

A.pass artist research trajectory portfolio

By Aslı Hatipoğlu

This portfolio is prepared as a diary to reflect my trajectory at A.pass Brussels during 2022-2023. The post-graduate program has a duration of 1 year. It has a cyclical structure of 3 blocks of 4 months, each consisting of moments of opening week, half-way days and end-week, interspersed with collective or individual mentoring sessions, and workshops, seminars, presentations. Blocks are curated to bring to the fore a particular set of questions, methodologies and pedagogies of exchange and (discursive) practice - all of which can change radically from one block to the next.

My artistic research trajectory portfolio consists of documentation of these 3 blocks I participated in (with a skip during August 2022-January 2023) highlighting crucial moments of *opening week* that focuses on the question of “what” in artistic practice, *half-way days* that focuses on the question of “how” as well as “methodology” in artistic practice and *PAF end-week* that focuses on “why” in artistic practice.

The title of my proposal for applying to a.pass was: “If our microbiome could speak, what would be its language?” During the pandemic, in the residency of FoodLab Jan Van Eyck Academie in Maastricht between 2020-2021 I have been investigating the subject of fermentation due to its urgency in understanding diseases and diversity of intestinal microflora. Therefore its response to mental health, hygiene but also ancestral knowledge dealing with food. By creating a symbiotic relationship to these beneficial microorganisms that live in the environment and creating specific environments for them to thrive, I got to understand the importance of this relationship’s urgency in a highly globalized world where people are ever more separated, to find means to re-connect to themselves in the process and be aware of the environment they live in (especially in domestic environments during the pandemic). I believe that our means of food production need to be decentralized in a mass-produced food system in order to re-define hygiene standards by creating not only scientific understanding into the life of these microorganisms but also a deeper poetic and spiritual communication between the consumer and the fermenter.

Our bodies are 90% microbes, only 10% make up the physical tissues (human cells). Science has proven that our guts are our second brain. We pay so little attention to our digestive systems that impacts our emotional responses, psychology therefore our social behavior, and regulation of diseases. We have been disconnected not only from each other in a visually dominated society where anxiety and depression are major problems among us, but also separated from the environment that lives within us, thus the relation to ourselves.

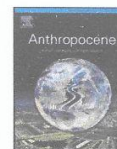
In my work, I tend to be informative, scientific but also spiritually poetic in order to bridge the understanding of our bodies and identity and therefore our intertwined social relations. I value scientific knowledge as much as I value the spiritual connection we can build with fermentation. For instance, in Japan, some women explain umami through their belief in spirits that come to the jar of beans overnight and bring this flavor. In my experiments, I also came to investigate the different molds/fungi that grow over surfaces in failed attempts and appreciated their beauty. Only through actively engaging with the making process, I started to understand the world of microorganisms and their environment, while building a better understanding to my body and how I treat it; what goes in and what comes out within these processes.

At a.pass I wanted to further my research through connecting to nutritionists, microbiologists, neuroscientists, performers and people with various ethnic backgrounds. I planned to investigate microbial succession (how microbial communities change depending on the environmental conditions) and find means to relate it to socially diverse human relations. For instance by experimenting with different fermentation (e.g miso and cheese laying next to each other in the same environment) and record how they influence each other (video, photo or creating physical installations). My aim was to find a poetic interpretation using natural processes such as in fermentation to talk about our intertwined relations to ourselves and to each other. Perhaps also to make the invisible visible. Time also plays a key role in my work as we live in a world where we sacrifice time for the convenience of our eating habits. We compete with time instead of slowing down in the notion of time to deepen our value systems to what we consume.

At a.pass I wanted to create a fermentation research lab, possibly also public events when possible (e.g conceptual performative dinners). Due to the uncertainty of public events during pandemic when I started, I also envisioned

exploring ways of using digital platforms to visually translate this research such as video production. I was also interested in exploring possible ways to spread my knowledge by creating communities around fermentation in different cities and explore its potential communication to a wider audience through connections.

Some notes of research



Review

Microbiology of the Anthropocene

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ABSTRACT

Human influences on the planet's atmosphere, hydrosphere and biosphere are of such magnitude as to justify naming a new geological epoch, the Anthropocene. Different starting dates and phases have been proposed for this epoch, depending on the criteria used. Recent advances in microbial genomics and ecology show that human perturbations to microbial populations correspond closely to the proposed phases of the Anthropocene: the 'paleoanthropocene' which began with the rise of agriculture; the industrial revolution, from the late 1700s; and the 'Great Acceleration' from the 1950s to the present day. As the Anthropocene unfolds, environmental instability will trigger episodes of directional natural selection in microbial populations, adding to contemporary effects that already include changes to the human microbiome; intense selection for antimicrobial resistance; alterations to microbial carbon and nitrogen cycles; accelerated dispersal of microorganisms and disease agents; and selection for altered pH and temperature tolerance. Microbial evolution is currently keeping pace with the environmental changes wrought by humanity. It remains to be seen whether organisms with longer generation times, smaller populations and larger sizes can do the same.

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Introduction

The speed and extent of human driven changes to planetary processes have led to proposals that we are entering a new epoch, the Anthropocene, or literally the 'Age of Man' (Crutzen, 2002). Human effects on planetary processes fall into recognizably distinct stages (Smith and Zeder, 2014). The first, the

'paleoanthropocene', corresponds to the widespread adoption of agriculture some 8–10 thousand years ago, when clearing of forests and the consequent release of greenhouse gases potentially started affecting earth systems (Ruddiman, 2013; Foley et al., 2014). Human use of fire and our role in the extinction of the megafauna may also have affected climate, potentially dating the 'paleoanthropocene' still earlier (Sherratt and Wilkinson, 2009; Doughty, 2013). The second phase began in the Industrial Revolution, coinciding with significantly increased carbon emissions and the environmental degradation associated with industry (Crutzen and Stoermer, 2000). The final phase occurred post World War II, and is called the "Great Acceleration", because it is

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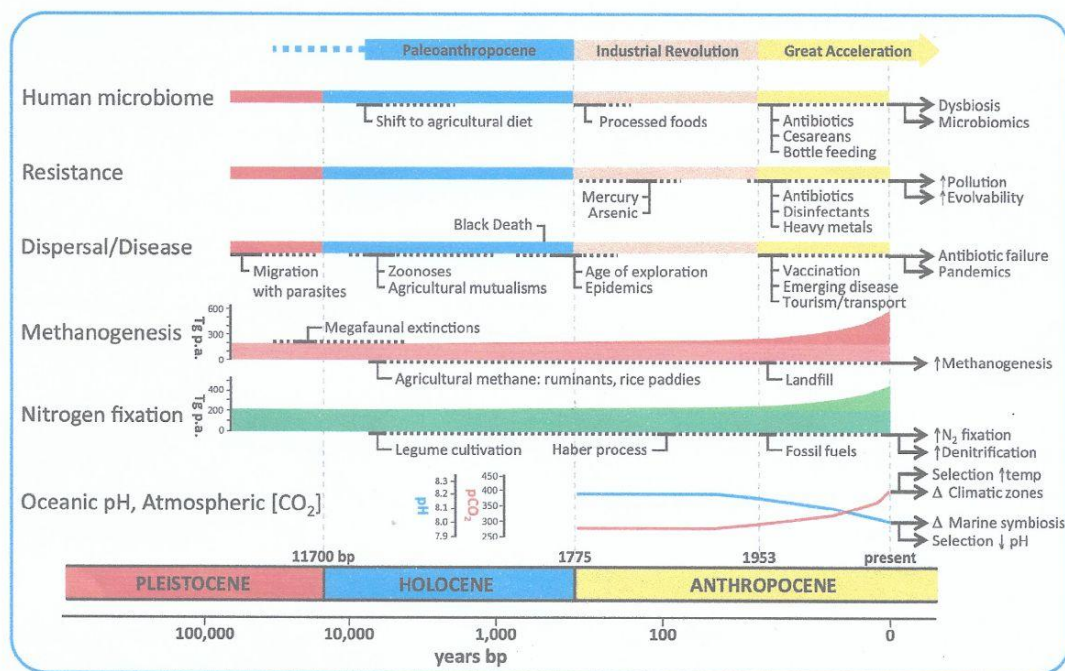


Fig. 1. Human influences on microbial ecology and evolution. A time-line for the three recent Epochs, the Pleistocene, Holocene and Anthropocene, is given at the base of the figure on an approximate log scale. Dates for the transitions between epochs are given. The suggested date of 1953 for the start of the Great Acceleration is based on the publication of DNA structure (Watson and Crick, 1953) and the increased frequency of nuclear tests during that year (see Crutzen and Stoermer, 2000). Arenas where humans have influenced the microbial world are given on the left hand side, with key developments noted along the timeline. Likely future outcomes are noted on the right hand side. Rates for methane generation and nitrogen fixation are plotted as Tg per year. Atmospheric CO₂ is plotted as ppm. Data for methane, nitrogen, oceanic pH and carbon dioxide concentrations are taken from a synthesis of the literature cited.

associated with very rapid growth in human population, resource consumption, energy use and pollution (Fig. 1) (Zalasiewicz et al., 2010; Steffen et al., 2011).

Human effects on earth system processes are now on such a scale that we are arguably the greatest evolutionary and ecological force on the planet (Palumbi, 2001). Global changes in climate, shifts in oceanic pH, altered nutrient cycles, loss of biodiversity and widespread pollution have all been identified as potential planetary tipping points (Rockstrom et al., 2009). These factors also imply biotic tipping points that will affect all living things, and where each human-induced change will result in a period of intense natural selection.

Dealing with the transition into the Anthropocene requires careful consideration of its social, economic and biotic effects (Gillings and Hagan-Lawson, 2014). Discussions on conservation of the natural world, and responses to human impacts, usually ignore microorganisms, despite the fact that they are central to ecosystems and biogeochemistry (Wilkinson, 2007; Falkowski et al., 2008). Here we explore the effects that human activities have had on microbial populations and ecology, starting with the organisms closely associated with humans, and then moving to larger and larger scales. How might conditions arising in the Anthropocene affect distributions, abundance and evolution in the microbial world?

The human microbiome

The microorganisms associated with humans are notably diverse, varying between individuals, between body sites and

over development. By adulthood, there are ten times more microbial cells in a human body than there are human cells. This diverse community of microorganisms is known as the human microbiome, and can be analyzed in a manner similar to more conventional ecosystems, by examining colonization, climax communities, and perturbations by disturbance or invasion (Costello et al., 2012). Questions can be asked about how the human microbiome might have changed over evolutionary time, how human activities might alter colonization and community development, and the role of the microbiome in health and disease.

On a very general level, the human microbiome has changed in parallel with phases of the Anthropocene (Fig. 1). Oral microbiota from fossilized dental calculus shows a marked change in bacterial diversity and composition during the transition from a hunter-gatherer lifestyle toward a greater consumption of cereals during the Neolithic (8000 years bp). A second major shift is apparent around the start of the industrial revolution, coinciding with increased availability of processed flour and sugar (Adler et al., 2013).

Analyses of gut bacteria preserved in coprolites show that ancient human microbiomes were similar to those from modern rural communities, and that diet dramatically affects microbiome composition. For instance, the increased availability of simple carbohydrates in the Neolithic selected for altered microbiome components (Walter and Ley, 2011). Such 'Neolithic' microbiomes still dominate the gut flora of communities with high fiber, polysaccharide rich diets (De Filippo et al., 2010; Yatsunenko et al., 2012), whereas shifting to a modern, high protein and animal fat diet causes a corresponding shift in microbiome composition

Block I, January-March 2022

Polyset (proposed by Vladimir Miller)

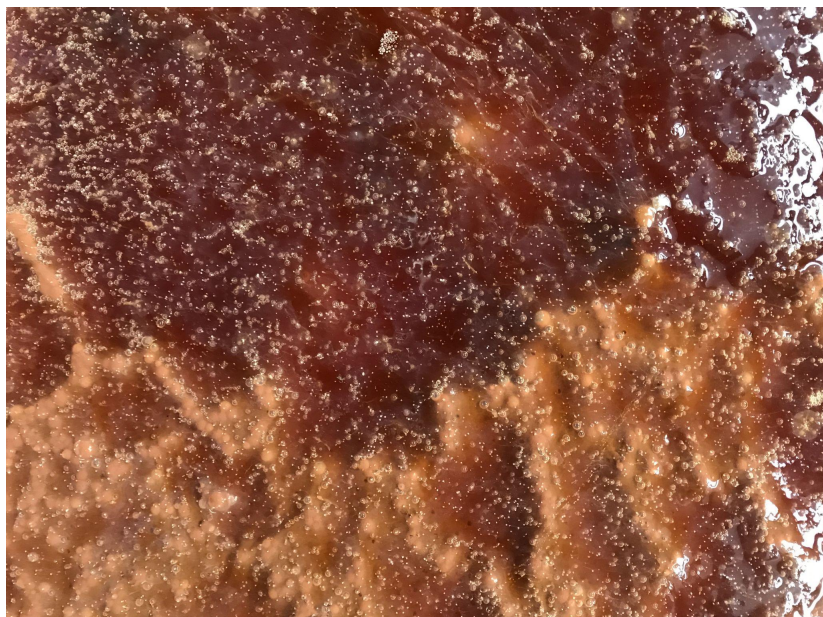
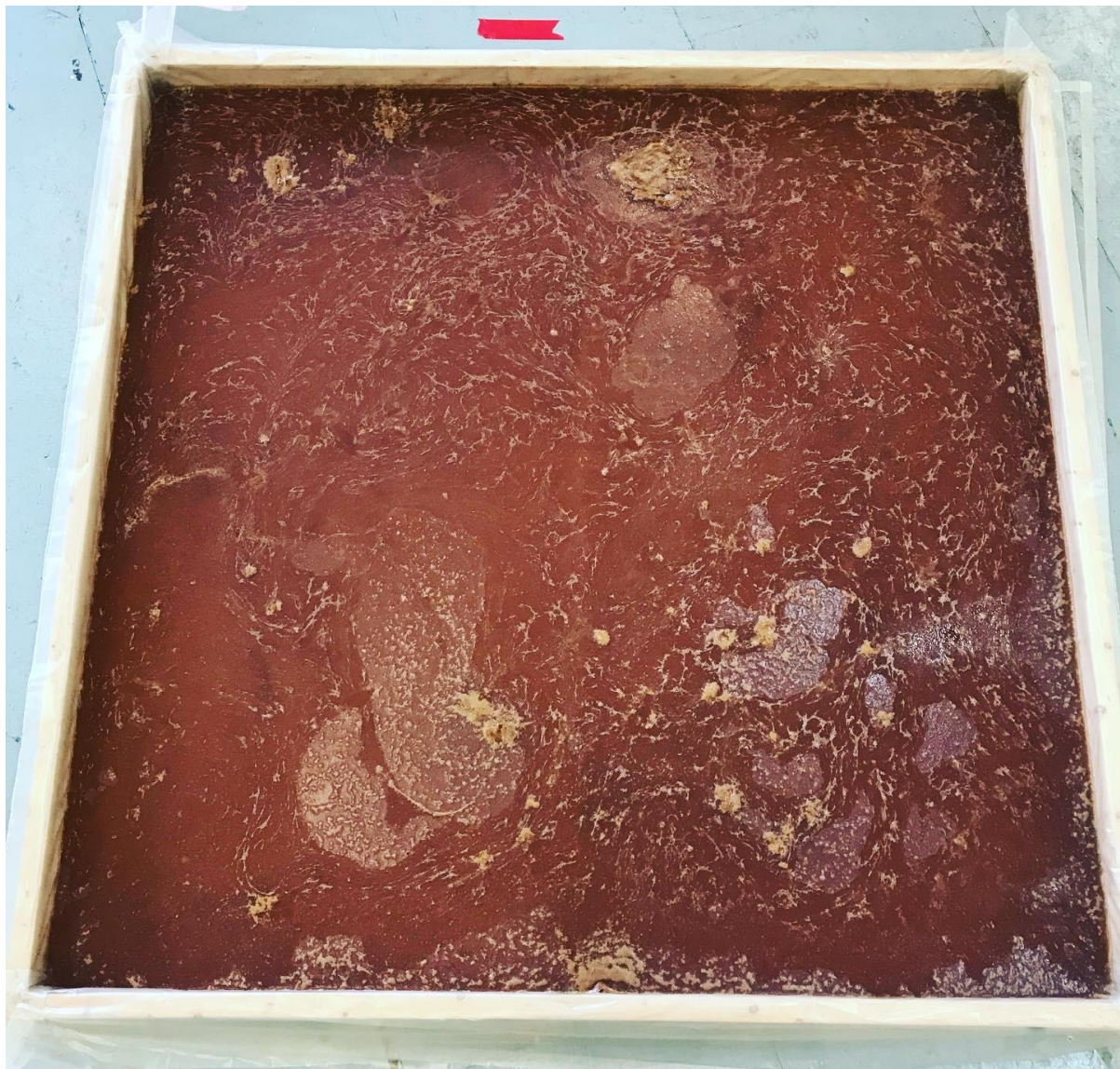
Within the Polyset you would find communal practices and experimental proposals. Polyset starts from an empty space and an empty timetable – both are gradually established during Polyset by its participants. Artists who spend time in the Polyset space set up their own working conditions. There are materials available to create a wide range of structures: from a simple table to a performative setting. The invitation to work with communal materials in a shared space opens up questions of authorship and collaboration towards a transient idea of ownership.

A Polyset is a recurring practice of coming together in a communal practice space that is hosted by an art/educational institution. While a Polyset can be initially proposed as simply as “a prolonged collective practice hangout”, its complexity arises from negotiating ways of being together which are not predetermined by a plan or a structure, institutional or otherwise. Polyset operates through dis-organizing and collectively reorganizing established or habitual ways of gathering and working. Its core intent is twofold: to lower the thresholds for a practice to manifest in its material form and to initiate a set of renegotiations within the relationships between space, practice, community and institution. Polyset is an open space that welcomes and supports practitioners from outside the institution and does not assign fixed modes of participation like “audience” or “visitor”. It is not a group project, but a fluctuating arrangement of “groupings” with different aims and commonalities. Polyset operates on the principle co-habitation as dissensus, which means that all processes and agreements are necessarily partial and cannot exclude other processes in the Polyset space. Every practice is invited to find its own mode of publicness and its own balance between solitary and communal research modalities.

During Polyset, I wanted to work within cohabiting the space; imagined taking up a big space in the middle of the a.pass space to explore how the existing symbiotic culture of yeasts and bacteria of Kombucha would be shaped by what its surrounding and to how its existence potentially would change the way people interact with it. The fact that I planned to keep the pool open without any protection surface also meant that the yeasts and bacterias were more vulnerable to what surrounds the common air flowing in the room. I was interested in the network (of Kombucha scoby) that was going to reflect this vulnerable space, perhaps also mirroring metaphors to life.

A big kombucha pool of 1 x 1 meter and later a 3 x 3 meter was built in space. The duration took place about 3 weeks into the Polyset where transformation of the Kombucha was observed by the participants.





During this time, I was also preparing for a group exhibition called “In search of Pluriverse” at Het Nieuwe Instituut in Rotterdam, which meant that I could not take care of the big pool from a distance. I received a phone call from A.pass participants where there was a complaint about a “deadly” smell. 2 participants had to clean the kombucha pool for me as it died. I had to think about the relationship one can build with microorganisms from a distance: does it always need a main care-taker? Or is it possible to take care of them collectively? What are the borders of this “community” or how is it defined through such interactions?

In search of Pluriverse exhibition photos- Het Nieuwe Instituut April 21- August 7, 2022



Exhibition details- Kombucha skins hanging, “Digesting emotions, fermenting consciousness” video work on loop, an interactive kombucha aquarium with 2 microphones to register voices of people to make the vibration of sound visible in the formation of its skin over a month. Background, sourdough installation where 900 sourdough starters were hung to be taken home upon completing a digital questionnaire. More info on: <https://pluriverse.hetnieuweinstituut.nl/tentoonstelling>

During this block, I was intending to build a kitchen lab on the 4th floor. However, the spiritual quest to my fermentation processes was dominating over the idea of building a lab. I was more interested in ‘processing’ my history through observational work I built with kombucha pools. I became a passive observer to my work as it was being shaped by the environment it was placed into.

I initiated conversations around the pools with the participants.

Notes:

Observe in order to understand. Study in order to grasp. Listen in order to create space for the other. Repeat in order to practice.

“We ingest, we digest, we excrete back to this environment”

People generally act & react instead of giving space in between. However, feelings always need to settle first.

As the west is more science dominated, I find my means of expressing through also using scientific vocabulary.

I tell you, you believe.

I feed you, you feel.

Intention of production. Spirit self. History of the body. Vibrating body.

Halfway days Block 1, February 22-26, 2022

Halfways days is about methodology in artistic practice. It was a moment where I could experiment how to feedback into my own artistic practice through participatory involvement. I was curious to ‘try-out’ different possibilities that would potentially guide me with direction in my artistic research.

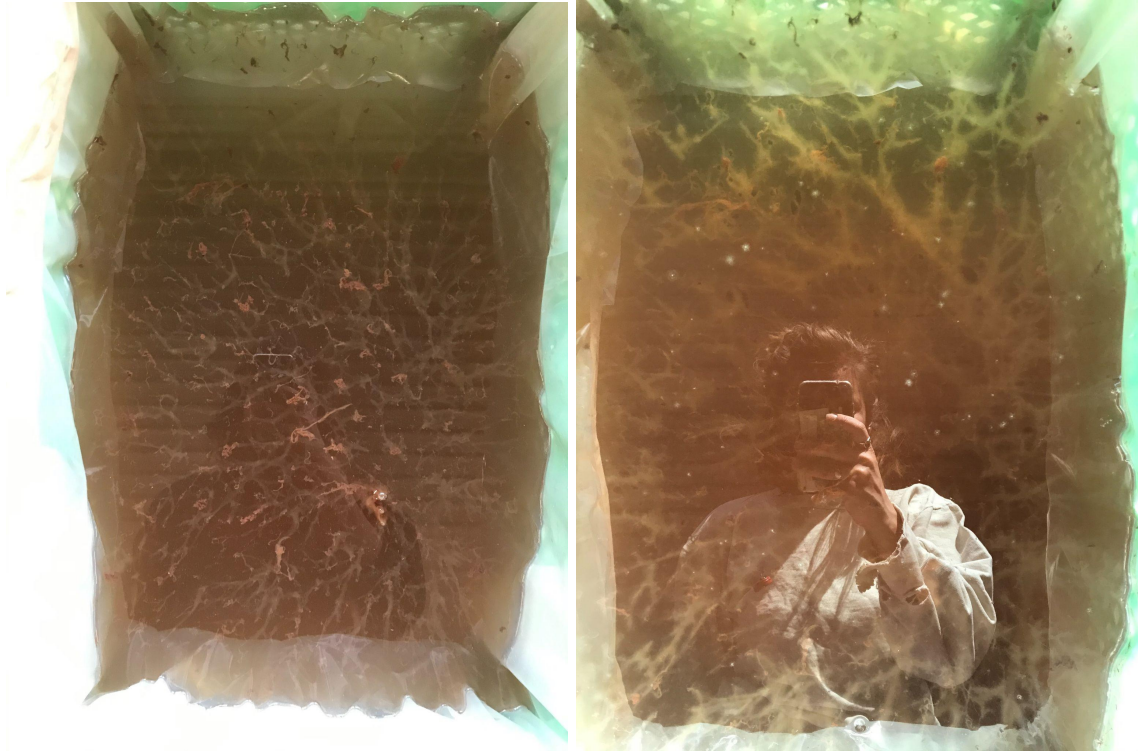
I had 3 proposals:

- Kombucha skin harvest (collective)
- Questionnaire around the kombucha pool.
- Dumpling making session on the dance floor. This workshop was designed where ingredients were limited. The participants were challenged to follow up written instructions and the weighing scale provided was purposely broken. It set the tone for being in sort of a “competition” around who can make the dumplings no one had knowledge of. Some people were left in their struggles, whereas others were asking for help. The tension between participants built up as the resources were running out due to planned organization not providing enough resources. It set the group dynamic and social relations around a crisis of ‘running out of resources’ and not knowing anything about the recipe. The participants were given urine tests to check their urine scores after the dumpling workshop. Their pees were collected for future encounters.

Kombucha skin harvest photos:



The bucket where we washed the kombucha skin started to develop a new skin after a week of being exposed to the air.



Below you can find the instructions proposed for the dumpling workshop:

A.pass Block I HWD Glass dumplings Instruction sheet

1. Measure the following items and put into your bowl:
40 grams wheat starch
30 grams tapioca flour
30 grams potato starch
0,5 teaspoon of sugar
Pinch of salt
 2. Add 100 grams of boiling water over your mix and mix with chopstick as fast as possible so the dough gets cooked with the boiling water. Cover the bowl with your wet towel. Leave for 5 minutes.
 3. Add 1 teaspoon of oil. Knead the dough.
 4. Make a ball first. Then make a hole in the middle of the dough like a bagel. Stretch the bagel into a size about a circle as big as when your thumb and index finger meet.
 5. Cut and divide the bagel shape dough now into small pieces of about 1-1,5 times the thickness of your thumb.
 6. Press the piece in your palm first and stretch it using your fingers until you get a thickness of about 0.2 mm.
 7. Put the filling in the middle and fold. E.g. press 3 corners of the circle into the middle until you get a triangle shape.
 8. Experiment with shapes.
 9. Bring your finished dumplings to the steamer in the kitchen. Place a baking paper underneath. Steam for 9 minutes. When you open the steamer, you should be able to see your fillings as a symbol that it is ready to eat.
 10. Help yourself with the sauce and sauerkraut.
- Bon Appetit-

Details from the dumpling workshop (left photo), urine testing (right photo)



Below you can find examples of Kombucha questionnaires I handed to participants to fill.

A pass Block I -HWD Kombucha pool

Did you ever look very closely in the kombucha pool?
Yes, actually just one time

Do you think you have an impact in this kombucha pool? How?
*I was dreaming that during my presentation someone would accidentally step into the kombucha pool while having the Söulung bath...
 What does this kombucha make you think of?
 Skin, planetary surface, injury, healing, scars,*

Is there a way you managed to swim in it? What were your feelings?
I felt like a salad leaf

What do you think is the purpose/intention of the artist putting this pool in the middle of the room? Does she aim for a result?
Don't think so, but the condition for the kombucha to develop a surface was created/built by the artist and maintained by the collective by reporting its pleasure / color?

Would you be interested in knowing scientific details about the process of this biofilm forming? Why?
Yes, SKIN, is there something in common

If there was a tap to be able to drink it, would you possibly drink it?
Yes

How much time approximately do you spend per day being busy with cooking/preparing what goes into your body?
1 1/2 h.

How often (approximately) do you wash your body? For how long? And what sort of subject do you think about when you shower, if you think at all?
every 3 days approx.

Do you smell your underwear regularly? (for whoever it applies to) and do you like it?
*Yes I do, sometimes to disgust
 dirty from clean standing / I was asked myself if I like it, it is more a information of mind / unusual*

A pass Block I -HWD Kombucha pool

Did you ever look very closely in the kombucha pool? *Yes*

Do you think you have an impact in this kombucha pool? How?
I can describe my presence, I think

What does this kombucha make you think of?
Of this framed pictures from the 90's, that we used to be on vacation, that were filled with sand which could move inside of the liquid

Is there a way you managed to swim in it? What were your feelings?
I wasn't happy with it really. It was more a presence in the space, but not center of my attention. I could try though and see.

What do you think is the purpose/intention of the artist putting this pool in the middle of the room? Does she aim for a result?
Maybe yes maybe not. She/You came to experiment I know with a goal in mind or a question, but I'm not sure if you came at a specific result.

Would you be interested in knowing scientific details about the process of this biofilm forming? Why?
Yes. I find it the process interesting, but it could be also that it reveals a methodology of research or can be translated to some other field.

If there was a tap to be able to drink it, would you possibly drink it?
I don't know, this one maybe not

How much time approximately do you spend per day being busy with cooking/preparing what goes into your body?
Depends I enjoy doing it, but it is quite related to moment in life. Sometimes I don't have time at all, and sometimes it's hours

How often (approximately) do you wash your body? For how long? And what sort of subject do you think about when you shower, if you think at all?
Usually once per day, sometimes more often. All sorts of things come to me in the shower.

Do you smell your underwear regularly? (for whoever it applies to) and do you like it?
Smell? I don't. T-shirts checking yes

A.pass Block I -HWD Kombucha pool

Did you ever look very closely in the kombucha pool?

don't know, but I did look into it.

Do you think you have an impact in this kombucha pool? How?

not sure. I don't know how to relate to it. Rationally, I probably do have an impact on it, but when I sense my body, I wouldn't be able to. Dirty things, slime, gross sex, ugly to say hole skin, dirty bodies

Is there a way you managed to swim in it? What were your feelings?

I did not, but I was afraid of tripping into it and ruining the skin.

What do you think is the purpose/intention of the artist putting this pool in the middle of the room? Does she aim for a result?

It was hard to ignore the pool because it was kind of in the middle. I think the artist intended of making these really more lively people.

Would you be interested in knowing scientific details about the process of this biofilm forming? Why?

Not sure. I always think I do, but then I never fully understand.

If there was a tap to be able to drink it, would you possibly drink it?

Yes, all the time!

How much time approximately do you spend per day being busy with cooking/preparing what goes into your body?

40 minutes lately

How often (approximately) do you wash your body? For how long? And what sort of subject do you think about when you shower, if you think at all?

I take short shower, 8 min or so? Don't think of much, probably what to do next, planning of the day.

Do you smell your underwear regularly? (for whoever it applies to) and do you like it?

hahaha yes and yes!

A.pass Block I -HWD Kombucha pool

Did you ever look very closely in the kombucha pool?

No

Do you think you have an impact in this kombucha pool? How?

Yes I do, by the energies that I bring near it.

What does this kombucha make you think of?

Not much, I do not think of it. Maybe that it is a being in the space and it is smarter than I am about it.

Is there a way you managed to swim in it? What were your feelings?

I am not a good swimmer, it would feel like near death experience

What do you think is the purpose/intention of the artist putting this pool in the middle of the room? Does she aim for a result?

To collect all the information that comes to the room, and then the artist will make us all drink from it so we understand one another better.

Would you be interested in knowing scientific details about the process of this biofilm forming? Why?

It feels No, it seems logical, and I like/enjoy not knowing every detail, allowing the process to happen

If there was a tap to be able to drink it, would you possibly drink it? with out any expectation

Probably not, as me and kombucha try to not consume each other

How much time approximately do you spend per day being busy with cooking/preparing what goes into your body?

When I am at home, it feels that this is what I am doing most of the time.

How often (approximately) do you wash your body? For how long? And what sort of subject do you think about when you shower, if you think at all?

One or twice a day, I usually ask water to take away the unsupportive energies from me, and try to calm my mind

Do you smell your underwear regularly? (for whoever it applies to) and do you like it?

I only do it when something seems unusual. Other ways I take them off as soon as I am home, and not today.

A.pass Block I -HWD Kombucha pool

Did you ever look very closely in the kombucha pool?

Yes

Do you think you have an impact in this kombucha pool? How?

Yes, bacteria in the air, skin particles, magnetic field maybe?

What does this kombucha make you think of?

A landscape / The Red Sea from above / Red lakes in South of Italy (minus area)

Is there a way you managed to swim in it? What were your feelings?

With my imagination. I felt overwhelmed

What do you think is the purpose/intention of the artist putting this pool in the middle of the room? Does she aim for a result?

Catching influences from other artworks and from other researchers

Would you be interested in knowing scientific details about the process of this biofilm forming? Why?

Yes. To merge science and magic

If there was a tap to be able to drink it, would you possibly drink it?

Possibly.

How much time approximately do you spend per day being busy with cooking/preparing what goes into your body?

Especially busy in preparing what goes into my laughing body - Around 10m, play + buying food (20m/day)

How often (approximately) do you wash your body? For how long? And what sort of subject do you think about when you shower, if you think at all?

4 times/week / 1 shower of 15 minutes. I anticipate conversations, imagine art process, think of colors, usually Tarpuise

Do you smell your underwear regularly? (for whoever it applies to) and do you like it?

Yes - Yes, not always.

Below you can find some of my feedback notes:

Absence of presence

Self evidence. Not a metaphor.

Dumpling making session was provocative- individualistic to collaboration. Time. Getting lost in time. Following needs of the matter. Cannot design time.

Designing time (can be challenging)

To design the experience collectively.

Crossing other boundaries; making it difficult/ challenging.

Ambiguity of artist's presence: to completely leave the room or be in the dumpling workshop.

What is the unknown? unknown/ instructions

Individual level of failure.

Another level of interaction- sharing the dumplings.

Missing agency- choreograph the absence

Ritual- absence of the ritual

public/ private.

Scientific- who is the tool?

Feeling like a guinea pig.

How am I using the others?

Structure is always a proposition.

Block I, PAF end-week, March 28- April 3, 2022

During PAF, I presented 3 proposals followed by one another. It started with a video screening of Vietnamese monk Thich Nhat Hanh talking about "Loneliness and the illusion of connection" :

https://www.youtube.com/watch?v=HD6l2jKwT6k&ab_channel=PlumVillage

The second act is followed by me pouring sourdough (that was attached with a contact speaker playing the sounds of the birds I recorded near PAF) to each participant's bowl. They were asked to take a seat in the room and knead the dough in silence with a blindfold. The gesture was to meditate with it after having watched the lecture by Vietnamese monk Thich Nhat Hanh.

After the bread was kneaded, the participants had to gather around a common table and start making gnocchi with the ingredients on the table: eggs, buckwheat flour, salt and some herbs. Due to one mentor having gluten intolerance, the whole group had to make gluten-free gnocchis. Beginning of the making process, I asked Anna (the only Italian in the group) to step out of the room with me, taking her downstairs to the library where I had "The body keeps the score" by Bessel van der Kolk on the table. Participants were later on taken downstairs one by one. The reason why Anna was taken out the first out of the room was because I wanted to intentionally take the only person who potentially knows the right Italian recipe on how to make gnocchis. In the library where Anna was taken, a contact speaker was attached to the seat. It was playing "Consciousness and The absolute" by Sri Nisargadatta Maharaj (link: <https://m.youtube.com/watch?v=IznBMLmcxRI&t=694s&pp=ygUNQ29uc2Npb3VzbnVzcmw%3D%3D>) She was let in the room alone for 10 minutes followed by others.

We ate the gnocchis for lunch break.

Below are some photos from my presentations:



On 30 March 2022, I had co-mentoring with Anna Rispoli and Chloe Janssens. Below are some of my notes.

Notes:

internal/external

Healing/mental health :

- How do you cure mental health?
- Body in western understanding
- We plunge into regenerative culture/ not see it from the outside
- Digestion & how that influences me
- Emotionally being in depth
- Exposing yourself to the unknown
- Giving and receiving is through invitation
- Will of consent
- Porous boundaries
- Entering new community
- Artist as nomadic monk

Public/private (domestic):

- Flirting with these 2 domains
- Create a situation. What is needed? (script it)

Opening intimacy:

- Possibility for change/ how to make it possible?
- Share with someone specific/ think of your audience

My own personal notes:

Storytelling is important in my work. I like physical manifestations in order to process. How to transform food in order to create space for healing? I am mourning over the fact that we have desired to move away from physical making by replacing work w/ machines. Nostalgia. Solitude in loneliness- clear end. Post-collapsed world (frame). Finding home in the body.

Block II, May-July 2022

This block proposed to exercise a personal, immediate and performative relation with discourse – through autotheory, speculative history, conversation and collectivity – embodied in a weekly Score. It fed upon the tension between one's practice and the *other*, often absent *other* who is yet unescapable like one's ancestor, lover, teacher or friend. In other words, the interest was to find out: how discursive beings – those that we encounter only through language – can guide us through our practices?

The Score, facilitated by Lilia Mestre was practiced every Thursday at a.pass. There were 9 sessions in total which I participated in 5 sessions. The Score practice was an intersubjective and collective setup that facilitated the dialogue between discourse and artistic practice by engaging in writing to each other and performing for the collective. It addressed and knitted relations between the research of the participants and aimed to experience and empower what "difference without separability" might be.

In the beginning of the block Goda Palekaitė proposed a workshop on artistic research through intimate relations with historical characters. Roland Barthes described his associative dictionary of love and longing, *A Lover's Discourse: Fragments* (1978) as "the site of someone speaking within himself, amorously, confronting the other (the loved object), who does not speak." In the case of this workshop, the loved one who does not speak is a forgotten historical character, the inaccessible discursive other whose silence both challenges and excites. The interest was focused on the question: How can we accompany the displaced characters in their *metaleptic* movement – in their mesmerizing exercise of shapeshifting from one reality to another (e.g., from historical absence and denial to presence and recognition)?

There was also a two week residency (June 27 – July 10) that took place at ZSenne ArtLab, downtown Brussels. The focus of the residency was on autotheory and its relation to alternative writing and performative practices in artistic

research. The program included a workshop, a reading group, and a programme of performances curated by Goda and Lilia. A two-day workshop offered by Maria Gil Ulldemolins facilitated a selected library of the ground theoretical materials and methodological tools to be explored during the two weeks. It focused on highlighting how auto-theoretical narrators weave an intellectual and intimate network of relations; and consequently it would make time to read, think, and share as a collective.

During the opening week, I introduced a text with the context of “autotheory” which you can read below:

I have been on a quest since a long time, to attain a higher consciousness of myself, to understand the thin line between fiction and reality, between subjective and objective point of views, between psychology and science/neuroscience. My fascination towards stories of other people perhaps arises from my innate desire to understand the complexities of societies, behavioral patterns that arise from a complex history of our world. Having grown up with 2 parents who both come from broken families and intense family histories inspired me to chase the roots of my own identity at a very young age. I took the decision to move to Asia on my own when I was 14 to pursue this quest.. Having been in a boarding school in Singapore for 2 years, to living with 2 siblings in Thailand where I was in touch with my mum's background and all the things that happened to me in this journey is still chasing me up to the moment of my psychology today. I'm not sure if it was for good or bad, but I am here today to talk about these histories.

Having shifted many places and learning to adapt to different environments I became more of a passive observer. In a sense, I like to observe people in an attempt to understand complexities of human interaction. Food has always been a medium, a tool which I use as a way to chase histories and to create re-connections to a past we have lost. In my perspective the past is not entirely lost, because it does live in our bodies. Our guts are changed by the environment and therefore the processes in our brains are deeply influenced in ways we are not always in touch with. The circumstances our parents had to go through to what kind of social dynamics we had with our peers are all embedded in patterns of our own behavior in ways we are not always aware of. We are constantly excreting information through our body language. Even if we are not aware of it, the way we respond and see “reality” is always going to differ. This is why I don't believe in things that are static, but only in constant transformation.

My attempt in the past 2 years during the pandemic in the artist residency of Jan Van Eyck Academie in Maastricht has allowed me space to process all that has happened to me, and my conditioned perspective of reality. Having worked in masculine kitchen environments as a chef/ cook, AS a woman of color was difficult. The thin line between my caring nature as a form of love (act of service as a form of love in an Asian cultural context) has been crossed many times without me being aware of it in Europe. I realized how much I have silenced in my past towards the micro racism and injustice I had to go through as a form of survival being a foreigner without an EU passport.

In the studio of the artist residency in Maastricht, I could finally be myself. I always dreamt of processing my pain in big scales, just because I wanted the pain to be just as physically challenging. While my mother was always processing things by a pestle and a mortar, I decided to deal with a 5 kilo pizza dough on my studio table. I filmed this process, and this physical relief gave me space to talk about my philosophical perceptions on life and metaphors of fermentation I was dealing with in my studio.

During this time certain subjects entered my domain such as the subjects of foreign, native, adaptation and cultural appropriation, landscape and digesting this landscape therefore a history, the body language and of course neuro-science.

Being an environmental activist I believe I cannot detach myself from subjects of native and foreign either. My attempt in re-telling the histories of food is to give a platform of respect to those who have cultivated lands and found miraculous ways of adapting to nature. Things have shifted places all over the world, colonization of course was a big part of this movement as well. The nutmeg for instance was so precious and native to the Indonesian peninsula which was colonized by the Dutch through the massacre of the native indigenous people. The idea is not to forget this history when people eat a speculaas cookies before throwing it away because it's old and not crunchy anymore or perform such activities like throwing kruidnoten to each other as a festive tradition for such ridiculous ceremonies like Zwarte Piet.

What I am trying to do at Apass I guess is to give myself space to see where I take my work. I came here with an intention to actually create situations to observe where my work can go. I was interested in making a kitchen lab and to start growing different microorganisms in space to further my relationship connecting metaphors of situations to real life and potentially choreograph experiences where body and mind can find mediums to connect.

During this block I was interested in external sound and the influence of sound in bodies of water such as kombucha and how vibrations exchange information. For example: the impact sound vibrations have on the growing scoby. I was investigating ways to combine craft knowledge with abstract forms of creating such as my interest in the relationship of dyes (pigments) with living matter. And I was exploring ways of making ink using natural food ingredients to embed them in the process of the scoby formation.

Details of food color Kombucha skin:



KINSCORE

During the The Score, facilitated by Lilia Mestre, we had 5 minutes to perform and write a letter following the performance we saw of the day. The following documentation highlights the letters I have received upon each performance.

Kinscore may 2, 2022

Dear Asli,

Greetings from Cincinnati. As you know, the opening day of the score was the first time I ever saw your work. This means I don't have the context that the opening week presentation might have brought. As a consequence, I encounter the work with completely fresh eyes, like a stranger.

The presentation is still fresh in my mind: You were applying paper or seaweed-like bandages to a participant's torso and there was amplified sound of the grinding of an unknown material in a pestle and mortar. Electronic measuring devices were attached to the body? The process evoked the procedures of healing, treating, and preparing a body for a sacred custom or rite.

Is the body that participates in the ritual a passive recipient, or do they have agency in the situation?

How is the agency of the participating body implicated or acknowledged in the procedure? (and is that of interest?)

If there is restorative or transformative intention in your actions towards the body, can they be conjured, given form, manifested?

Sending Magic from Ohio

warmest Regards

Gary

May 30, 2022

Dear Asli,

I see you mediating between the world of your slimy, often disgusting looking or smelly co-workers and us on the other side. Your collaborators are shapeshifter, transforming, changing texture and changing the way they relate with us.

Donna Haraway says "that making oddkin is that we require each other in unexpected collaborations and combinations, in hot compost piles." Last week you started to make a pass fourth floor into a sort of compost pile. Using our pee to fertilise our plant-friends. I can see you pushing boundaries between species and the relationships we have with them. Often relationships are put into boxes, and the boxes are made of borders and inside the boxes there are rules, each relationship category comes with a script of how to behave and how not to. But where there are borders, there are cracks through which slimy fingers can come to touch our cold, bruised faces and inform us of other ways to relate. Unknown, unencouraged, unspoken. Oddkin relationships that fall between the cracks. I feel this is where your body is. The Asli-extended-multi-species-body between the cracks of relating.

I wonder how this image resonates with you. How do you see yourself in relation to your collaborators each with their own agency?

Do you have a plan with these creatures? Are you the vehicle bringing different life-forms together? Are you the architectural crossroads having its own intentions?

Or do you follow their unexpected ways of wander, and if so, what is it that you're hoping for, that you desire if at all?

Do you resist categorisation and do you practice valuing relationship which contain multiplicity and just are?

Friendship with frills. Co-habitation without sex. Co-parenting as friends. Amorous friendships. Adopted aunts. Godmothers acquired after birth.

Love from me to your extended body

☺️🐼🐼?

Chloe

June 4, 2022

Dear Asli,

For the last year working at the Research Center, I have learned quite a lot from Rares' research on *the agencies of food and the role we grant food*. For example, how food performs on us, from how it performs when displayed to its making when at times the ingredients will have other intentions than the person who is cooking.

Rare's has expressed at times a slight frustration with certain frameworks that we at the Research Center were working to respond to. I have a feeling it is because Rare's has his collaborators' (pastries and cakes) demands and wishes in his mind.

Last week you also expressed something similar in regards to the timeframe we are working with for the kin(s)score. We as a group of researchers and human beings can agree on the frame of the score, but what about your collaborators—sour-dough starter, scoby, and others—how do they relate to this frame?

Abraços,

Vijai

Some photos from presentations:







July 29, 2022

Dear Asli,

Here comes the last question, maybe written in rush but still sincere. Thank you for all of your presentations and for the haircut I really enjoyed all of it.

My question started from the moment that I found some strange crumbles in my backpack they looked like little stones but jet they were not. It was just the day before paf, while i was packing. I was thinking what could this be and then I realized that I completely forgot to write the question to you. The crumbles came from the last scores, from the baggy you gave us, somehow bag opened and they escaped. Then I thought shit I killed your friend. It reminded me of a work from my KASK friend, Arthur Meyers, who made a project camicassi trees, where he planted little young trees with the desire to make city more green but being very aware that they might not make it, actually there was 96% chance for them not to survive. I guess you operate with this lose as well. How do you cope with it?

And the second question comes from your feedback in paf, and is related to anger. Anger is often regarded as the negative, undesired emotion. Is to be avoider and neutralized. But anger is also a powerful creative force, also a source of energy an explosion that if steered properly can be very useful. I would like to propose to let this piled up anger that is stirring I'm the background find it's realize somewhere in your presentation, would you consider giving into it and letting it stand a while for a moment or two.

Hope to see u soon

Xxx

Martina

Respond from Asli to Martina:

Dear Martina,

Apologies for my ultra late response. Coming back to your question after some time has also allowed some other timeframes to interfere. This time made me think deeper about your questions. I was always afraid that I would not be able to make anything on time- indeed I always miss deadlines/ or simply I am too late. Carrying along a super busy brain and being on a constant survival mode mentally and emotionally- I made myself believe at times that things happen for a reason and that maybe this time gap allows other things to surface in the meantime. I keep a diary to write my thoughts and mental states from time to time in order to reflect back on them many years later- they become

tools to mirror myself; reminders of things that I knew years before. I believe that the coincidence you had with crumbs in your bag reminded me of that somehow. The idea behind distributing the sourdough revolution starter packages was actually so that you might potentially forget about them. I try not to make anything feel urgent with those packages. They are dehydrated in different time frames- in a sleeping mode- like freezing a timeline in a bag- laying around somewhere, popping up once and then in random places people put them. Living with a lot of bacterial and yeast communities, I realized at times the challenge of keeping all of them alive at the same time, especially when you are constantly on the move. Most people fear to fail when it comes to keeping something alive like that- some yeasts/bacterias really need a lot of attention. This dependency freaks people out because people are afraid to feel like they fail in keeping them alive (especially when it's given by someone who puts the effort to multiply them)- I guess the personal relationship you have with the giver plays a role in the way you feel about them too. For instance, I can see it almost as if you are disappointing the parents as a child by not taking care of it. But if the parent becomes dependent on the care because they create that expectation to see care- it can become painful. Its interesting in my work to see this relationship people build with the bacterias/yeasts. Bacteria and yeasts I take care of multiply- they convinced me that I should spread them as much as I can for their favor. Some adapt and change and live whereas some die. It reminds me of something that my friend once told me in a moment of desperation: to not forget that you cannot expect that every seed you put in the ground will grow and give flowers. Part of life is to also accept that reality and not to forget to look and be grateful for the full side of the glass, and appreciate what does flourish. Seeds also sometimes take time to adapt to the ground they are put into- I guess we all like the romantic idea that we persist for life (like your friend's Camicassi project) even though we know most don't survive. I guess we just shouldn't forget about the intention of why we do it in the first place.

I want to go back to the remark you made about "operating with the loss". I actually have more to say about success and failure. There is indeed so little room for vulnerability and failure in our society- this constant pressure to 'prove one's self worthy of something'. These questions came to me a lot during my residency at Jan Van Eyck Academie last year. I interfered in the time schedules of yeasts and bacterias, or maybe tried to adjust the environment for their needs but some failed anyhow. The failure was a beautiful death, mirroring a part of me that I had to accept of myself that it was part of life, the pain. Sometimes beautiful decay took place where I thought- wow- I would never see such beauty if I didn't fail. It's like when farmers stubble burn the land at the end of the harvest so fields can be made ready for seeding the following spring. Ash supports growth and everything needs time to heal. I guess failure can be defined as not achieving your goal. But if there are no rooms for failures- what do we always want to achieve? You keep learning as you fall and that repetition makes you eventually learn. I guess that is also the beauty of living. Coming back to your second question about anger: anger always sits somewhere deep within me and I believe we all have this feeling residing somewhere. It bubbles up sometimes very impulsive and sometimes very subconsciously and I guess that is related to my own history. I realize it has its roots in injustice I had to go through as I have shut down my anger as a way of survival in working environments during college. This suppressed feeling just tries to find a voice now and it can be sometimes seen as intense. When there is less fear and things that you suppress for long finally find the platform to speak, the boundaries you have been setting for yourself are finally disappearing, you feel a certain relief that you release it. I can relate this feeling a lot to some of the fermentation processes as metaphor. Of course it shouldn't be directed towards someone (unless people are empathic enough to not take things so personally otherwise) but in my perspective there should be room for anger to be able to come out. It generates creativity as well as empathy for pain I believe. I'm learning to release the fermentation gasses once and then before the bottle explodes. It's really about recognising and releasing the pressure of the gasses on time. Once again, a lot of metaphors.

Thank you for your questions once again and see you soon,
Asli

Personal notes:

- Performativity in cooking practices. The desire to watch/ body in action. What is impressive to watch? The knowledge embodied in movement around food practices?
- Smell of Thailand- orientation of smell scape. Incense to mask smells- preparing the body for a ritualistic place. What does it remind you of?

- Relationship to tools- necessity to cut time comes with a cost. A tool only functions when there is a material, if the material disappears or changes shape, the tool doesn't function anymore for what it is designed for.
- Kitchen set-up- watching the performance or not watching the performance. How is the body perceived from the outside? Being watched or not watched?
- When is something clean or dirty? How do humans associate with hygiene? Personal experience or the environment you grow up; the dirtier, stronger the immune system.
- Trust based on soil and where something grows.
- Idea of a foot reflexology; creating an ambiance to invoke memory of home.

Halfway Days Block II

During Halfway days, I performed in a kitchen-like set-up. There was a table with a rice cooker set-up to 15 minutes steaming time, materials for sourdough bread kneading on the table, a kombucha aquarium next to the table with a filtering tube in, few plants nearby, and a shelf with various ferments. The audience was seated in front of the set-up and listened to my recordings while I was in action. During the performance I used a contact speaker to navigate my recording to play on different surfaces of my study.

I started off with preparing sourdough bread dough on my table while playing the following sound recording:

Title: Zen beginning

Zen position develops after science or intellectualization has occupied for some time the whole field of humans study. And Zen demands that before we give ourselves up unconditionally to the scientific space over the whole field of human activities, we stop and reflect within ourselves and see if things are all right as they are.

The scientific method in the study of reality is to weave an object from so-called objective point of view; a flower let's say is our subject of scientific study. Scientists will subject it to all kinds of analysis; botanical, chemical, physical etc. and tell us all that they have found about the flower and their respective angles of study. And let's say that the study of the flower is exhausted and there's nothing more to state about it unless something new is discovered accidentally in the course of other studies. The chief characteristics therefore which distinguishes the scientific approach to reality is to describe an object, to talk about it, to go around it to catch anything that attracts sense intellect and abstract the way from the object itself. And when all is supposedly finished, it synthesizes analytical formulated obstructions and take the outcome for the object itself. But the question remains: has the object really been caught in the net? I would say decisively not, because the object we have caught is nothing but the sum of abstractions and not the object itself. For practical and utilitarian purposes, all these so-called scientific formula seem to be more than enough. But the object so-called is not all there. After the net is drawn up we find that something has escaped its finer meshes. There is however another way which proceeds the sciences or comes after them; to approach reality. I call this the Zen approach. Zen approach is to enter right into the object itself and see it as if it were from the inside; to know the flower is to become the flower, to be the flower, the bloom as the flower, and to enjoy the sunlight as well as the rain fall. When this is done, the flowers speaks to me and I know all the secrets, all these joys, all it's suffering that is always life vibrating within itself. Not only that, along with my knowledge of the flower I know all the secrets of the universe which includes all the secret of my own self, which has been alluding my pursuit all my life so far because I divided myself into a duality; the pursuer and the pursued, the object and the shadow. No wonder that I never succeeded in catching myself and how exhausting this game was. Now however by knowing the flower I know myself. That is by losing myself in the flower. I know myself as well as the flower. I call this kind of approach to reality the Zen way, the anti-scientific way. This way of knowing or seeing reality may always be called cognitive or creative. While the scientific way kills, murders the object and by dissecting the corpse and putting the pieces together again, tries to reproduce the original living body which is really a deed of impossibility. The Zen way takes life as it is lived instead of chopping it into pieces and trying to restore its life by intellect. Or in abstraction gluing the broken pieces together. The Zen way preserves life as life; no surgical knife touches it. What I find fascinating is that the sciences deal with abstractions and there is no activity in them. However Zen plunges itself into the source of creativity and drinks from it all the life there is in it. This source is Zen's unconscious. The dough is unconscious of itself. is it I who awaken it from

the unconscious I just cannot tell where the unconscious is. Is it in me? Or is it in the dough? Perhaps when I ask where it is, it is nowhere. If so, let me be in it and say nothing.

I slowly moved towards the kombucha aquarium and started to pump up the liquid into another container using the filtering tool. The following recording was on:

Title: Kombucha aquarium

"Hi, are you still alive? You smell a bit funky. I'm not sure if you're alive yet. Maybe I abandoned you for too long, but I'm not sure. You used up all the liquids. Now you're laying as a skin, waiting for me to harvest. I wish I could touch your skin. It's my fantasy to be in contact. Perhaps the easiest way is to first seduce you; enter through your intimate mouth, making my way into your belly. I heard if I can reach your stomach I can reach to your heart. I had to think about the voices that came out of your belly through your mouth as words sometimes. They're called hangery voices. I'm still thinking what they meant. Because hangery can mean a lot of things. it can be understood with so many different meanings. Hunger is not always related to food, is it? It can refer to many other subjects. Aren't we constantly always hungry for some reason? I guess for something to be healed. There's always something to be filled. The stomach can never rest with just emptiness. To be filled with just nothing. To actually take a moment to fast. The body constantly plays a ping pong game as it receives information. So do you. If this information never takes a break to digest, the body never regenerates.

After emptying the kombucha liquid, I slowly moved to the transparent container where most of my microbes live in.

The following recording started to play:

Title: On transparency

"I always wondered what is this fascination of seeing? That we want to see all the processes that's going inside you; how you are behaving behind the transparent glass. I know you are vulnerable because you're touching the UV light, which is not for your benefit. But I want to see you. So I changed the way you behave. I'm aware of the fact that I need to think of your containers. It's not about making a container that fits my needs, but it's about making containers that fit your needs. This idea of a container has entered my domain for a long time; this container, the filling, the empty space, the things that touch the air inside. What is it that we actually observe? Are we the passive observer looking through the glass, reflecting our inner self through the things that we cultivate? I wonder how we decide on this container. And how much do we want to expose? And how much do we want to hide? If we consider the body as the container I wonder how it's seen from the outside? How it's felt? And if all these things are just projections of what is going internally. How transparent is this container actually?

I slowly moved the contact speaker to the plant that was next to the container and played the following recording while pouring kombucha liquid infused with water into the plant pot along with some earth.:

Title: Plant memories

"My relationship with you is a bit of a complicated one. I'm not even sure if I'm actually aware of you in the space. Every time I come close to you, I try to understand you through just observing you. But I'm not sure what this observation really mean; Do I touch the soil? Do I look at your leaves? Do I think about the sounds in the space? Do I think about your relationship being next to all the things that I'm cultivating next to you? How are you actually influenced by the things that are around you? I know that you don't exist only by yourself. But you are separated in a pot. And you are dependent on us. We made you to be dependent on us. So how do I take care of you? Perhaps the only thing I can give you is part of the other nature? I just didn't grow up having plants in a house. My mom put them in harmony outside in the garden, in the space where they belonged. They could help each other through the same connection in the soil. If one suffers, the other one helps. Because they're connected to the same ground. But here they are connected only by space. They only vibrate their stress through the air, because their roots are not connected. If they are not connected through the ground, is the only communication possible between them is through the empty space that is around them? I would say that this empty space doesn't exist. It is because it's filled by everything else, by every movement and by every energy that is surrounding it. So we could say that, they talk to each other through whatever medium there is possible around them.

After, I moved slowly back to the table I started, to knead the bread dough. The following recording was played:

Title: Bread finish

"My body is still trying to understand. I lost measures. I lost count. I had to observe the temperature outside, the temperature now. How does it behave? How is it shaped? How does it react? I just had to be in the process constantly to understand the subject that I'm dealing with. Understanding the dough has always been the subject of understanding myself. What I realized I have common with the other bakers is actually the process of repetition. And in this repetition what is actually processed. Most often the other bakers told me that they always think about the past. I believed that the dough embodies the past. A past version of ourselves that brings us actually to the present moment. I always found it fascinating that you can actually understand through repetitions. It's like studying the subjects that's in front of us but that is actually studying our inner selves. By bringing past in front of us we actually learn to be in the present. But I don't know how to let go of this past. Is this past eaten? Is this past processed? How does this past transform into today, into another reality? In this silent communication that I built with the dough, I'm actually trying to communicate a past that I come from. The history that my body holds is transferred into the history of the dough and this dough is shared, so my history is shared with the other people. Mouth is actually a very intimate place. You let somebody else enter your body by opening your mouth and letting somebody else feed you. I don't know how deep we think about the subject of opening our mouths. Not opening our ears, opening something very intimate that we let in. It's very intimate to let something in. And if it's in the form of food which is made by somebody's energy. You actually accept this energy into your body. How does this energy transform within another body? And how does it manifest to the outside through this transformation? Can we say that one thing leads to another and another? and transforms into another? It's basically a domino effect.

Feedback to this presentation took place in the format of writing 2 keywords and 2 questions. They were placed in a pot where a conversation took place in a format of 1,2,5 minute time slot responding.

The first question that came up was: how to let go of the pain and why?

Below are the first 3 responses:

Martin: Am I answering from my perspective?

Asli: Up to you. How do you think it relates to this work or what it makes you think about?

Martin: So how to let go of pain. For me, the first is how you were doing the dough and what you spoke about the history that your body has, embodying a history, and 30 years or the history of the ingredients are after the dough and how through feeding the dough this history is entering the body. I was thinking of traumas and about your pain in the body. It's by doing the dough, it's not translated into the dough. But there's sort of like a feedback of soft silence acceptance of the dough. That was for me was seeing how the dough acts as a recorder, a receiver of all this touch and these kind of massaging and the dough is like accepting it anyway, something healing about doing the dough for maybe also just for the sake of transforming into something that captured kind of this energy but then it's transformed in something that was transformed to something that is entering the body, and then it goes out of the body again and enter somewhere else. What if you would treat a dough in pain and then the dough will transform into bread? There is something about the circularity of it. But I don't know. So for me in terms of pain in the body, like the relation to the dough came up.

Lilia: I didn't have so much connection to pain. I had connection with meditation or process. While looking, I had to somehow calm down because of the time that was unfolding knowledge. Didn't feel like the time of the clock, but the time, another time. so I had to surrender to these times. So there's something about letting go, but I didn't feel pain.

Jimena: To answer this like I don't know how to let go of the pain and why. In the thing that I saw. In the thoughts and feelings that I had. I mean the question put me in a way like in a different place in which I was like in that process just to be here sharing. I was in other mode of thinking. So this question of "how", I don't know. but I think that I can say maybe related with the main word of the question; of course I saw a process and you name many things talking with the plant and talking with the container, like with the kombucha. I could see a process of how to use our practices as a processing maybe pain, maybe knowledge, maybe necessities. secrets. I get really stuck with the secrets of the flavor, the secrets of your knowledge. I was really feeling like you know very well how.

Martin: To respond to that, maybe not to speak directly to pain but maybe like needs of things. So how you were like giving the water from the kombucha to things and how there is also a different way of approaching, like nature. Like being plants around us, not that they are in need of something. But maybe can we also just go there? and I don't know and so for me there was interesting that the relation to develop to things was always in relation to a need. But in a way also is it needed because we displaced the things to environment which is very artificial so like the question of the what you were saying about your home or your mother who was like having the plans and environment where they could kind of take care of each other. so I'm wondering what would be an environment for your work where you're not needed? and because I think there's something very poetic, how you navigate the substances or the liquids and how you're listening to the ingredients that you have, but also let them speak. and so I think yes I was just wondering what would be would this laboratory be the environment for your work that you would hope or wish for? Or is it something that related to the circumstances that you are in? like what is the fantasy? or what would be space for your work that maybe listen in imagination and fantasy? I found something very interesting like this talking, when you put the microphone on the box of water and with the vibration we were in the underwater visible, but then also when there was no talking you were doing an action. There were also waves appearing on the surface. What is the difference between the vibration waves from the talking and the waves of the doing things because I think like the waves are different.

Block II, PAF end-week July 25-31, 2022

During PAF Block II, I presented 3 different workshops.

We started off with a foot reflexology workshop in "Thai massage parlour". Participants were welcomed with an introduction to Thai foot reflexology in front of the room, upon lining up in order according to feet size. This workshop was to introduce the importance of it in Thai culture to the participants and to give them a sense to 'feel' the other person's internal organs through touch. Reflex points in the feet correspond to an internal organ of the human body. The introduction followed up with the following text in order to give you a context:

In Thai medicine, the energy lines are called Senlines that run through the entire body at the feet & hands. When these energy lines are blocked, disease or illness manifests in physical body. In eastern cultures the main emphasis is on creating the health. These cultures understand the link between mind, body and spirit and how everything is interconnected. These cultures seek to generate equilibrium between one's mind and the nature. Thai foot massage works on Sen lines of the feet & the lower leg. It restores the health flow of energy in the body.

Thai foot massage has its roots from China. Chinese people use it since 5000 years, maintaining the traditional concept of reflexology & techniques practiced by local healers & Buddhist monks. The ancient Indian Ayurveda traditions began to be blended in. While chinese concept of reflexology concentrated on philosophy called Qi: an energy that flowed through the body through dense networks of pressure points, all of which reach the foot, the Ayurveda focused on Prana Nadis which focuses on individual networks for energy flow and that the 72,000 channels within the human body. Function of the energy flow is essential in stimulating organs, emotional and physical balance. In the 1930s, an American specialist named W. Fitzgerald and his colleague E.Ingham became interested in the foot massage and the effects that pressing on one are in the foot could have on other areas of the body. He spent considerable time improving what he described as a map of reflexology zones. Western equivalent to the Thai foot massage.

According to the Thai philosophy, a therapist must be able to read & understand the energy flow of the client. Practitioners may do foot massages while they are in a meditative state. In this way they are able to work as one joined being with the patient, instead of 2 separate entities.

This workshop was to allow each other to practice how to 'sense' another person's body through meditating on their feet. Participants were advised to use the printed Sen lines of foot in order to guide them. Everyone took turns with each other within a 10 minutes exchange. Background music was an online Thai spa music which ended up popping

out advertisements of Nestle while participants were exchanging messages. The room smelled like sandalwood. Rice was on steam in the corner.

Upon completing the workshop, participants were led downstairs to the kitchen. They were introduced to the history of Phad Thai and the Cha yen tea with following descriptions:

Chinese immigrants initially settled around Thai trading ports and integrated into Thai society by bringing tea drinking culture. As Cha Yen has condensed milk in it, it is likely to have its roots in Europe or US as the prime minister of the time (1948-1957) Marshall Pibul Songkram favored Western habits (who also popularized Phad Thai). Tea drinking was introduced to Thailand during the reign of King Rama IV & V in the beginning of the 19th century. During this time British & other foreigners who resided in Thailand also brought their own tea with them. After the tea was brewed and served to the master, the domestic workers would brew the same tea leaves again instead of discarding it. As the flavor and color would fade away, orange food coloring & flavoring would be added to extend the life of the tea & make it more appealing. A perfect balance of Cha Yen has a little milk foam and some bubbles on top. As foreigners were not used to heavy spices in Thai cuisine, milk was actually introduced in the US where it was seen to be identified with Thai culture of drinking it. It was popularized as it got transferred back to Thailand and Thai people have adjusted the recipe. It is a perfect example of the way that cultures end-up bleeding into each other.

I also talked about the history of Phad thai and how it has its roots in Chinese and how it was used as a nation-building dish in Thailand. I asked the participants to follow up on choosing to stay in the kitchen to cook a “thai meal” or go outside to participate in Cha Yen making. The kitchen team were given a few Thai ingredients to experiment with making a meal with what is there. The tea making group had to practice how to make the perfect milk froth outside, using their body to experiment pouring from one cup over to the other.

Photos during the workshops:







Details of photos from Cha Yen making in the garden, participants trying to learn how to stretch the tea with milk

Feedback Block II PAF

I asked the participants 3 questions to answer:

- Which part of the presentation do you find interesting and the relationship of this workshop to my work?
- What do you think is the intention behind my work?
- What thoughts did you have while massaging?

Some notes:

- "they all belong together because it's you who is initiating it"
- intuitive doing - storytelling (knowledge, trust, enabling)
- Tuning into each other through foot massage. Different phases of doing without instructions.
- co-present of processes (rice steaming while tuning in with the other)
- no judgment, giving space for knowledge
- knowledge emerging (re-introduction)
- workshop to practice
- disjointedness of culture (open a place to go together - the massage) and time being processed into something else)
- soft & demanding intention (presence and absence)
- if you learn, how do you learn?
- How do you acquire knowledge?
- exoticism
- different implications of the work
- desires of being far away
- ambiguity present
- funny that the spa music you selected on a youtube account had publicity of nestle condensed milk popping out while we were exchanging massages. It was weirdly absurd how while you deal with ancient knowledge, cultural heritage, these symbols of capitalism are also part of it, and makes your performances really thought provoking: a clash of irony, ethics, knowledge, performativity...
- fiction in the work (tea stretching - is the air really making a difference in the way it's stirred in the mixing)

Mentors feedback July 2022

Dear Asli,

The research/practice produces a lot of knowledge across different disciplines (food, anthropology, politics, somatics, physics...). The integration of this knowledge within workshops and artistic presentations is thorough and mindful. While there are several questions operating in the research (around archiving, writing, communing, trauma-processing/healing & self-care, absence of authority/chef & transmitting knowledge, time & measurement, post-humanism), it is difficult to grasp the guiding question that is the motor of the research or of presentations. To articulate this question could help the continuity of the work, but also to make a distinction between a practice of service (a cook), knowledge transmitter (workshops) and the artistic practice. Within the artistic practice the artist as facilitator/supervisor of (obstacles for) commonality (between people, between food and people) can come more to the fore.

Additional note: this mentor-report was written before the last paf presentation and feedback-session, which produced more clarity in the role of the artist and the relations they want to produce.

Potential mentors: Rares Craiut (politics of food), Valentina Desideri (practices of sensing otherwise & appropriation), Barbara Raes/Elke Van Camphenhout (trauma from a critical perspective), Kate Rich (politics/economy of food transport)

Lilia Mestre

After the end of Block 2, I skipped a block. During this block skip, I had an exhibition in Amsterdam and went to Suriname to further my research with CUPP collective. With an aim to research for sustainable materials within my artistic practice, I was more interested in learning and sharing knowledge with people in Suriname as well as getting

to know about the country and its history, as a former Dutch colony. My yeasts and bacterias managed to cross the borders with me and I happened to spread them to few locals in Paramaribo during my research trip.

Massa Mãe exhibition- PuntWG Amsterdam 12-16 Oct 2022

Asli Hatipoglu & Inês Queirós

Massa Mãe is a collaboration project I have done in collaboration with textile artist Inês Queirós. We started our journey together in October 2021 in Favaio, Portugal, where bread was an essential source of income and a cultural artisanal trade. In the post-pandemic reality of wheat scarcity, we decided to dive into the socio-political issues around bread baking and work side by side with one of the local bakers named Rosario. The day would start at 4 am, preparing the dough needed to bake 600 loaves of bread a day while sharing stories and local wisdom.

At PuntWG, we presented the beginning of our research into the relationship between bread making, cloth and its social economic impacts. Inês showcased textile studies that imprint the surroundings of Favaio and its bread-making rituals, while reflecting upon cloth as a vessel, a shield and a carrier. Asli shared a work-in-progress video project that documented my participation in the daily routine of the bakery with Rosario. My work was focused on concerns around the relationship between the body and food, with an attention to the ways in which physical repetition in bread baking influences the embodiment of the baker. As opposed to the industrialization and mechanization of modernized bread making, I consider the manual kneading and baking process as a space for reflection and meditation. Wheat was a broader subject than just bread for both of us as artists, functioning as a vehicle to reflect on the future of our ecology, health and socio-economic stability.

For more information you can check out: <https://puntwg.nl/en/massa-mae>

Block IV, Jan-April 2023 - Horror and/in collections (working title)

During the opening week I was thinking of the "what" question in my artistic practice again. I presented the following text in order to give participants a context to my current research trajectory.

Re-Wilding

Fermentation... relationship to the wild... the desire to be in contact with the wild. Wild also comes with a whole bunch of other questions- we have complicated our natural environment so much that it doesn't always feel so safe because we do not know how to watch and look at symptoms of nature to realize if something is safe to consume or not.

Meantime I found out that fermentation is also food security- because it does kill quite some toxic things that are put into the farming industry. Beer for instance was invented as a way to filter and access water that was not clean. By fermenting (germinating) grains (also known as malting) the water would be safe to drink. Nowadays, lactic acid bacteria is also used to clean dirty water streams. There are a lot of studies being done.

As I was fermenting a lot of things, a lot of subjects also of course opened their doors along the path. Let's take an example of tempeh. I introduced tempeh to my diet for the first time in The Netherlands, due to my shifting my diet from eating meat to becoming vegetarian. Due to its colonial history with Indonesia, it was common to find it anywhere in the Netherlands. Tempeh is a traditional Indonesian food made from fermented soybeans. It forms into a cake form by a fungus called *Rhizopus oligosporus*. This specific fungus consists of a mycelium that grows on teakwood and sea hibiscus leaves, which native Javanese people still use as food wrapping. For the traditional tempeh making, a mycelium-filled leaf is used. I only came across a packaged one in The Netherlands and it was always the same white soybeans used. So I started to experiment with different type of beans and make different types of

tempeh. But that once again is only possible in a city-setting where you can have access to a whole variety of beans, coming from all across the planet. So as I experimented, thinking I'm finding something new, I came across why soybeans are specifically the beans that are used in tempeh making. It's because of their rich protein content that the fungus lives on and makes them into a cake. The very original soybean actually is the black soybean. Like most of the native things (such as cotton or silk caccoons) are also not white by origin in nature. They are in all varieties of colours. But we have left to know only 1 type that some humans decided and favoured as the only one to focus and do a monopoly of that grain etc. While I was doing my experiments with a store bought tempeh spores, I found out about the black soybeans, together with why other types of beans were not as efficient in holding it together as a cake. But does a city-dweller care? I don't think so, I think that most people think it's so cool and so much healthier to consume different grains in 1 bar of tempeh. Also, of course it looks visually super appealing.

We are still following diets, or at least super attracted to things that are high in carbohydrates, protein and sugar. Its because our ancestors used to work the land and created the processed foods (but also almost always fermented because of preservation techniques dealing with seasonality of things) in order to have and keep the energy to work the land. Now we have shifted our work fields, sitting more in front of a computer than working the land. The same diet followed by different movements of the body also of course creates a different sort of body, different sorts of problems and different sorts of mental spaces.

On the other hand, I also raise a lot of different questions in this production system of why I am making what I am making and what I am learning in the process of the making itself. While I was in Suriname in November for a residency, I came across the same tempeh, this time wrapped in its original leaf in the market. Javanese people were through colonization brought to Suriname by Dutch. I don't know if the wild sea hibiscus was already living there too. According to online data, *Hibiscus tiliaceus* can be found at elevations from sea level to 800 m (2,600 ft) in areas that receive 900–2,500 mm (35–98 in) of annual rainfall. It is commonly found growing on **beaches, by rivers and in mangrove swamps**. Sea hibiscus is well adapted to grow in coastal environments in that it tolerates **salt and** waterlogging. Seems like a suitable plant to adapt to Suriname's geography. However, if people brought the seeds with them to grow so they could have leaves to make their tempeh, I wonder how the sea hibiscus then affected the natural flora and fauna of the place it started to adapt to? Good way or bad way? In any case, it is there. Nature adapts slowly to changes, shaped slowly by the different presence of other herbs and flowers and plants. My mother also brought in roots and seeds from Thailand when I was a kid to Turkey so she could grow what she was familiar with, in our garden. Her gardening was perhaps also a methodology to process her traumas as well as growing something that is healing for herself. I watched her process and understood that building a relationship to a land or cultivating something has more to do with then just eating or consuming food.

Me and mother always also talk about the heirloom seeds, the ones I smuggle in and out of the country. I guess that's when it starts, the dispersing of what we have in order to save species before they become extinct or owned by some seed bank that holds all the power. My attempt in spreading is also a way to keep the yeasts and bacterias alive by people, along with carrying stories with them to different places.

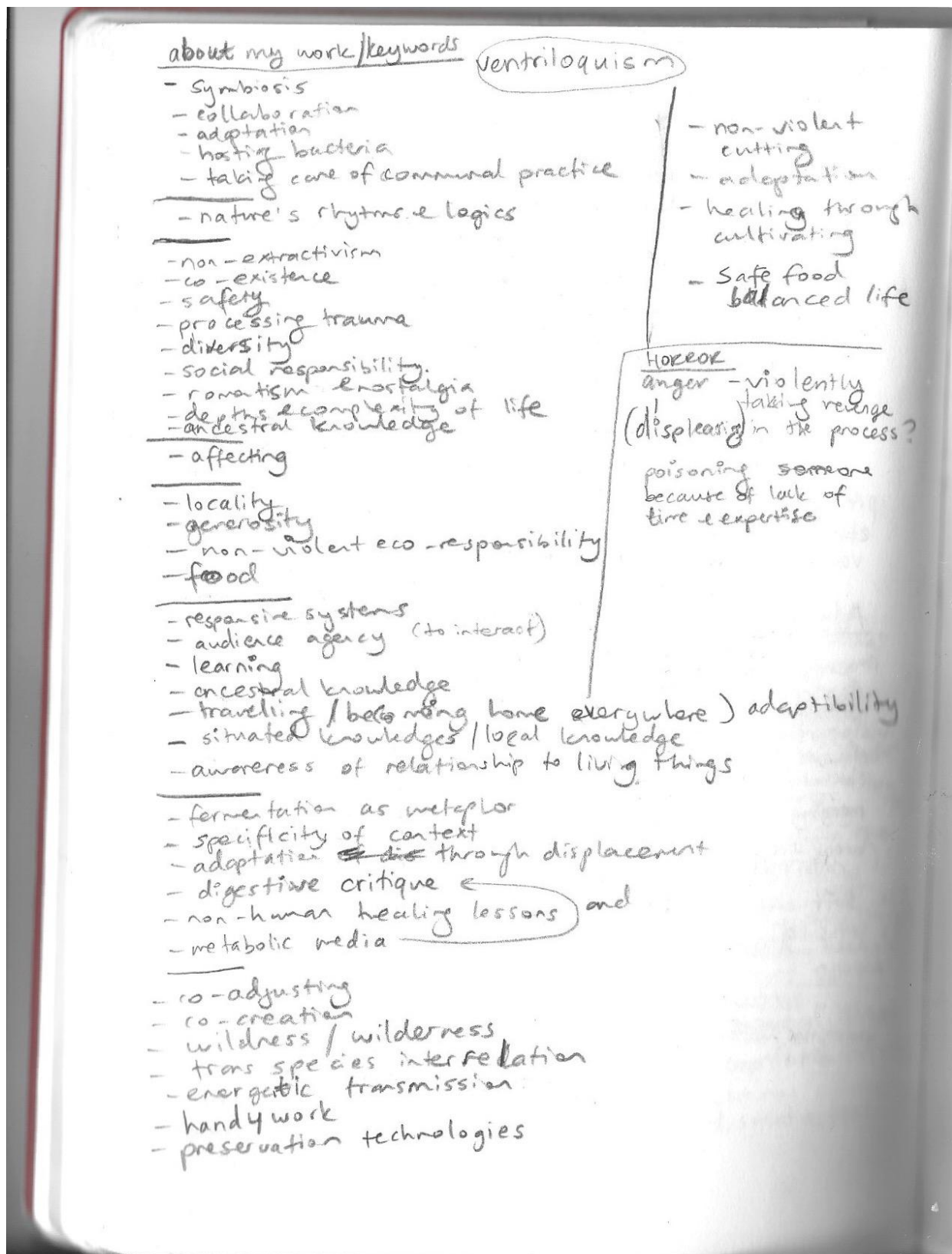
I find adaptation an interesting topic, because some things just cannot adapt and they die. If the conditions are not right, they cannot survive. The wanting cannot be enough, of course if we follow a natural process without forcing something, something might merge and change. Sea hibiscus might not be able to grow here because the temperatures are not suitable. Sea hibiscus also maybe likes a different type of soil and maybe it's a plant that doesn't like to be alone in a pot in a house, she needs the relationship to a whole ecosystem that surrounds her. If we force it to grow here, which means of course either importing the soil, creating a greenhouse, and perhaps genetically modifying its genes to adapt) then it probably will survive here and will become the spotlight. People always find it super cool that we design systems and tools to be able to grow things, especially indoors. But at the same time all this cost of electricity is at the cost of other places and lives.

Metaphors because it's constantly moving and shifting and changing.

At JVE I was baking bread as a healing process, some certain energy releasing into the dough, as this mass ends up

carrying my process, baked and eaten by myself again. As a cycle, me feeding my sourdough and me eating back what I create. This relationship to myself and my processes opened doors for me to see fermentation as metaphors to life.

Feedback keywords:



During this block Adrijana Gvozdenovic and Sina Seifee invited us through the workshop *Contingent Weirdness* (Jan 10-13), to present our research practices through the filter of horror. With the help of the genre-specific conventions of horror, they challenged us to look over our shoulders into what lurks in the shadow of our own art practices, and eventually to give form – however blurry or murky – to what might be hiding in plain sight. A particular interest of the workshop was in those scales that are not necessarily correct and of good intention. How can we train ourselves in different kinds of reasoning? They proposed to exaggerate consciously how great art practices are also awful, how the things we do are also often laden with damage and death, to trace our works in the matrix of rage, lure, and desire (and not necessarily in the matrix of truth, urgency, and achievements).

The workshop started by choosing an aspect of our individual artistic practices and imagining it as a horror story. Further abstracting the values and ethics that the practice promotes, and deciding what can be turned into horror with the help of the group. Doing so, the workshop explored the parts of our practices that are fucked-up, which means to what extent what we do can become disastrous, gruesome, and torturous.

Through this workshop, I investigated the genre of horror in my artistic practice and faced my fears. Due to the fact that my artistic work most often contains food, it also comes with a lot of responsibility. My biggest fear in my work was always “what if I actually poison someone?”. I took this to an extend and created a story-telling future-reading session through bread with Martina Petrović.



Photo detail: Martina and I integrating weird candies and food coloring into the poison bread ceremony.

Non-conventional light workshop

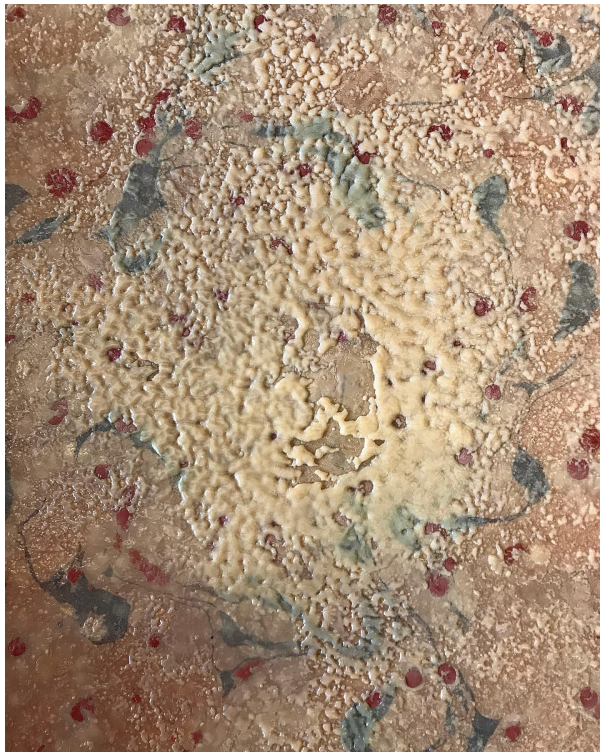
During this block, we also had a light workshop called “Non-conventional lighting” by Martin Flugelman Olmeda, who introduced us to his collaborative platform FLUXLIAN which focuses on light applied in arts, design, performance, and activism. Through the use of low technologies and an emphasis on engaged bodily interventions, Fluxlian deviates objects to research with space, perception, light and darkness. Martin helped us understand the use of light technologies collectively and individually as well as an organized day where we collectively did an urban light intervention in the evening near the metro station.



Some photo details of my work with kombucha developing scoby on the surface together with CMC and fermented earth pigments using light sources.



What I have tested with Martin was to find a way using light as a source for heat for the kombucha. As I also learned during my skipped block Ebru water marbling technique in Turkey, I tried to combine them together. I was interested in observing how fermented pigments that float over the surface of the kombucha would be shaped by the presence of light intervention. Due to the heat coming from the light box, the kombucha would be activated, moving its yeast and bacterial organisms, shifting the painting in directions due to its environment. Over 3-4 weeks, the scoby that captures the painting would be harvested and dried.



Block IV Halfway days

During Halfway days, I wanted to try out using the audience to test out how questions of disgust can be raised (through collective chicha making) as well as giving a small lecture performance on the history of Belgian geuze beer. As I also wanted to involve my current kombucha light box, I brought in the audience gathering around the box and used it as a speaker for the 'bile juice' lecture. In this way, I tried to make her presence more visible.

We started off with a massage ceremony around the Kombucha light box where notions of energy transfer and the illusion of 'space is empty' is highlighted. The presence of the kombucha by inclusivity was to shed light to the presence of other beings in the space with us. The massage was followed by oral PH testing strips given to the participants. Upon testing individual mouths, participants were offered a homemade Kefir or A.pass brewed kombucha of choice. After drinking, the corn beer making workshop was introduced.

The introduction followed up on research into the history of beer. My current research takes place in researching the history of Lambic beer in Brussels; what makes it special and how it was made. There was an informative talk around Chicha making (Andean chewed and spitted corn beer): "The roots go back to Wari culture where huge quantities of corn was needed for their state sponsored ceremonies since those held the empire together. An integral part of the chicha making process is chewing the corn to saturate it with enzyme rich saliva (ptyalin). Later in the process the brew is boiled, killing any germs in the saliva. Salivated corn cobs are called muko. Muko has been produced communally by old people and children sitting in a circle and telling stories."

There is an intimacy of chewing food and spitting it out and intermingling it. Participants were challenged in chewing on imported whole-grain posole from Mexico (nixtamalized kernels of corn) and spit out into a common pot.

Upon completing this task, the participants were offered a piece of my home-baked sourdough bread with Zhouk (Yemeni coriander dip).

I started to talk about the kombucha light box and the ingredients that take place in it, including the use of CMC and how it has been introduced in the art of water marbling called “Ebru” due to the expensive process of extracting natural materials. CMC is a cellulose driven by plants in a chemical way. It is highly used in the food industry to maintain shelf life as well as texture in frozen food.

The ink I used on kombucha painting is a process of fermenting pigments using ox-gall bladder juice of the cow. I talked about the bile. I introduced a nutritionist friend online to give us a lecture from Australia about bile deficiency. Contact speakers were attached to the light box, and participants listened to the lecture about bile juice.

Participants received some celery sticks in between to help improve the “bile juices” in their body.



Photo from massaging session in the beginning of the presentation

After the halfway days, I visited the Beer brewery Cantillon during their open brewing day in March 2023. I learned a lot about how the Lambic and Geuze beers are made, which made me question a lot of the myths that are around the specific strains of *Brettanomyces Bruxellensis* which happen to live on fruit skins and found everywhere in the world. The specific information I gathered about its history inspired me to think of integrating this knowledge in a satirical way for my next lecture performance.



Photos from the Cantillon brewery during their open public brewing session that took place in March 2023.

Block IV, PAF end-week, 2-9 April 2023

During PAF end-week presentation, I decided to present 4 proposals: A massage parlour, a seeding ceremony, a beer making workshop and a beer spa.

Massage Parlour took place where 4 participants were invited at a time. The participants had to listen to a recording where satire took place, inviting them to participate in taking turns in putting their feet and legs into several buckets: a crystal clear water imported from Thailand, a kombucha skin swimming in an aquarium and a pineapple bath for foot massage. Upon completing, they were served a fermented drink (similar color to pineapple) by the 'manager' (who was the artist) at the door.



Seeding ceremony took place in the garden. There was an introduction to the current project I was working on regarding Japanese knotweed and the invasiveness of this ornamental plant that was brought to the Netherlands by F. Siebold. I brought in seeds from a friend from Colombia who gave me indigenous corn seeds he illegally brought into Europe. I told participants the story of how US free trade challenged the survival of this indigenous corn specie in Colombia and as a means of its survival, inviting the participants in seeding it collectively. We circled around a plot of land in PAF garden, planting along with it pumpkin seeds to protect the corn from being eaten by the peacock and chickens of the resident. We also planted heirloom watermelon and melon seeds I brought in from my hometown,

together with my mum's Thai basil she has been growing since my childhood.



Beer making workshop was an invitation for PAF participants to come in and join brewing a collective lambic. Basic introduction to beer making was shared during the workshop as well as differences in beer types. Geuze beer was introduced. *Brettanomyces Bruxellensis* yeast that makes the geuze beer special apparently lived in the air of brussels. I speculated this knowledge by introducing satire in the making process of our Lambic beer: I stole some air from a "wild-ferment" brewery of Lambic close to my house in Brussels and attached a tube with the jar of stolen air to the beer wort we have brewed together. Another half a gallon of beer was attached to another jar with my sourdough starter that happen to have a lot of lactic acid in. The beers were placed for fermentation in the 2 bathrooms where beer spa took place.



Beer spa advertisement was placed in the main board of PAF. People were invited to sign-up to take a private session with the beer leftover grains while watching the beer brewing process. While being rejuvenated with the enzymes from the grains, relaxation in the bath also meant to question the tourism sector of beer in Belgium and its economic importance for the country.



Feedback session took a structural form where I asked the participants to write 2 keywords related to my research, and asked each person to choose 2 keywords from the board and talk about it for 2 minutes.

Feedback Asks 4th block PAF

<p>history stor(i) e(d) seeds artist as manager (critique of!) touristification spaces of production produced consumers westalization - ^{investigate} orientalization resistance? agrarian reform food historian migration - agro-ethics DNA - next new life customization excess globalization tour guide traditions Spa nurse scientist - twisted comfort melonlope / bitter taste What if / what is Smuggled (hi)stories Survival of the ...? Sp forma con material relations illegalization de-seed (deception) growth or the gesture imposed political aspect (nomadic) relation to things material or immaterial micro-politics</p>	<p>producing / consuming what others doing in relation to me Service / global economy no create meaning / just managing (put = modern signifi- cation) rootedness to earth. orientated towards lineages of things we eat / relational histories Community / culture through seeding de-rooting preserve the past (ancestral knowledge) modify where its going DNA - next new life (sci-fi / technology) Stories smuggled in the ground-deep layer. "Forma con" (Producing / producing) Spa nurse scientist grounding veils of realism Scenes / real vs. fictional spaces sterilization / neutralization looping / generic / re set displacement as critique migration / locality twisted wellness - in-relation to spaces practice</p>
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19 April 2023, I received the following Mentors feedback:

Dear Asli,

Well embedded within a role of historian of food and storytelling, you have been communicating many questions about the planetary circulation of food and the all too human labor of turning the world into something other than itself. We have been enjoying your baking, brewing, and cooking. But not only that, you have put us to work, grinding, filtering, sorting, boiling, cutting, washing and so on. Watching each other physically at work is fun and important in so many ways in which it contributes to the dynamics of the group you are part of. Thank you! This physicality of working with materials is among the many forms of value that are created around your proposals.

Although there is a specter of catastrophe in your storytellings, we also feel a desire for creating a sustainable world. We feel that this horizon of sustainability for you lies in the past. You have brought up the loss of the past many times in your presentations. Your work invokes the question: how to get equipped in order to deal with the advent of market economy? One of the answers you have given, is to get affectively equipped with past forms of living with the world. Can we call it Nostalgia? Generally speaking, nostalgia in posthumanism is sometimes experienced as an operative affect: a sense of sociality disrupted by the collapse of older centralized systems of governance and the crazy influx of globalization. In your work, you evoke a longing for a past (of a more noble and wholesome human-nature relationship) as a mode of resistance against the present. We want you to consider this nostalgia as an interpretive framework, in which your practice can be orientated as a way of knowing (and not the communication of facts). This is where we believe you can grow as a storyteller, not in how compelling your story is, but in the ways you are capable of decomposing your own conception of the world, globalization, art and consumption.

You have been using food as a discursive alibi for globalization. Traversing contemporary consumer culture and capitalism with playfulness and irony, your stories produce meaning by registering a moral observer who is positioned between (sorry for the oversimplification) a nostalgic past and a contemporary catastrophe. Of course irony (and ironic identification) has been an essential part of posthuman aesthetics, which your research can be considered part of. And you always manage to bring the story back into the practice. But we are wondering if a moral compass as such is all that is needed to navigate the contingency and the increasing interconnectedness of how different parts of the world at economic, political, and cultural levels craft the world as "global"? Is it possible not to think catastrophically even if you think you are in a catastrophic world?

Following that idea, for external mentoring, we came to the idea of "evil Asli". Would you be interested in taking a residency with the evil witch from the fairytale Hansel and Gretel? The one who lives in the forest, outside the temporality of civilization and commonsense morality, making food-traps, luring and eating the forbidden and the innocent who are lost and hungry. Of course you know Anna Tsing. She is an excellent navigator of globalization. And the Belgian philosopher Isabelle Stengers, for sure you know. As a critical historian of modern science she has a lot to say about storytelling with facts and fictions.

Best,
Kristien, Simone, Pia and Sina

After PAF, I had an event I cheffed in Amsterdam, called Japanese Knotweed Festival at Mediamatic, together with artists Alaa Abu Asad and Uno Fujisawa. The dinner was composed in 3 acts, shedding light on stories associated to the invasive Japanese knotweed. Below, you can find information regarding our communications for the event:

Freedom meal (May 5 2023)

The dinner is composed upon a conversation between three artists: artist Alaa Abu Asad and his research work with Japanese knotweed its history and its language, culinary artist Asli Hatipoglu who creates and imagines composing dishes based on the conversations, culinary and ikebana artist Uno Fujisawa who finds ways to communicate how to re-imagine the relationship between people and the Japanese knotweed.

Japanese people, especially in Kochi prefecture have been eating Japanese knotweed before Siebold's arrival in Japan in 1823. Since then, it has been passed down as a local cuisine. During this dinner artist Uno Fujisawa will be trimming the beauty of the Japanese knotweed as ikebana (Japanese flower arrangement) and bringing in her expertise in cooking Japanese knotweed using the wisdom of processing Japanese knotweed which people in Kochi prefecture have been cultivating since 350 years. Simultaneously, culinary artist Asli Hatipoglu will find ways to re-consider the edibility of all the other ornamental plants that came together with the Japanese knotweed on Warden cases, as well as the culinary influence which the Netherlands had with Japan.

Artist Alaa Abu Asad will steer the dinner through three acts of storytelling: The way the Japanese knotweed and her sister plants travels their way into Dutch territories on special designed Warden alongside and culinary bites; followed by a main dish that reflects on the legal applications, property rights and connotations put upon the Japanese knotweed. The last act will question the liberation of the plant and finding ways to think of it as a future companion in a special composed dessert.





Photo credits: Justin Khelange & Jiyoung Lee