Voor zijn fotoserie Wotsit All About stond hij uren te frituren en trok hij al het snoepgoed dat hij kon vinden uit de kast.

### PURE ONTSPANNING

De 35-jarige James wil met zijn portretten van modellen die onder de chips, ketchup, snoep en ijs zitten, aandacht vragen voor de enorme hoeveelheden fastfood die we jaarlijks wegstouwen. James begrijpt het allemaal en zegt zelf ook naar slecht eten te neigen als 'ie zich gestresst voelt. Een bezoekje aan de MacDonalld's is pure ontspanning voor de kunstenaar.

### MEER DAN 6000 EURO

De menselijke modellen dragen op de foto's hoorntjes van cake, hebben tongen van snoep en wangen van hamburgers. Ze moesten soms urenlang stilzitten. En terwijl er allerlei zoetheid in hun gezicht werd gemaakt, konden ze vaak maar door maar één neusgat ademen, weet Daily Mail.

James heeft in twee jaar tijd ruim 6000 euro aan junkfood uitgegeven om zijn project vorm te geven. Binnenkort een tripje naar Londen op de planning staan? De expositie genaamd 'Wotsit All About?' is tot 11 september te bewonderen in het Londense Gazelli Art House.





# the puffington post

## Beneath these masks is an artist conflicted by junk food

14 August 2014

British photographer James Ostrer purchased about \$8,000 worth of junk food over the past two years — enough to fill up six or seven cars.

But all those Mars bars, strawberry shoelaces, donuts and cheese puffs weren't meant for consumption. Instead, Ostrer[29] caked them on himself and others (with the help of cream cheese "plaster") to create a series of human sculptures. Photos he took of his creepy-cool creations on candy-colored backgrounds are on display at the Gazelli House Gallery[30] in London through Sept. 14.

The exhibit is called "Wotsit all about" (Wotsits are the British version of Cheetos) and was inspired by Ostrer's complicated relationship with junk food.

It all started after his parents got divorced, he tells *The Salt*. He lived with his mother, and "each weekend I used to get picked up by my dad, and he would always be late," Ostrer says. His parents would bicker and shout. And afterward, "my dad would always drive my sister and I to McDonald's and we'd have a Happy Meal."

For this project, Ostrer says, he started by designing junk food masks for himself. "I wanted to completely engulf myself in these food types to this extreme level," he says. "The process of creating these was a kind of a cathartic experience."

Ostrer also used his friends and even his dad as models. But it wasn't a comfortable experience for anyone.

The artist usually started with colored cream cheese, which emulates frosting and makes for a good base. He then layered other foods on top. The full-body treatments took about eight hours to complete, he says.

Sculpting the faces was more challenging and Ostrer had to work quickly. Once the models were fully covered, he only had a few minutes to photograph them. And he made sure to leave at least one nostril open. "Otherwise it would get difficult for the models to breathe," he says.

In creating each sculpture, he drew on his mental images of everything from famous works of art to celebrities he'd seen on TV to the ancient people he read about in history class. And the titles, like EF 126.75, are inspired by the European codes for food additives, known as E numbers. The EF in Ostrer's titles stands for "emotional fossil."

Nowadays, when he walks by the aisles full of junk food at the grocery store, Ostrer says, he doesn't feel the same craving for it. "Now I kind of see them as sculpting materials."



# TUSH

## ZUCKER FÜR DAS VOLK - JAMES OSTRER AUSSTELLUNG

19 August 2014

Written by Judith Brachem

Die Zeiten, in denen wir Jäger und Sammler waren und das Beschaffen von Essen eine riesige Herausforderung war, sind lange vorbei. Heute gehen wir einfach in den Supermarkt, zum nächsten Fastfood-Restaurant oder greifen in unseren stets prall gefüllten Kühlschrank und verschlingen Dinge, die nichts mehr mit dem zu tun haben, was die Natur uns an Nahrung bietet.

Kritisiert wird diese Konsumkultur vom Londoner Fotokünstler James Ostrer. In seiner Serie „Wotsit all about?“ portraitiert er die Schrecken der globalen Lebensmittelindustrie – festgehalten an Menschen, die das Junkfood als Maske und am Körper tragen. Damit kommentiert er nicht nur die Maßlosigkeit der heutigen Zeit, sondern verarbeitet auch seine eigene Abhängigkeit, die ihn zum Junkfood verführt, wenn es ihm schlecht geht.



Gesichter voller Schlagsahne, Burger-Epauletten und Pommes-Haare, Lakritzschnecken-Augen und Wotsit-Frisuren, Weingummi-Fäden, die wie Erbrochenes aus dem Mund ranken. Ostrer zeigt Schweinegesichter, Ronald McDonald, Mickie Mouse. Vor allem aber sind es seine von religiösen Bemalungen inspirierten Masken, die die Aussage seiner Ausstellung auf den Punkt bringen. Sein Ziel war es, in seinem Werk einen neuen Stamm zu kreieren, der uns vor Augen führt, dass Zucker zu einer Religion unserer Zeit geworden ist.

Obwohl die Arbeiten an dem Projekt, bei dem neben dem Modellen auch Ostrer selbst in Essen gehüllt wurde, Spaß gemacht haben, so sei es doch für alle Beteiligten auch eine Art Therapie gewesen. Die zeremonielle Seite der Arbeit sei für das Ergebnis sehr wichtig, so der Künstler. Die Bonbon-Fratzen sollten sowohl das Schöne, als auch das Hässliche in sich vereinen.

„I love to eat – Kit Kats or cookies-and-cream ice cream, I need sugar like five times a day.“

Mit diesem Zitat von Kim Kardashian beginnt die Pressemitteilung zur Ausstellung. Es zeigt, wie Ostrer durch seine Arbeiten unsere generelle Konsumkultur kritisiert. Wir konsumieren nicht nur Nahrung, sondern auch Prominente und alles Materielle auf maßlose Art und Weise. Der Food-Fetischismus, in dem wir blaue Weingummis genau wie viel zu billige Burger anbeten, kennt keine Grenzen mehr.

Noch bis zum 11. September ist die Ausstellung im Schaufenster des Gazelli Art House in London zu sehen. James Ostrer selbst sei nach dem Projekt noch nicht ganz von seiner Vorliebe für Süßes geheilt, doch endlich bereit, über das Aufhören nachzudenken.

**GAZELLI ART HOUSE**



## WOTSIT ALL ABOUT | Food in your face

19 August 2014  
Written by Cloudy Zakrocki



Da läuft einem nicht das Wasser, sondern der Ketchup im Mund zusammen. Wortwörtlich!

Fotograf James Ostrer stellt bis zum 11. September 2014 im Rahmen des "The Window Projects" der Gazelli Art House Gallery in London seine Serie "Wotsit all about" aus, bei der weibliche und männliche Models komplett mit Junk Food bedeckt sind. Von Körpern, die in Süßwaren getränkt sind, bis hin zu Gesichtern, die aus McDonalds Produkten wie Burgern, Pommes und Sauce bestehen, scheint bei den verstörenden Bildern nichts unmöglich zu sein. Der 35-Jährige möchte mit seinen Fotografien auf den zügellosen Verzehr von Junk Food, der steigenden Zuckersucht sowie der Omnipräsenz von Fast Food Ketten in unserer Gesellschaft aufmerksam machen. In your face bekommt hier eine wörtliche Bedeutung.

# GOOD

## This Artist Turned a Bad Habit into Insane, Junk Food-Drenched Art

15 August 2014

Written by Caroline Pham

Junk food dredges up some complicated feelings for James Ostrer. He vividly remembers his parents' split as a kid. His father's weekend routine of taking Ostrer and his sister to McDonald's after bickering with his mother left his associations with Happy Meals decidedly...unhappy. Later, Ostrer found himself combating his stress with unhealthy food, which became more difficult to stomach as he got older.

So the British photographer decided to explore his relationship with junk food in a peculiar way—by dousing himself in it. Ostrer's Wotsit all about project features close-up photographs of himself, friends, and even his father carefully glopped with a vast, rainbow assortment of fast food, candies, cold cuts, pastries, you name it, over their faces and bodies. The "portraits" are messy, fascinating, and comically creepy, like a cartoon roundup of childhood obesity culprits come to life, warning little kids to eat their vegetables. "I wanted to completely engulf myself in these food types to this extreme level," Ostrer said to NPR. "The process of creating these was a kind of a cathartic experience."

Wotsit took Ostrer two years to complete, and approximately \$8000 for all the junk food. The subjects who required the full-body treatment averaged around eight hours of work for Ostrer, who had to work quickly to get his shot once he was finished sculpting his creation. Not only was he using colored cream cheese to glue it all together, but the subjects were usually only able to breathe out of one nostril while slathered up.

Beyond addressing his emotional connection to the junk food, there was another benefit to Ostrer creating these works—he kicked his penchant for the stuff. Now, he said, instead of feeling cravings, he just sees it as sculpting materials.

Wotsit all about is on exhibit at the Gazelli House Gallery in London through September 14, 2014.



## Cảnh báo nguy hiểm về đồ ăn nhanh từ những chân dung “quái vật”

17 August 2014

Written by Thang Tam

(ĐSPL) – Để kêu gọi mọi người tẩy chay đồ ăn nhanh, nghệ sĩ James Ostrer đã tạo ra những bức chân dung đáng sợ làm từ chính các loại thức ăn nhanh.

Nghệ sĩ sáng tạo thuộc bộ môn nghệ thuật sắp đặt James Ostrer đã tạo ra những bức chân dung “quái vật” với người mẫu được bao phủ toàn bộ bằng đồ ăn nhanh. Mục đích của James là để mọi người thấy được những ảnh hưởng của loại thực phẩm này đối với tâm trạng criminal người.

Những tác phẩm này hiện đang được trưng bày tại triển lãm Gazelli Art House, phố 30 Dover, London (Anh). Buổi triển lãm mang tên Wotsit All About kéo dài tới ngày 11/9/2014. Trong hình là người mẫu mang gương mặt quỷ, với khuôn mặt phủ đầy kem, mái tóc là những miếng break còn mắt, miệng được làm từ những chiếc bánh ngọt.



## Glasierte Wurst ohne Ende "Wotsit all about" zeigt die Abgründe unserer zuckrigen

20 August 2014

Written by Von Maxi Jung

Cupcakes, Smarties, Wurst, Ketchup, Burger, Nuggets, Erdnussflips, Donuts. Fett und Zucker. Glutamat und Farbstoffe. You are what you eat... na hoffentlich nicht.

### Zuckerhölle und groteske Figuren

In seiner Fotoserie "Wotsit all about?" setzt sich der Künstler James Ostrer mit unserem Konsum von Junk Food und Zucker auseinander. Für seine Bilder beschmierte er Menschen – oft auch sich selbst – zunächst mit gefärbtem Creamcheese und dann mit weiteren Lagen aus Junk Food, bis sie aussehen wie groteske Figuren primitiver Kunst. Schreckgestalten aus Fett und Zucker.

### Der ständige innere Konflikt

Es ist ein ständiger innerer Konflikt: Das Wissen, dass Junk Food nicht umsonst diesen Namen trägt, kämpft gegen das Verlangen nach den herrlich ungesunden Waren.

Osterer beschreibt unsere selbstzerstörerische Lust auf Zucker und Geschmacksverstärker. Die Ursprünglichkeit seiner Modelle, die einfachen menschlichen Gelüsten verfallen, steht dabei im Kontrast zum modernen Menschen, der sein triebhaftes Verhalten eigentlich weitgehend abgelegt hat.

Wir sind gefangen in einem zuckrigen Albtraum. Junk Food zu konsumieren, ist keine Ausnahme, sondern die Regel und die Lebensmittelindustrie trägt nicht gerade dazu bei, dass sich daran etwas ändert.





## Bizarre Portraits Feature Masks Made

11 August 2014

Written by Sara Barnes

These bizarre photographs by British artist James Ostrer feature himself and others covered in thick, sticky-looking layers of candy, frosting, and other junk food. Decadent edibles look hardened and become a strange replacement for conventional masks and armor.

Candy and sweets are often associated with joy, but looking at Ostrer's work it's hard to feel that way. They aren't delightful, but are visceral. Frosting is slathered on haphazardly with licorice used to create outlines. Sometimes, the lines are droopy and it appears that the entire piece is melting. The result is a peculiar and unsettling group of photographs that speaks to the sickening amount of junk food we have available as well as a reinterpretation of the self portrait.

These photos are currently on display in his exhibition *Wotsit All About* at the Gazelli Art House in London through September 11th of this year.







## POUR SOME SUGAR ON ME

James Ostrer's portrait collection is so sweet you'll walk out with cavities...

29 August 2014

Written by Rob Wilkes



"I love to eat – Kit Kats or cookies-and-cream ice cream. I need sugar like five times a day." This is a quote from Kim Kardashian, owner of the biggest arse in all of Celebrityville, and the same Kim Kardashian who recently bemoaned her voluptuous figure and pledged to whip herself into shape. That sugar intake would be the perfect place to start, as it's now becoming clear that sugar is probably a lot worse for our health, and our waistlines, than fat ever was. We're sorry fat. Come back. All is forgiven.

It's not so easy to escape the evil sugar though, as the food industry has become extremely adept in cramming the stuff into almost every processed food out there in lieu of ingredients we perceive to be more harmful; low-fat meals are often high in sugar instead. Wotsit All About? is James Ostrer's commentary on the modern affliction of sugar addiction, food production methods and body image. His grotesque figures are dripping with fondant icing, bejewelled with candy gems and oozing with corn starch, rendering a kind of primitive iconography with a horribly contemporary relevance. His creatures, often self-portraits, are built up with layers of garish gunk, and are photographed in a tortured state – grimacing, crying, bleeding and puking. Gazelli Art House in London is exhibiting Wotsit All About? during its Window Project season, and expiry date on Ostrer's sugary treats is 11 September.