

# KITCHEN CULTURES

Multispecies Co-creation with Invisible Cultures in the Kitchen

## Appendices

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Appendix A: Fermenters Interview Transcripts / Questionnaires...3

Appendix B: *Interactivos?* Kitchenette of Future Dust...31

Appendix C: *We the Curious* Fermenting Food Futures...57

Appendix D: *Kitchen Cultures* Documentation...75

# Appendix A

## Fermenter Interviews

## Inês dos Santos, 2020

### Interview questions (for fermenters):

1. What are the specific ways in which you work with fermentation as a practice or concept?

In my art practice, fermentation comes in as a hands-on process which demonstrates how we (humans) are a part of a wide multispecies network – one which is rhizomatic and fundamentally non-hierarchical, an interconnected web which we don't control or are in charge of; where collaboration and co-existence are key. The ways in which fermentation works form observable metaphors for collaboration and community, which I also bring into my practice.

2. Why do you work with fermentation? Who, or what, inspired you?

I started working with fermentation for purely practical reasons – having food as a central medium/subject in my practice means my work is ephemeral. Food perishes or gets eaten, and leftovers abounded in the early days of my installation and performance work. So fermenting came in as a way to stretch the life of things, as a way to preserve ingredients. Eventually and inevitably I fell down the wonderful rabbit hole that is fermentation and its metaphorical, educational, societal applications; reading Sandor Katz, of course, as well as working in a bakery/café where a handful of people were curious enough to make space for a 'fermentation shift' (a few hours on an afternoon each week where we fermented everything in sight). Fermentation can serve as an incredible reference point for so many of the slow-but-steady actions we should be implementing into our communities (or which are already there but are undervalued) – and the most amazing thing is that, yes it's full of metaphors and poetry and meaning, but it's actually not complex to become aware of them. Once you start to ferment, they are there, on your kitchen counter, on your plate, in your mouth. You don't need to be a scholar to come in contact with these realisations. Having been a part of our subsistence as a species for time immemorial, it is also a form of embodied knowledge which we can all access, given the chance (time!). This is what I love about it.

3. What projects are you working on currently?

*These do not directly have to be linked to fermentation, but it would be useful to know how your practice evolved in the interim, and whether you are working with some of the same concepts*

I am currently researching beans and other legumes – learning about how these plants transform molecular nitrogen from the air into a nitrogen compound which is absorbed in the soil, through the help of soil-dwelling bacteria which inhabit the plant's roots. Nitrogen is a fundamental element in healthy soil – and healthy plants – and is the first thing to go when intensive farming and monocultures are practiced in a field. Beans are also incredibly nutritious, fantastically resilient crops, particularly fava as they grown in almost any condition/soil type. Beans also form part of the Three Sisters/Milpa agricultural method, an ancient indigenous traditions of planting beans, squash and corn together – three plants which support each other

mutually, needing no external intervention (pesticides or fertilizers). I've been working on small sculptural works around these topics, looking into how we might take this plant's mode of living as a reference point for our own (fermentation definitely relates here), and currently developing a short film on beans, due to be shot in Portugal this summer!

4. Do you think about your practice in relation to food, land or climate sovereignty/security/justice?

Yes! Absolutely!

5. Do you think about your practice in relation to colonialism and/or reproductive/care labour in the home?

More and more I'm aware of the relationship between the topics I work with and colonialism. Slowly I've encountered other artists' work relating to reproductive care which I see as relevant to my practice too, same for labour in the home.

6. For you, is fermentation a cultural, artistic and/or ecological practice? What other words might you use to describe it?

It's all three! Social practice. A practice of care. A practice of feeling.

7. Do you think of your practice as collaborative? If so, who do you collaborate with?

Yes. I collaborate with other humans, with plants, with microbes, with animals. I've been thinking a lot recently about non-human collaborations and what consent means recently.

8. Do you ever think about the microbes you are working with in order to create your recipes? Do you feel as though you collaborate with them?

Yes, I do feel we collaborate. It's a collaboration where we both give and receive, it seems to me. However it's difficult not to humanize it, and I am increasingly aware of this. Also, same as above.

9. What are the benefits to fermenting? What do you think we can learn from fermenting/eating fermented food?

Benefits are endless. Physical and mental health. Wider awareness of the world beyond ourselves, of the mesh we are a part of, together with lots of other beings and elements. Of how everything is circular, but needs care to keep going – in slow circles, not fast upwards.

10. Do you use your practice to work with and learn from different communities (cultural, social, ecological)? Do you disseminate this knowledge, and if so, how?

Yes, the dissemination of this knowledge is (more “obviously”) done through workshops which I run as part of my practice; however more often than not it happens in conversation, through exchange.

11. Who is doing work in this field (or a related one) that excites or inspires you right now?

Sean Roy Parker, Susanne Bernhardt, Amber Tamm, Assuncion Molinos Gordo, Anna Souter, Foresta Collective, Jelena Belgrave,

12. Pick three words to describe what fermentation means to you (or more if you prefer!)

Health, balance, community, safe, care, anchor, generosity

**Some other prompts to think about:**

- Moments where your ferments didn't turn out how you wanted them to, how did you respond? How did you incorporate that knowledge?
- Where do your ingredients come from? Who (or what) is involved at every stage of production?
- Where does the knowledge come from? How has it travelled and adapted according to available resources and climates?
- What stories are made available through flavours and practices you engage in?
- Fermentation as a scientific and ecological practice

## Lauren Fournier, 2021

### Interview questions (for fermenters):

1. What are the specific ways in which you work with fermentation as a practice or concept?

Please see my *EH* article and my ongoing research project *Fermenting Feminism*.

2. Why do you work with fermentation? Who, or what, inspired you?

In a literal sense, I first came to fermentation out of a curiosity about kombucha and kefir, two “products” I was consuming and was interested in brewing myself (as a lower cost alternative). I took a kombucha workshop back in 2008 when I was living in Vancouver, and that started a passion for fermenting—specifically the “wild fermentation” practices that Sandor Katz outlines in his work. I was struck and thrilled by just how accessible it was to engage in fermentation at home. Looking back now, I see my interest in fermentation and the spontaneity of these microbiological processes as a direct counter to the culture of sterility, repression, and anti-life/anti-creativity that I was raised in as an assimilated, white, working-class settler growing up in a low income family with intergenerational traumas and mental illnesses (including obsessive compulsive disorder and depression) in Saskatchewan.

3. What projects are you working on currently?

*These do not directly have to be linked to fermentation, but it would be useful to know how your practice evolved in the interim, and whether you are working with some of the same concepts*

As a curator, I am working on extending my *Fermenting Feminism* research to the context of France, supported through a transatlantic residency with the City of Paris and the Darling Foundry in Montreal. I also plan to engage in research and projects with folks based in Mexico, Colombia, South Africa, and Iran, which would continue conversations that began in *Fermenting Feminism*. I am currently most interested in the possibilities fermentation politics present to preservation and revivification of Indigenous cultural traditions as part of the work of decolonialization. Fermentation is what makes me the most hopeful about the possibility of decolonialization—especially from the perspective of land and food sovereignty.

I recently edited *Critical Booch* as part of the Vancouver iteration of *Fermenting Feminism*: it includes new commissioned writings and interviews (2 of the pieces are on harm reduction specifically, and the other 2 on decolonialization specifically, with some overlap). I recently wrote an article on fermentation in the context of the covid-19 pandemic—thinking through the politics of bodies, biomes, and borders—that was published by *Cornelia Magazine* earlier this year (I focus primarily on work by the artist Tiffany Jaeyeon Shin, who engages methods of JADAM or Korean Natural Farming in their conceptual art practice). I am in the process of revising a paper entitled “Terroir as Territory: Performing Wheat Fermentation as Critical

Settler Practice on Treaty 4 lands, Saskatchewan; this article is forthcoming in a special issue of *Canadian Theatre Review* on "Performing Preservation."

4. Do you think about your practice in relation to food, land or climate sovereignty/security/justice?

Yes, while I write as a settler, I see my research as existing in a relationship of allyship and solidarity with Indigenous movements toward food and land sovereignty; I also see my research as being tied to climate security and ecological justice.

5. Do you think about your practice in relation to colonialism and/or reproductive/care labour in the home?

Please see my *EH* article and my ongoing research project *Fermenting Feminism*.

6. For you, is fermentation a cultural, artistic and/or ecological practice? What other words might you use to describe it?

Yes, I see it as all of those practices, as well as a political/activistic practice. Please see my *EH* article and my ongoing research project *Fermenting Feminism*.

7. Do you think of your practice as collaborative? If so, who do you collaborate with?

Yes, I have collaborated with a range of folks on *Fermenting Feminism*, including Tiffany Jaeyeon Shin, Ashley Jane Lewis, Sean Nash (S.E. Nash), Ida Bencke and Dea Antonsen (Laboratory for Aesthetics and Ecology).

8. Do you ever think about the microbes you are working with in order to create your recipes? Do you feel as though you collaborate with them?

Yes I do, in a speculative sense: it is something I try to embody more "truly" as I work, now, seeing fermentation as multi-species collaboration. To this end, I think of Ele Edreva and Leo Williams' lovely and humorous work *Family Jewels*, a video I have curated in *Fermenting Feminism* and which I screen in my undergraduate and graduate art/bio-art/writing classes: <https://eleonora.xyz/family-jewels>

9. What are the benefits to fermenting? What do you think we can learn from fermenting/eating fermented food?

Please see my *EH* article and my ongoing research project *Fermenting Feminism*.

10. Do you use your practice to work with and learn from different communities (cultural, social, ecological)? Do you disseminate this knowledge, and if so, how?

Please see my *EH* article and my ongoing research project *Fermenting Feminism*.



11. Who is doing work in this field (or a related one) that excites or inspires you right now?

I am excited by the work of new media artist and activist Ashley Jane Lewis, with whom I am currently collaborating on a project tied to sourdough cultures and Octavia E. Butler's literature. On social media, I love following the work of sourdough bread bakers like Bryan Ford and Carolyn Schiff, from whom I gain inspiration.

12. Pick three words to describe what fermentation means to you (or more if you prefer!)

effervescence, sustenance, microbiological-becoming

**Some other prompts to think about:**

- Moments where your ferments didn't turn out how you wanted them to, how did you respond? How did you incorporate that knowledge?
- Where do your ingredients come from? Who (or what) is involved at every stage of production?
- Where does the knowledge come from? How has it travelled and adapted according to available resources and climates?
- What stories are made available through flavours and practices you engage in?
- Fermentation as a scientific and ecological practice

## Maya Hey, 2021

### Interview questions (for fermenters):

1. What are the specific ways in which you work with fermentation as a practice or concept?
  - a. I work with fermentation in both literal and metaphorical ways. I practice it in my kitchen as a food preservation technique (e.g. dairy, lacto-fermenting pickles), as well as a nutrient enhancing step (e.g. increasing the digestibility of starches). Rather than having one or two dedicated ferments (or projects), I have a loose collection of starters that I intentionally store in my fridge so that I can call upon them and add to them as needed (e.g. sourdough starters that double as kvass starters, booch/jun that double as vinegar starters, lacto-ferments whose lactic acid doubles as a primer for most dairy ferments, nuka medium, etc). Thus fermentation is part of my greater kitchen ecology in which I call upon its microbial species, techniques, and logic in order to keep the liveliness in my kitchen active and engaged. I ferment to keep foods alive *for me* to eat, not opportunistic molds that may have taken up in my fridge. In this sense, I understand fermentation to mean proactively engaging with the liveliness of things; it's opposite is not rot but stagnation. And I have applied this idea of fermentation-as-engagement outside of the kitchen. Many (academic) work projects, for instance, are driven by the pursuit for process over outcome, of incrementally engaging with others for the purposes of learning. I try to 'ferment' the classroom when I teach, and foreground a collaborative approach that centers differential vulnerabilities instead of a top-down formulaic auto-didact. I apply the idea of fermentation to my body and microbiome (e.g. who is feeding whom, and how best can I enable this nourishment). I apply this idea to farming and soil ecologies... I could go on but I think you get the idea.
2. Why do you work with fermentation? Who, or what, inspired you?
  - a. I come from a nutrition/dietetics background and had a really difficult time telling people what to eat. I got caught up in questions of authority (who was I to tell you what is good for you?) especially at a time when nutrition was (and in many ways still is) prescriptive, Euro-centric, and reductionist. One of my favorite colleagues (Alissa Overend) calls this approach "singular food truths" and it was precisely the thing that I wanted to challenge in my studies. Meanwhile, my Japanese background celebrates ferments as part of daily experience (e.g. seasonings like miso, shoyu) and I started to think about how fermentation cuts through geographic locations (space) and our history as humans (time). At the same time, fermentation does not (and cannot) follow a prescriptive model to cooking/eating precisely because the microbes who transform the foods are unruly and require people to engage with the actual materiality of the foods they're eating, not just someone's prescription. That was my original motivation.
3. What projects are you working on currently?

*These do not directly have to be linked to fermentation, but it would be useful to*

*know how your practice evolved in the interim, and whether you are working with some of the same concepts*

- a. I just wrote my dissertation on fermentation ☺ which I'll be defending later this summer. Specifically, my doctoral research focused on the process of fermentation instead of a token ferment (like bread or wine, which are commonly analysed in the North American context). Although most of my fieldwork was based in a natural sake brewery, I also draw on ethnographic data from creameries and shoyu producers, all in Japan. Based on my immersion there, I noticed two practices: space-making and attunement. Space-making refers to the iterative practice of arranging environments to make them hospitable and conducive for microbial others, which displaces the human-fermenter as one of many participants in what I call an ambient. Building these spaces is predicated on the practice of attunement, which I examine as an embodied, rhythmic, and spatial awareness in a multispecies call-and-response. Combined, these practices connect bodies and beings to mutually enable one another towards what I call "convivial relations."
  - b. Other projects: fff, which I'm looking forward to working with you on. fff is an organization dedicated to bringing the three themes of food, feminism, and fermentation together through a loose network of discussants. Through the tagline of "make, connect, transform," we aim to engage in conversations across culinary, health, and educational sectors.
  - c. I used to do events called "Ready Set Ferment" but they've been postponed due to pandemic. (I describe them below.)
  - d. I'll be moving into microbiome studies next, especially because it is rehashing the exact same positivist, Euro-centric, unreflexive dick-waving as the Human Genome Project went through since the early 2000s. Rather than wait for a "critical microbiome studies" to emerge ten years from now, I'm hoping to infuse the current rhetoric of science/health with intersectional, decolonial, and multispecies ethics upfront instead of treating it like an afterthought.
4. Do you think about your practice in relation to food, land or climate sovereignty/security/justice?
- a. Yes, but I wasn't aware of the terminology until the last decade or so. I always saw my food/fermentation praxis as non-normative but couldn't articulate it beyond "alternative" (prior to the term being co-opted by the Michael Pollan's and the *Bon Appetit's* of the food world). I saw the act of making my own ferments as a non-capitalist intervention to disengage from the food system as much as I could (though, again, the DIY fermenter has become problematic in recent years with an uncanny, Bourdieusian sense of distinction).\* I now see my food/fermentation praxis as a form of food security (e.g. the kitchen ecology I mentioned in Q1, especially in long Canadian winters with, at times, compromised access to nutrition foods). And, I now see an additional imperative of making fermentation knowledge accessible as a pedagogical commitment. I'm no longer interested in teaching chefs to cook/transform the latest exotic thing (and I have a tad bit of self-loathing for having done that prior to my academic career), but instead want to make fermentation accessible as a means of enabling others people's food

security, and when applicable, their own food sovereignty. This is where the “Ready Set Ferment” events were helpful because they aimed to transform (one might even say, ferment) the pedagogical commitment from one-way transfer of knowledge to invitational and mutually enabling conversations. \*I’ve written on this if it’s helpful to you.

5. Do you think about your practice in relation to colonialism and/or reproductive/care labour in the home?
  - a. I think about the overlap in terminology: colonies that opportunistically take over. Whenever I speak with scientists, I try to change the terminology to refer to microbes as simply “microbes” instead of colonies.
  - b. I think about my vagina as a ferment just as I would any other ferment. Sometimes there’s an imbalance of species, and I know how to recognize it. And when needed, I call upon the logic of fermentation to restore that balance through practices like dissolving a “probiotic” tablet in my vagina and/or refraining from excess sugars/starches to keep yeasts at bay.
  - c. I think about the architecture of my home as a kind of fermentation vessel. I live in a half-basement which, surprise surprise, is conducive to mold growth. So I try to aerate my apartment as much as possible. (This was partly inspired by Japanese architecture which, for the same reasons as actively fermenting something prevented it from molding in high humid environments, deliberately uses wooden frames and easily slideable doors and frames to let the most amount of air circulation (read: aeration) into the house.
6. For you, is fermentation a cultural, artistic and/or ecological practice? What other words might you use to describe it?
  - a. All of those. It is also a social practice. I mean social both in terms of a human socius, but also a kind of sociality that crosses species.
7. Do you think of your practice as collaborative? If so, who do you collaborate with?
  - a. I take issue with the presumption that bacteria/yeasts want to collaborate with us. We don’t know that. We have no way of actually knowing that. We can interpret microbial signs and imbue our own meanings into them (e.g. “look at that starter, bubbling with life!”) but that’s part of the narrative we construct and perpetuate. This speaks to my greater concerns about anthropo-narratives that frame microbes *in terms of* human use: so-called friendly bacteria that help us, or unfriendly ones that harm us (see *any* advertisement for probiotics or microbiome scicomm for reference).
8. Do you ever think about the microbes you are working with in order to create your recipes? Do you feel as though you collaborate with them?
  - a. I try to work from the microbe’s perspective as much as possible. This is something that I learned during fieldwork and try to apply it to what I do/how I ferment. Expanding on my earlier response, I think I take issue with the term ‘collaboration’ because humans deploy microbes without necessarily putting in the human-labor to call it co-labor. So there’s already a degree of instrumentality that irks me. When those power dynamics get

flipped to then have humans tinkering over every minutia of fermentation-detail (e.g. experimentation), there's an ethos of stewardship that vertically arranges human and microbe that's *also not collaboration*. And this bothers me too. So one of the things that I argue in my dissertation is that, at least in common parlance, we've allowed for the term 'symbiosis' to become synonymous with 'mutualism' and, effectively, speak *for* what is beneficial *for them*. Speaking for others is dangerous on so many accounts, but this kind of ventriloquism conveniently shrouds over parasitism and the politics of use that we need to address. So one of the things I argue for in my dissertation is that, instead of symbiosis (presumed mutually beneficial), to think about mutually *enabling* practices. Enabling practices offer no guarantee, and keep our relations to microbes under-determined. This also shifts the agency (and the response-ability/responsibility) back to the human to continue responding to microbial cues (by way of attunement). It makes fermentation a catalyst of sorts.

9. What are the benefits to fermenting? What do you think we can learn from fermenting/eating fermented food?
  - a. I have tremendous hope that fermentation can help us to think about multiple scales at the same time: temporally, spatially, and biosocially. Ferments prolong the liveliness of foods because of microbial metabolisms that happen on a timescale different from us. Ferments are predicated on an ambient environment—an activated landscape—that complicates the notion of a container (i.e. each vessel/space is part of a greater vessel space). And ferments involve multiple species: humans and microbes definitely, and often plant species, animal flesh, and sometimes insects that mediate in between. We-humans are so used to think about the so-called human condition, when we have never been singularly human (many of written about this) or existed on a singular axis of just-time (now) or just-space (here). I think we would do well to think in more complex ways, to really span back then and ahead, over here and there. (And in some ways, we kind of are in a cultural ferment that arguably *is* trying to span multiple scales, at least in North America: Black histories, colonial legacies, land-grabbing, reparations, Global South, etc. And the biosocial scale is coming in weird ways too, with normativizing veganism or with microbiome research. But these ← are all just speculation on my part.)
10. Do you use your practice to work with and learn from different communities (cultural, social, ecological)? Do you disseminate this knowledge, and if so, how?
  - a. I try to connect multiple sectors: culinary, health, and education. So the fermentation I practice in these spaces is often not about food-ferments per se (although it is sometimes that), it's more often that I bring to a sector some themes or dimensions of fermentation that the sector may not have thought about. For instance, I speak with culinary folks about culturally appropriating fermentation know-how, why it can be problematic, and what exactly makes it an unjust act.

11. Who is doing work in this field (or a related one) that excites or inspires you right now?
  - a. You! I can't wait to learn more about what you do and why. I'll tell you that these questions are already intriguing for me, and they've been so fun to write out. (I often find that fermentation scholars tend to focus on what I call 'the UN of ferments': bread, wine, cheese, kimchi, kraut, kvass, etc. and their questions are too narrowly focused on that foodstuff. It seems that your foci, at least what I can ascertain from these questions, is that you're trying to cut across that. And that's exciting to me.)
  - b. I'm excited about the 4S panel organized by my friend and colleague Stephanie Maroney that's coming up in October. Happy to send you details, but I'm unsure whether the conference will be open to non-presenters (unless you'll be there also)? At the very least, I can share with you the panel description, presenters, and titles I think?
  - c. I like the philosophical work that Lisa Heldke is doing. Her 2018 article "chomping all the way down" is a delight to read, and, to my knowledge, she's working on a book right now that picks up where the article leaves off: on parasitism.
  
12. Pick three words to describe what fermentation means to you (or more if you prefer!)
  - a. Catalysts
  - b. Rhythms
  - c. Momentum

**Some other prompts to think about:**

- Moments where your ferments didn't turn out how you wanted them to, how did you respond? How did you incorporate that knowledge?
- Where do your ingredients come from? Who (or what) is involved at every stage of production?
- Where does the knowledge come from? How has it travelled and adapted according to available resources and climates?
- What stories are made available through flavours and practices you engage in?
- Fermentation as a scientific and ecological practice

## Sean Roy Parker 2021

### Interview questions (for fermenters):

1. What are the specific ways in which you work with fermentation as a practice or concept?

Fermentation is embedded in my everyday life, as a survival skill and an extension of my artistic practice. I experiment with traditional lactofermentation at home, using leftover and abundant ingredients including supermarket surplus, local wild food and scraps from the communal kitchen to explore material lifecycles and diet decarbonisation. I think about fermentation as a way of finding and harnessing interspecies collaboration; creating favourable habitation for microbes to put foodstuffs through deep transformation. I consider how researching, reclaiming and redistributing traditional peasant knowledge is a political act: the decommodification of foods embodies anticapitalist notions of mutualism, socialism and liberation.

In 2019 I was awarded a scholarship to Sandor Katz' Wild Fermentation Masterclass at his home in Short Mountain, Tennessee, United States. I have upcoming commissions for Liverpool Biennial, Kestle Barton and Pols (Valencia) relating to my wider practice around redesigning food sovereignty on a local level. I have been working with progressive org National Food Service on their strategy for shortening food loops and propagating tools and skills for a network of food justice projects.

2. Why do you work with fermentation? Who, or what, inspired you?

I engage with fermentation for a broad range of reasons: Using it to reduce food waste and save money allows me to withhold money from capitalist institutions like supermarkets; I think about it as a methodology for transformation, extending the lifespan of precious, raw materials and working towards personal decommodification; Considering it as part of my wider artistic research on interspecies collaboration ie. connecting and processing foods with more-than-human lifeforms like microbes, yeasts, wild plants; Expanding on the metaphorical potential of fermentation for social and dietary liberation; Drawing on the bodily reality of balancing mental health with gut health, and promoting ideas around slowness, non-judgement, alternative currencies and future-proofing.

I'd claim that I was a poetic thinker rather than scientific one. Historically, I've centred my artistic practice in finding, reconstituting and proliferating found / wild / surplus media, which would usually take the form as sculptures and publications using natural and synthetic debris. I have also been grounding myself in an environmental practice for the past five years to process the eco-anxiety I suffer due to internalising global capitalism and the climate collapse. Preparing, cooking and eating *slow food* is a huge part of taking responsibility for the impact my diet has on the environment and oppressed foodworkers, both of which suffer at the hands of agribusiness and neoliberal policy.

Switching from scarcity mindset to abundance reality helped me understand the importance of diversifying my diet and embracing the overwhelming availability of waste as a resource in and of itself. Noticing the flow of these materials takes choice out of the matter, and

provides a closer focus on problem-solving. How can I prevent this going in the bin? How can I transform the flavour and texture of this material? Will I be able to communicate to others how I've done this?

3. What projects are you working on currently?

*These do not directly have to be linked to fermentation, but it would be useful to know how your practice evolved in the interim, and whether you are working with some of the same concepts*

I'm currently living in an old Steiner School near Ilkeston, Derbyshire on an artist residency. It's an experiment in rural communal living and exploring wild spaces. The studio I was allocated has a sink, so I've renovated it into a fermentation lab. I brought everything I own, as I'm not planning to go back to London, so I have all my kitchen equipment, jars, fermentation tubs and dehydrator. I'm currently hanging and drying the abundance of herbs to make some tea blends and tinctures, and saving food scraps from of the communal kitchen to experiment with; banana skin pickle, onion skins for eco-dyeing, lemon peels for cleaning spray. I've got my first mushroom growing experiment in storage, for which I pasteurised a substrate of wild straw, coffee grounds and cardboard.

There are existing raised beds in the school grounds, so I weeded, composted and mulched when I moved in at the end of winter. As a house we eat so many bananas, I'm dehydrating and blitzing the skins to make a potassium-rich growing medium. Growing organic foods is something I've wanted to do since learning at a Glengall Wharf Garden in South London, and I've picked up some wonderful techniques and tips from various biodynamic projects I've visited or volunteered on.

I've started writing recipes for some of my ferments, something I never thought would happen – my former documentation method was to stick the masking tape from my experiments on the inside of a cupboard door. Perhaps subconsciously I'm starting to plan sharing them in a zine or book, I'd like to combine some with other types of writing I've been working on. I've been journaling daily, combining body fiction, inside/outside and human/nature dichotomy.

I've just made my first wine, using a wild fermentation technique: dandelion and pansy flowers, and local honey. Originally, I planned to make mead, but after sharing the process on Instagram I had some friends suggest I don't trap the carbonation and let it go to wine. I found some old Bunsen burner tubing and bottled it after leaving it to mature for 4 weeks in a cave!

4. Do you think about your practice in relation to food, land or climate sovereignty/security/justice?

Always. Primarily, as I mentioned before I use my practice to move from a scarcity to abundance mindset and actively decommodify precious resources such as vegetables, fruit



and wild plants. I think often about fermentation as knowledge originated from indigenous peoples, peasants and landworkers around the globe as a means of preserving, surviving and healing. Whether written, spoken or taught down generations, as someone who has grown up in white, middle class England, I still have a lot of work to do in terms of unlearning Western narratives. The capitalist drive towards deauthoring and repackaging these traditional skills is rife in our contemporary food culture, we must push back against homogeneity and supermarkets.

I think about my practice as decarbonising and carbonating the materials I touch and move through; as an artist I enjoy taking the long way round, removing unnecessary extractive processes, researching provenance and embodying learning as external praxis, and experimenting with ways to destabilise, translate and communicate the urgent issues that plague the lives of so many. For me it's not enough to commentate, I have to advocate too.

I try and work furiously within my sphere of influence. I know I only have control over a minute set of variables, and many others are far beyond my reach, yet the temptation to psychologically beat yourself up is supported by insidious corporate greenwashing. It has caused much mental distress in the past, and still does, when thinking about the way environmental responsibility is placed on the individual. The justice work I do is small-scale, low-tech, people-driven. It creates frameworks for chaos, trust, friendship, reciprocity and self-expression. I

**5. Do you think about your practice in relation to colonialism and/or reproductive/care labour in the home?**

This is a tricky question for me, but I appreciate it. I'm not hugely well-read and haven't studied past my BA, so my self-initiated cultural work has always appeared as praxis. I would say my style is energetic and bodily, learning through doing / failing. I'm beginning to understand it more as a decolonial one in terms of the collation, transformation and distribution of (im)material resources. The racist, classist, sexist, ableist methodologies that are embedded in contemporary (global) environmental capitalism and neoliberal (UK) politics are something that I have spent many years defining myself in opposition of. I can only imagine how tiring this has been and still is for those who suffer directly from the impact, particularly women and women of colour.

I think a lot about the division of labour in the home, my brother and I grew up with my single mother, an overworked and underpaid full-time occupational nurse. Our fridge was not well-stocked, and we ate lots of processed foods, had weight issues and went through bullying. It's only in my later life that I've come to see and appreciate the struggles she went through to ensure we were clothed, fed and schooled. I think subconsciously both my brother and I have undertaken food practices as a way of dealing with the lack of diet diversity as a child, and it feels amazing to be able to introduce my mum to new foods and cook for her. She is getting more adventurous with age, and it's a joy to give something back to thank her for the amazing job she did bringing us up in difficult circumstances.

6. For you, is fermentation a cultural, artistic and/or ecological practice? What other words might you use to describe it?

I'm sure you can find some responses to this earlier on, but I think it's key to say how my artistic practice is a tool for dealing with the everyday, rather than a specific set of outcomes. I think the adjective I float towards most is ecological; the way I am trying to see my existence as inextricably intertwined with a more-than-human world. Many fermentation practices happen completely without human intervention, so I wonder how I can support these processes without centering myself and claiming authorship. In this way I'm hoping to . I'm most drawn towards slow food

7. Do you think of your practice as collaborative? If so, who do you collaborate with? Oh, definitely, exclusively (inclusively?) with human and more-than-human beings: plants, microbes, yeasts. I would say another key agent is *Time*.

8. Do you ever think about the microbes you are working with in order to create your recipes? Do you feel as though you collaborate with them?

All the dang time. They are doing all the work! Feels a bit strange sometimes with all the obsession with putting things in jars, feels weirdly like a museum where we can study these busy but tasty aliens. There's a cognitive dissonance in that these processes that bring life and effervescence into seemingly inert objects need to be controlled with heat-treatment and sanitisation. It feels like just another way of humans exerting species superiority.

The conceptual aspects of my artmaking bring me to thinking about humans learning from bacteria – like how can these creatures, whose only goal is to find, break down and digest sugar, point out some of the glaring failures of our species? I have learnt from bacteria – the oldest living species on the planet – that survival is simple. The pervasiveness of artisanal consumerism, racist and classist worker oppression, and pseudo-scientific diet culture are all perpetuated by extractive capitalism.

9. What are the benefits to fermenting? What do you think we can learn from fermenting/eating fermented food?

- We can do many basic processes at home, it's cheap, easy, fun! There is no specialist equipment or technical expertise needed.
- It's a great way to use scraps and consider that *everything* is a potential ferment
- We can use ferments (including the ones we already have in our homes like coffee, beer, wine, cheese, miso etc etc) to diversify our diet, giving our body foods that are at different stages of digestion, and add lots of colour to our plates..
- This also introduces new flavours and textures into our lives. The transformation that microbes take raw (and cooked) foods through not only gives us sour, tangy, cheesy and fizzy experiences, but the molecular structure and physical compounds are also strange and wonderful. My favourite example is to lactoferment potatoes in 3% brine with garlic and rosemary for 2 days then, then steam and toss in salty butter. They become almost fudge-like in bite, it's unreal.
- Definitely a big one for me is using it as a gateway to learning about other cultures. Many ferments that originated in China and Japan are now commonplace in the West, so it's interesting to trace back their history, acknowledge the circumstances under which they developed, and get inspired by culinary ingenuity.

10. Do you use your practice to work with and learn from different communities (cultural, social, ecological)? Do you disseminate this knowledge, and if so, how?

I mostly use the workshop format, which foregrounds the multisensory aspects of food-making, and allows me to construct part-practical part-social scenarios. Moving away from traditional teacher-pupil dynamics, I prefer to create a trusting space where attendees can bring their ideas, skills and histories to an arena for exchange.

When I ran Brixton Pound Café, a pay-what-you-can surplus food project in South London from 2018-2020 I taught kitchen staff and volunteers – many with Autism, Learning Disabilities and mental health issues – how to do basic lactofermentation to process and transform gluts of vegetables for our daily menu. I also taught donation-based workshops in the project space to locals, including friends in the Disabled and Neurodiverse community. I am passionate about democratising food knowledge, creating space for people from marginalised backgrounds to take ownership of their education.

In fermentation's steep cultural revival, and as more practitioners have taken to teaching expensive and slick workshops, I've moved on to developing fermenting workshops that are larger, chaotic and free for galleries and artist-run spaces across the UK, including Bloc Projects (Sheffield), Humber Street (Hull), Chaos Magic (Nottingham), Human Library (Liverpool), using surplus veg from skipping, supermarkets and community gardens. These are very fun and allow me to develop the philosophical side of my practice.

11. Who is doing work in this field (or a related one) that excites or inspires you right now?

Rich Shih, as well as Eleana and Kevin at Shared Cultures are inspiring through koji experimentation! I'm really inspired by Douglas McMaster at Silo (zero waste), Sandor Katz (extraordinaire!), Mara King & Pao Liu (traditional Asian styles), Pascal Baudar (wild food) and Kirsten Shockey (vinegars). I love FoodSketz, an artist-cook duo who used to do huge supperclubs in Liverpool, and my brother Matt, a former professional chef in Denmark.

I follow so many fermenters online, it's hard to remember! I like Spiral Test Kitchen in New York, and Tied Up in Notts, who makes the most fun bread just down the road from me.

12. Pick three words to describe what fermentation means to you (or more if you prefer!)

essence  
reincarnation  
wilding

**Some other prompts to think about:**

- Moments where your ferments didn't turn out how you wanted them to, how did you respond? How did you incorporate that knowledge?
- Where do your ingredients come from? Who (or what) is involved at every stage of production?
- Where does the knowledge come from? How has it travelled and adapted according to available resources and climates?
- What stories are made available through flavours and practices you engage in?
- Fermentation as a scientific and ecological practice

## WhiteFeather Hunter, 2021

### Interview questions (for fermenters):

1. What are the specific ways in which you work with fermentation as a practice or concept?

I'm interested in its microbial otherness and more-than-humanness, and how interacting with these qualities is a humbling process of letting go of control over outcomes, embracing potential failure, and dwelling in the messiness of life ('staying with the trouble', so to speak, in Harawayian terms).

2. Why do you work with fermentation? Who, or what, inspired you?

I've been working with fermentation since my early 20s, starting from when I was a 90s ecofeminist. It's also been an economical way of being in the world, particularly when I was a young, single mother with very little income. I made my own wine, my own breads, my own yogurt, sauerkraut, etc. I have also long enjoyed the health benefits of probiotic foods, but unfortunately now that I have a COVID-caused autoimmune disorder, fermented foods trigger histamine reactions and I've had to consume much less of them, ironically, for health reasons.

3. What projects are you working on currently?

Right now, I've just completed a set of experiments extracting microbial genomic information from a full month's worth of vaginal swabs, to assess changes in the microbiome of the vagina throughout the menstrual cycle. This ties into my thesis work, particularly around menstrual taboos, and the lack of scientific research around women's sexed body fluids. There are old beliefs that menstruation is caused by a fetid ("menotoxic") ferment in the uterus, which is false, but the idea of vaginal fermentation does have some scientific credibility, with the inclusion of commensal species such as *L. bacillus*. This is what I'm interested in exploring further, and the concept that this kind of 'fermentation' in the vagina is protective, beneficial and part of an efficient body technology.

4. Do you think about your practice in relation to food, land or climate sovereignty/security/justice?

Often. A lot of my projects involve using the landscape as a laboratory for exploring the production of kinaesthetic knowledge or lived experience of a 'place' and its ecology. I'm always interested in capitalist/ colonialist uses of the land and how these are masked behind what I call, "white ecology." As I recently posted for Earth Day on my Instagram account: "White Ecology is the white supremacist version of a greener planet where indigenous peoples are cut off from their sacred sites and hunting/herding grounds for the sake of "conservation" and targeted research that is both funded by and supports colonial industry. It's the romantic nihilism that says the earth would be better off without all humans (even those humans who have been systematically subjected to ongoing genocide and repression, and who are most often blamed for over-population of the planet... because as if colonial settlers didn't have 14-18 kids per generation while also stealing the children of other races). My message to you all on this earth day is that White Ecology is sinister,

supremacist, green-washed and capitalist.” I think that many, many ecojustice warriors fall into White Ecology thinking without realizing it and so it’s a discussion I bring into many of my projects.

5. Do you think about your practice in relation to colonialism and/or reproductive/care labour in the home?

Always. My entire PhD thesis aims to unpack these core concepts, how they fester in science and technology fields, and continue to cause the medical and socioeconomic neglect and oppression of women and any other non-normative others (bringing an intersectional lens into the conversations). My research utilizes the materiality (both cultural materiality and scientific materiality) of menstrual fluid as its axis for the exploration of women’s agency in (techno)capitalist and colonial society.

6. For you, is fermentation a cultural, artistic and/or ecological practice? What other words might you use to describe it?

I see it as a co-creative practice. I avoid using the word, “collaboration” because a collaboration is an agreement between two entities, implying consent. I don’t extend my anthropomorphism to microbes to that level. I don’t presume they want to actually do anything with me, but that by my fostering their innate ‘creative’ behaviours, I can work around them to also create something new, whether it is an artistic project, a scientific experiment and/or a social conversation.

7. Do you think of your practice as collaborative? If so, who do you collaborate with?

I collaborate extensively with other artists and scientists. Almost every project I work on is a collaborative project in some aspect. I believe in horizontal structuring in all my professional relations and activities. Collaboration does not happen in a hierarchical structure, so I collaborate actively with an intention to dismantle hierarchies.

8. Do you ever think about the microbes you are working with in order to create your recipes? Do you feel as though you collaborate with them?

See answer to question 6. I typically aim to offer something of myself to the microorganisms I work with, whether it’s the nutrients in my own body fluids (as in menstrual blood), the CO<sub>2</sub> from my breath, my body heat, etc. I’ve created work around the compassionate disposal of in vitro microorganisms, a requiem, for after experiments are completed. I think that as an artist, I can’t work with microorganisms without carefully considering their beingness and the meanings they hold for human culture.

9. What are the benefits to fermenting? What do you think we can learn from fermenting/eating fermented food?

I love the generative principle of fermentation. I love its symbiotic action, and its model of co-existence. These are important concepts that working with fermentation allows us to express to the world. I think that despite all the benefits of fermentation, that there are also

other aspects that we need to be cautious with, such as over-doing it with consumption. Drinking too much kombucha can make you sick with acidosis. Fermented foods are high in histamines which may trigger allergic reactions in some people. Taking a measured and well-informed approach to fermentation is important. Therefore, I am always sceptical of solutionism, which is what is used to sell new products. I always look for the problems, too. My entire practice is about problematizing. It's this focus on problematizing that brings a feminist aspect into what I do – this is the 'agitation' that feminists like with concepts of fermentation.

10. Do you use your practice to work with and learn from different communities (cultural, social, ecological)? Do you disseminate this knowledge, and if so, how?

I love to exchange knowledge with others, particularly knowledge based on lived experiences, with the understanding that each person brings their own expertise to any work relationship. I both teach and consistently seek out learning opportunities from others who I respect. I like to build community in this way, and again, to reinforce this idea of horizontal structuring.

11. Who is doing work in this field (or a related one) that excites or inspires you right now?

I'm excited about my own work right now, but there is an entire global network of creators and thinkers who I'm connected to. We all advance each other's concepts and methods in a very organic exchange. I deliberately sought out five very specific supervisors for my PhD research who really inspire me (and who work in a respectful, non-hierarchical way with me).

12. Pick three words to describe what fermentation means to you (or more if you prefer!)

Trouble, change, agency, humility, magic, transformation, mess, smell, art, craft, bodies.

**Some other prompts to think about:**

- Moments where your ferments didn't turn out how you wanted them to, how did you respond? How did you incorporate that knowledge?

I've had to dump entire kiddie pools of kombucha because of fruit fly infestations. It's a disgusting failure that must be embraced.

- Where do your ingredients come from? Who (or what) is involved at every stage of production?
- Where does the knowledge come from? How has it travelled and adapted according to available resources and climates?
- What stories are made available through flavours and practices you engage in?
- Fermentation as a scientific and ecological practice

**Sandor Katz 2019**

*On working with fermentation as a collaborative practice:*

...and of course [in fermentation] the biodiverse group of bacteria are collaborating with one another, and living off of one another's metabolic product and exchanging genetic material.

*You call yourself a fermentation revivalist, what does that mean to you?*

Fermentation is very diverse manifestations or part of culinary traditions everywhere but as fewer and fewer of us have been directly involved in food production, as food production has become more and more centralised and industrialised, which has happened at different paces in different place, but it's sort of a process that is happening everywhere. People are becoming less and less aware of how their food is produced, and more and more production is centralised and for more and more people its primarily a transactional experience, going to a store, going to a market and buying what they want. So these processes that at one time... I mean I don't think that necessarily in every household fermentation has always been practiced, but in every community it has been. So people, if they were not intimately connected to it, they were vaguely aware of what was involved, because there was a cheesemaker in the village, because there was somebody who was making the alcohol in the in village, or whoever that might be. And I think it's become more and more of a mystery to people, and I would say that in the same time period when this process really accelerated in the 20th century we also started to become afraid of bacteria. The earliest of microbiology in the late 19th to early 20th century involved identifying pathogenic bacteria, and in the popular imagination, because people heard that bacteria existed and then they heard that you could get sick from bacteria so in the popular imagination bacteria became primarily associated with disease and danger and death. And so these ancient processes that have been part of how people make effective use of food resources everywhere became mysterious and also scary. And so, people would project their anxiety about bacteria onto these important processes by which the nature and the products of agriculture were turned into foods that people eat and drink. So for me, calling myself a fermentation revivalist is trying to demystify fermentation for people, make people less afraid of it, and make people who are interested in doing these things at home dispelling the fear, helping to share information in a way that empowers people. And enables them to do this with confidence, in home kitchens, in restaurant kitchens, in small business enterprises. That's been my primary focus, just information sharing. I had a decade where I was just obsessed with this, I was like trying out different things, reading about it, learning about it, and that has continued but I just felt like I wanted to share that with people. At some point I coined this phrase fermentation revivalist to describe what I'm doing. And it's a little bit of a play on, I love in the American south where there's a lot of evangelical Christianity and it's a big form in that, the revival and you get the preacher coming to town and trying to get people all excited about Jesus, and I feel like I'm sort of

playing on that form, but also just trying to encourage a revival of these practices that are very important everywhere, and have nothing to do with Christianity...

*Is it also about crediting authorship elsewhere? When you speak it always seems like, this belongs to this culture and this is story of that, and this is the history of that. Why is that important to you?*

I think it's, well I didn't make any of this stuff up, nobody's really invented any new fermented foods for hundreds probably thousands of years, and so it's always its not that I necessarily always know exactly where something comes from but that's one of the things I find interesting about this phenomenon is how it manifests everywhere but in so many different variations. And I don't really believe I have always been correct in my cultural attributions but I try, that's one of the things that's interesting about it for me. So what kind of tradition does this come from, and so that's just part of the information that I try to share.

*I really enjoy how you talk about the science of fermentation in your new book. I wonder how you feel about health and scientific claims being made about fermented foods and drinks by companies, and things like microbiome testing. Where do you sit with that?*

It's important to me to let people know that you don't need to be a microbiologist, and you don't need a microscope, and you don't need to distinguish between different organisms. The people who figured this out in different cultural traditions knew nothing about that. And yeah I feel like what's happening in the process that's always been invisible and mystical to people has been illuminated by microbiology. So I'm interested in microbiology, at the same as I feel like it's important to emphasise to people that you don't need to know anything about that, it's something I'm very interested in. You don't need a microscope, but I've had access in the last year to a scanning electron microscope at a university in a town 25 miles from where I live and it is so incredibly beautiful, just to be able to see that. Like I find that interesting and beautiful. Now in terms of the health benefits, I mean definitely I think that there are a lot of unsubstantiated claims being made by people, and I think that these foods are very powerful and can really influence people's health, and I think a lot of folklore and different traditions ascribed great power to this food, to a limited degree science is validating some of that. I think the idea of probiotics, the idea that we need bacteria, bacteria constitute most of our immune system and enable us to digest food. This new idea that bacteria are regulating our brain chemistry suggests that these foods and the kinds of nutrients that feed the bacteria along the length of our intestines, I mean I think it is significant. I hope that scientific investigation applies itself in ways that we learn more about this, but I try to be real real general and vague in talking about it. I mean I've just learned about.. I mean I don't want to be a snake oil salesman. I don't want to be promising people unrealistic things. Sometimes I've seen, my funniest example is one time I saw a website promoting kombucha that was saying that "kombucha prevents your hair from going grey", and I sometimes fear that



people call these foods anti-aging foods. So when people say things like that that I think are really wrong I feel like they're potentially discrediting the idea that there really are true benefits to it. But I think we have to think about the benefits in really general terms rather than specific terms. So, sure, if you incorporate live culture fermented foods into your diet they may help improve your digestion. We know that, science has told us that sauerkraut contains these very specific compounds called isothiocyanoids? That are anti-carcinogenic, does that mean that the food is a treatment for cancer? I don't think so. But, like incorporate foods like this into our diets we have a marginally lower chance of contracting something like that. I try to talk about it in really general ways that don't dismiss the power of these foods, but also don't make specific promises that I don't think are real or substantiated.

*I always say, "it can't hurt, and it might help."*

I actually say that all the time.

*Oh well maybe I got that off you, I think maybe I totally stole it.*

[Laughs] But I think that's a good way to conceptualise it. In the original edition of Wild Fermentation I wrote on the back of it (I've been living with HIV for 28 years now) and I wrote on the back of the book fermented foods have been an important part of my healing. And what I meant was it helped me to keep me safe, a relatively healthy, but I already, before I wrote that, before I got too deeply into this I was on anti-retroviral drugs, so it really horrified me when I started seeing people seeing people write things like "oh he's the guy who cured AIDS with fermented foods". I don't want people to extrapolate that. But I take these meds, and most of the people I meet on the meds I take have digestive problems as a result of them and I haven't, and I think maybe that has something to do with fermented foods. I feel like I'm always trying to stake out a middle ground when talking about this.

*I like that middle ground, I think it's fruitful, or it feels like it is.*

*So I was at the panel talk earlier, and you mentioned the fava bean pastelbroad bean miso paste that you tried earlier that was fermented using heat to speed up the process. So I was looking into that, for example could you make miso using beans that were sourced locally and I found this company that do this themselves, but I hadn't had a chance to speak to them about how they do it.*

Yeah, cos these people who primarily grow and sell pulses and grains said that they source it out to someone else to do it, they don't do it themselves.

*So they might be the same people?*

Yeah they had a weird name. [Tries to show me on a map where their stall is] It's in this section, Made in Monmouthshire.

*That's great, I'll check them out. I'm trying to think more about sustainability and processes in relation to my fermentation practice so that sounds relevant.*

Well something I was able to tell them that they didn't know was that in china in Szechuan province theres a really important condiment called dobanjang (?), which is fava beans/broad beans (probably a different kind of broad bean), but broad beans and chillies mixed together. And that's one of the really defining condiments of Szechuan cuisine.

*Amazing. I came across that when I was looking for a broadbean recipe, and it said it took two years to even start to prepare to make it. But maybe that could be a fund project! Anyway, I'm interested in the intersection between how we think about these, and I still think of it as a technology, you don't have to, these technologies...*

Of course it's a technology, it's all technology. I mean fermentation vessels are technology, and when the archeologists say that alcohol production is 10,000 years old, I really think that means pottery was 10,000 years old. Before that your vessels were gourd, wood, animal membrane/skins, things that are totally biodegradeable, and I think people fermenting particular alcoholic beverages gave people incentive to figure out how to make ceramic vessels. So I actually think the practice of fermentation is older than that, and that's just when we made this technological breakthrough that has left evidence 10,000 years later.

*Do you know the Ursula Le Guinn's carrier bag theory of technology? We used to think [we probably still think] that the first tools we ever used were tools for digging (which is a really masculinist construction), but she suggested that we probably needed to carry things as much as, or maybe even before, we needed to break them up, so probably the first tools were for carrying. So it's almost a feminist reclaiming of tools and technology. And there's been several feminist reclamations of cooking and food as technology, that I'm working with at the moment.*

And yeah in reading about the history of agriculture and cultivation, there's broad agreement that gourds are probably the oldest cultivated plant, and that what it was used for was hauling water.

*I work with an idea called imaginaries. So the imaginaries of food are the common understandings of food and food technologies, of agriculture and the things associated with our food system, and one of the things I'm trying to do with this project is influence those imaginaries. Or maybe find ways of reframing them to give us tools to address our current crises in our food systems... because we need better tools. What do you think fermentation has to offer us in terms of these tools and technologies, or do you think it does offer anything?*

I don't exactly know how to answer that question; I feel like I'm definitely really interested in ancient technologies, simple technologies. I mean certainly in the work I do, trying to give people information the last thing I want to ever make someone do is that they have to go buy some new gadget to do something. So for instance one of the new books about fermentation that's had a lot of buzz is the Noma fermentation book, and you know I know those people, I've been up there, and

I admire what they're doing in some ways, but they're like fermenting vegetables vacuum sealed in plastic and I don't think, it's not that I think that's a ridiculous idea, but I don't want to buy a vacuum sealing machine; I don't want to use all that plastic. I certainly don't want to encourage other people to do those things. They're doing a lot of speeding up fermentation by creating environments like, bring it up to 60 degrees. I think that's interesting in terms of the practical capability of that idea, but the same thing, I don't want to make people feel like they have to go create something to do that. I've found myself going, find used jars, everybody has lots of jars, in a pinch, I know in world war 2 in Poland they were fermenting cabbages in trenches in the ground. I think necessity gives rise to so much invention. And that doesn't mean I don't admire technological innovation, I love that these people are doing this condiment that they can make in four or five weeks because they're heating it up, I just don't want to make people feel like they have to use technologies like that. So I don't know, I admire tech innovation, I'm interested in, but I also admire, I love old tools! I was at this festival last week in the north of wales, and I'm trying to build this little stone staircase and they had this hammer that I'd never noticed before, it's called a French walling hammer, and when I go home I'm going to try and find a French walling hammer cos it's exactly what I need to square off these stones that I want to make the staircase out of. So I'm really drawn to older simpler technology, I'm not against newer technology, I mean I'm very curious about robotics, but then I also see all these underemployed people, and it's like, do we really need these. But everyone in agriculture says they have trouble finding people to do the work, and I don't understand the economics of it.

I mean I love my phone, you have this pocket device that can be your map, and your recorder and your communications device and your archive, and I definitely am not resistant to the idea of technology, but to a certain degree I embrace technology...

*Was it during your panel where someone was talking about organic food not being organic unless it was affordable? I always think it's not technology unless it's for everyone. And I feel like most technology that's being developed is not for everyone.*

And I guess that's what I mean when I say that I don't want to tell people that they need these things that are, I mean I don't even want to tell people that they need a specific salt because I don't want people to have to buy precious things, I want people to feel like I can use the materials at hand to do this ancient form.

I always worry that these technologies that are being developed, even new fermentation technologies, they are at the moment just serving capitalism and that's not really emancipatory. Maybe that's a better way to phrase that question.. can fermentation be used in the future in a way that might be emancipatory, and if so, how would you imagine that?

So I mean I just said this cliché, necessity is the mother of invention. Fermentation is completely an illustration of that. And fermentation is a broad set of strategies

that help people make effective use of food resources that are available to them. In the seventies, the UN Food and Agricultural Organisation did a whole series of publications about fermentation because in food scarce regions of the world if there's limited food resources everybody can get more out of their food if they ferment it. One of the most interesting books I've ever encountered by anyone about fermentation was written by a Sudanese anthropologist Hamid Derar(?) (it's in the bibliography for Art of Fermentation), it's called the Indigenous Fermented Foods of Sudan or something like that. He's talking about in this place that has a lot of famine, people ferment bones, ferment fat, fermentation is literally driven by people's necessity to squeeze a little bit more food out of the resources they have available to them in this Sudanese context when people get urbanised, when people move to a big city and they get more sophisticated is that they don't want to eat the stinky fermented foods of the village. So in that context fermentation is what poor people eat, and more sophisticated urban people don't need that. It's interesting to me that in the western context fermentation has sort of become something that people think of as the pricey food of the elite that's not accessible to people who don't have those kinds of resources. It's entirely context, so yes I mean fermentation can definitely be a liberatory process, by enabling people to get more out of the available food resources, but also about enabling to reclaim their food to some degree. Food is, if you get involved in agriculture and growing food, or if you get involved in learning techniques for learning techniques for transforming nature and agriculture foods that people like to eat, that's empowerment, that gives you ways to feed yourself, ways to feed the people you love, and also ways to reclaim some power from this impersonal profit-driven food production system.

*I like that. This project prompted me to finally go and ask my mum and my aunts about the pickles. So when my family moved over to the UK they stopped pickling, because you could buy it, and they didn't have time, because they all had to work, and so I was never taught how to make those delicious Indian pickles. Anyway, I was in India last year for a cousin's wedding I was given the spice and told you just need to add the thing and it will pickle itself (sort of a pickling kit). I never actually did, and it's still sitting in my cupboard [n.b. to reviewer: it's actually now fermenting with some carrots and ginger]. However, when I started to look into it I realised that it is fermentation process, I was never told that it's fermentation because it's pickling and that's different, it's preservation. And also, there's something about the process of colonisation that starts to associate this dirtiness with natives, and I think that association with bacteria meant we wanted to leave that idea behind. So, you speak to elderly Indian women and it is not fermentation, there is nothing happening with bacteria in there...*

Indian pickles are so great, the lime pickles, mango pickles. I'm sure there's all kinds of pickles that I haven't tasted, but they're definitely fermentation. There's a lot of confusion around pickles, so I would say that if there's anything preserved anything in an acidic medium, in supermarkets in the US and UK that's normally a hot vinegar solution poured over vegetables, in the US it might also be poured

over hard boiled eggs or pigs feet, or various other things, but as far as I understand it this idea of a vinegar pickle, except in major wine producing regions of the world where vinegar was always an abundant by-product, it really came about in the middle of the 20th century, the process that was developed for distilled white vinegar (the vinegar that's cheaper than water in the supermarket). Until then vinegar has been precious in most places. Salt has been much accessible. So most places in the world use salt to create a selective environment where lactic acid bacteria will develop. So I spent some time in Dehradun in north India, and it just happened that a friend of mine in the US had this elderly cousin in Dehradun and I got to sort of go to the house and spend an afternoon pickling with her and talking about pickles. And there's a variety of methods, and some of what she did was using vinegar, but some of it was you know, salting and spicing things, putting them in the sun, usually using a bit of oil. That's really distinctive in the Indian tradition, the mustard oil or sesame oil or something. But I love this idea, that you put it in the sun, and you bring it in at night. And the sun and the salt draw liquid out of the veggies or the fruit and then they get submerged, and it's definitely a fermentation. But the thing is fermentation at a certain level is a technological concept that originates with Louis Pasteur, our idea of what fermentation is. So cultural traditions around the world were just people doing things... so maybe they thought of yoghurt or alcohol as fermentation, but the pickle was just something different, that people weren't conceptualising it as a bacterial process. And this is the thing about traditional, they are whatever they are, and it's really only science that has brought coffee and salami and pickles and all these things together by recognising that they're a unified phenomenon. I don't think there would be many cultures where people were thinking of yoghurt as involving the same phenomenon as coffee. But science has enabled us to recognise a common strand.

*You said earlier there's been no new fermented foods invented in millennia, probably, why do you think that is?*

I think it's because our ancestors experimented so much and they figured it out. I mean there's loads of experimentation, but it's all cross-pollination. It's not like inventing from scratch, so sure, there's people who are doing the fermented fava beans, there's no tradition of that, but they're using the culture that the Japanese have been using for millennia for soybeans. And when I taught in Japan a couple of years ago, somebody came and they said Japanese have been making miso for thousands of years but it took a foreigner to point out that you could do it with other beans. They've been doing it with soybeans and it worked so well and it was so delicious, and they have other beans that they eat in Japan, but nobody was doing it with the other beans. And there's a guy in Cleveland Ohio, who is using koji and charcuterie for meats, and people are applying fermenting techniques in all kinds of crazy, inventive, innovative, non-traditional, heretical ways, but they're from my vantage point they're not inventing something new, they're taking that ancient knowledge and applying it an innovative way.

*Heretical... I like that. I think that's what I'd like my work to be. To take something traditional and apply it in an innovative way. So thank you for that.*

My pleasure, and if you do something interesting with this, if you publish something I would love to see.

*Transcripts for the remainder of the interviews can be provided on request.*



# Appendix B

## *Interactivos? '19: Eating Against Collapse*



## The Kitchenette of Future Dust

Portada Descripción Documentación



the Kitchenette of Future Dust

As the dining and food culture is the reflection of regions, from weather to geographic location, and the life values to the social atmosphere, they all show on the meals you put on dinner plates. Due to the unique historical background, Taiwanese food culture is a massive fusion of different countries, including China, Japan, United State, Vietnam, etc. The cultural diversity of cooking provides various methods that could be inspirations for avoiding the waste of materials. Also, convenience is one of the crucial values in Taiwanese dining culture. In order to persevere ingredients and materials under Taiwanese subtropical climate, dehydration and fermentation are commonly used techniques in the current food processing industry.

Therefore, the notion of the project 'The Kitchenette of Future Dust' is to design and create a powdery food system by applying the dehydrated technique to deform the nutritious kitchen waste, such as shrimp shells and fruit peels, into food powder. As applying methods like 3D printer and the traditional cooking methods, reforming the food powder into food appearance like Asian Konjac jelly, noodles, etc. The powdery form of ingredients is not only readily measure and customize the nutritional needs of individuals, but also easy for storage and transportation.

By participating in the project, you could apply the imagination to creatively reform the food appearance and arrange the taste of combinations by surprise. The powdery form itself is flexible as a type of creative materials for cooking, inspires individuals from various cultural backgrounds to reevaluate the current methodology of dining and eating, in order to develop an innovative way of eating for the future generation.

Gestionar cookies

Colaborar Compartir

13 colaboradores 3 comentarios

Equipo

Coordinadores:



Colaboradores:



Temas



Creado:

17/01/2019

Estado del proyecto:

Activo

Laboratorio:

CiCiLab

PrototipaLab

Programa:

Interactivos? '19: Comer contra el colapso

Interactivos?

Valoración conjunta:



### Report, March 2019

The Interactivos? are a series of interactive events on various themes that have been taking place annually at the Medialab Prado in Madrid since 2006. The following report gives an overview of Medialab-Prado's *Interactivos?'19*: Eating against collapse, the inevitable end of the agroindustry food model, and a first-hand account of the prototyping workshop for *The Kitchenette of Future Dust*.

The event consisted of two days of talks by international experts on the topic of food futures, including ecologists, scientists, economists, chefs, artists and designers. This was followed by a two-week long programme of workshops and studio time where we collaboratively worked on a project prototype addressing the theme of food collapse. Through this process we were mentored by experts, with regular critique sessions and the presentation of our concept at the end.

#### *Participants*

MEDIALAB

Chema Rodriguez (Organiser)

Plus: facilitators, fab lab staff, other support staff and volunteers

SPEAKERS

Richard Heinberg (Post Carbon Institute)

Malik Yakini (Detroit Black Community Food Security Network)

Margarita Mediavilla (Energy, Economy and System Dynamics Group at the University of Valladolid)

Janaina Strozake (Movimento dos Trabalhadores Rurais Sem Terra)

Vandana Shiva (Research Foundation for Science, Technology and Ecology)

Yayo Herrero (Ecologists in Action).

#### MENTORS

Luis González Reyes, founding partner of Garúa S. Coop. Madrid

Cathrine Kramer, co-founder of the Center for Genomic Gastronomy

Juan Sánchez García (Nany), member of the Association for the Development of Permaculture (ADP)

Plus: 8 Project promoters

And over 40 Collaborators over the two weeks

*The Kitchenette of Future Dust*

[medialab-prado.es/proyectos/kitchenette-future-dust](http://medialab-prado.es/proyectos/kitchenette-future-dust)

#### *Project Brief*

As the dining and food culture is the reflection of regions, from weather to geographic location, and the life values to the social atmosphere, they all show on the meals you put on dinner plates. Due to the unique historical background, Taiwanese food culture is a massive fusion of different countries, including China, Japan, United State, Vietnam, etc. The cultural diversity of cooking provides various methods that could be inspirations for avoiding the waste of materials. Also, convenience is one of the crucial values in Taiwanese dining culture. In order to persevere ingredients and materials under Taiwanese subtropical climate, dehydration and fermentation are commonly used techniques in the current food processing industry.

Therefore, the notion of the project ‘The Kitchenette of Future Dust’ was to design and create a powdery food system by applying the dehydrated technique to deform the nutritious kitchen waste, such as shrimp shells and fruit peels, into food powder. As applying methods like 3D printer and the traditional cooking methods, reforming the food powder into food appearance like Asian Konjac jelly, noodles, etc. The powdery form of ingredients is not only readily measure and customize the nutritional needs of individuals, but also easy for storage and transportation.

Collaborators were invited to imaginatively reform the food appearance and arrange the taste of combinations into surprising combinations. The powdery

form itself is flexible as a type of creative materials for cooking, inspires individuals from various cultural backgrounds to reevaluate the current methodology of dining and eating, in order to develop an innovative way of eating for the future generation.

#### *Medialab Prado*

The Medialab Prado is a publicly-funded hackspace and lab in the Paseo del Prado, the museum district in central Madrid. It's a prestigious part of the city, however it borders on Lavapies and La Latina, two of the most deprived, and also ethnically diverse neighbourhoods. The Medialab is open to the public, with resources available for any proposed projects that fit within the Medialab objectives of technological, cultural and artistic innovation, particularly with a socially-minded focus. It is not a commercial space, and all project outcomes and prototypes are released as open source patents on the website for anyone to use or further develop. There is also a fabrication lab within the building that is available for use, usually for free, but sometimes at material cost.

#### *Interactivos?*

The Interactivos? are a series of workshop events that take place at least once a year, usually at the Medialab Prado in Madrid, but sometimes in other locations such as Brazil or rural parts of Spain. The events usually consist of a 2-3 week collaborative prototyping workshop, interspersed with talks by experts in the field being investigated, as well as smaller learning workshops and visits to relevant local sites.

Interactivos? started in 2006 with the intent to create a global event that would bring together innovators and publics from all over the world to play with concepts and respond to issues arising from science and technological development, with a view to democratising knowledge and access to these fields. Each event has a different theme that responds to these in response to the major social and political concerns of the day. Past events have addressed topics as diverse as artificial intelligence, sensory experiences, cultural inclusion and memory.

#### *Eating Against Collapse, the inevitable end of the agroindustry food model*

The current event, Eating Against Collapse, the inevitable end of the agroindustry food model, is the third in the series of four looking specifically at ecological issues, with the fourth and final event being planned for 2020. The objective of Eating against collapse was to find novel modes of engagement with food systems in order to address the impending threat of climate collapse.

#### *Projects*

The projects proposed were an almost equal mix of tech- and concept-led, in that some of the promoters came with clearly defined briefs for which they just needed the technical expertise in order to implement the outcomes (such

as 3D animation for a community gardening documentary, a website for a recipe platform, a marketing campaign to engage young people, and an app for an open source seed bank), whereas others took a more experimental and playful approach that was either research- or material-led (or in some cases a combination of both).

Of these latter, the two that I engaged with most closely were The Kitchenette of Future Dust (as a primary collaborator), and Biomateriales, a project that looked to recycle kitchen waste into a fashion textile (as a secondary collaborator). The two other projects that took a more playful and generative approach included one that looked at ways of recycling bagasse waste from beer production (which produced a series of recipes and crockery/utensils), and another that mapped local agro-ecological and alternative food production and sales outlets in Lavapies, an area of Madrid near which we were based (with the outcome of a map and a real-time walking podcast)

### *Manifesto*

We are a group of women from diverse experiences and cultures, bringing our varied understandings of creating and eating food as a social, creative and joyful practice. We as humans are approaching a critical point in society, ecology and economy, and we need new ways to think about how we preserve, transport and prepare food. As a collective, we are approaching this project as an investigation into food and nutrition, but also as a critical experiment into reimagining food for the future.

In the course of the next two weeks we will experiment with various food dusts (fruit, vegetables, spices, seeds), particularly those that are or include materials that are wasted in the kitchen preparation, and processes, including jellification, sculpture, biochemical processes and molecular gastronomy, in order to imagine how we might eat in the future.

By doing so we look to playfully disrupt normative assumptions around the future of food by asking questions such as:

What do food futures utilising dystopian tropes such as ‘dust’ gain from a re-centring of human experience, ritual and joy?

How do we create abundance in a future that is increasingly framed around reduction and lack?

What happens when scientific, clinical, and posthumanist understandings of nutrition are considered as part of a wider sociocultural formulations of ‘being human’?

### *Project Outcomes*

In our workshop group, we were led by Taiwanese artist and designer Shandi YC Hsin into an investigation of food preservation and preparation techniques

in Taiwan, and more broadly in East Asia, as a means to think about alternative approaches to addressing the climate crisis from the kitchen. The project we developed and delivered was called the Kitchenette of Future Dust, a cookbook and open source protocol where we utilised food dehydration techniques, and recipes based off dehydrated food ingredients, in order to create a protocol and a recipe book for the future of food preservation and preparation on Earth, and beyond.

As a group of diverse women from all over the world, with cultural heritages that spanned the global south, we shared a view of food as intrinsic to our respective identities. We all saw food culture as a key part of how we connect to each other within and between our communities, and as such we were keen to retain these qualities in the project we developed. We also wanted to retain the enjoyment of cooking and eating in a future where all our resources, including fuel energy, but also time, space and the ingredients themselves, might be limited.

Dehydration has historically been used as means to store and transport large quantities of food within limited space, using minimal energy resources, for millennia. Dehydrating food inhibits the growth of bacteria, allowing it to be kept for longer, and we still use dehydrated ingredients in our cooking everyday, with the most obvious examples being spices, fruits, flour, grains, coffee, beans, lentils and nuts.

Utilising a combination of traditional heat-based cooking and molecular gastronomy techniques, we created a practice of food preparation using dehydrated ingredients that looked to retain the joyfulness and sensory abundance of historic food making, and the social and cultural aspects of food sharing, while looking towards a technoscientific future. In this manner, we sought to create a vision of post-dystopian food futures in which play and joy still formed large part of how we imagine eating, on earth, or even among the stars.

### *Reflections*

The project evolved through collaboration between the participants, a combination of artists and designers from around the world, all of whom were women-aligned, and almost all of whom identified as non-white. We found that the different cultural perspectives that we were bringing into the kitchen (as it were) highlighted differences, some that worked well through combination (different flavour, method and ingredient combinations) and others that almost didn't work at all (different modes of working), but also some surprising similarities and synergies.

The most enduring synergetic theme that emerged was that of ritual, or magic. All of us were from cultures that valued the rituals of the kitchen, and the way in which food acted socially, culturally and symbolically in the domestic

space. This echoed some of the speakers, particularly Malik Yakini and Janaina Strozake, and the ways in which they talked about the mystical aspect of food, (particularly the growing of it).

We wanted to create a project that reflected this preoccupation, and that subverted some of the dystopian narratives that surround dehydration when we think about how it can be used in the future (for example when we think about space travel, or colonisation). Dehydrated food stuff such as spices, rice, legumes and lentils have been transported around the world for centuries, and we wanted to reflect this history and legacy in the work that we produced.

One of the other interesting things about dehydration is that it is remarkably energy efficient. Dehydration allows food to be transported around the world using methods of slow transportation that pre-date industrialisation (therefore do not use fossil fuels), stored in smaller containers. While dehydration itself can be an energy intensive process, once that process is complete it does not cost any more energy to store the food (unlike freezing or refrigerating). Additionally, food particles are smaller and take up water quickly, so they can cook more quickly, using less energy during preparation.

By working with the project themes in this manner we wanted to get people to rethink their relationship to (and place within) larger food systems, and the wider biological, cultural and ecological systems within which these are entangled. We were not proposing dehydration as a complete solution to food collapse, but instead we were aiming to playfully suggest alternatives to dominant and hegemonic narratives of 'environmental sustainability'.

*Some other reflections*

Colours as part of the ritual/magic of food preparation

Speculative dystopian/utopian food futures

Food as domestic labour as womens work (why were there so few men at this event, when usually Interactivos? is heavily male dominated?)

Eating against collapse, but talks focussed on growing:

Small scale agroecology/permaculture

Growing as a political movement

Anti tech-utopian narratives

Are we talking production or consumption? As even the projects were more about changing consumer behaviours rather than creating systemic change (exception of the seed bank).

## Project Documentation

# Hey there!

Welcome to *The Kitchenette of Future Dust*, this is a tiny space elaborated for people with huge creativity and hunger for experimentations.

## 1. Why?

Dusting food is a process that has been used for a long time worldwide, for preserving food and dusting it into new appearances. Food dehydration delivers the vast majority of foods with the same vitamins and minerals as their fresh counterparts, in a remarkable array of concentrated flavors, nutrients and enzymes. According to the Energize for Life website, "The dehydration process retains almost 100% of the nutritional content of the food, retains the alkalinity of fresh produce and actually inhibits the growth of microforms such as bacteria."



The dusty form is very versatile, quick and easy to use, and invites creativity and experimentation through various cooking methods and easy innovative flavour combinations! Creating and developing a powdery food system can disrupt and decouple traditional ways of considering food composition, and can provide new ways for individuals from different cultural backgrounds to re-imagine their almost-expired food or food residues into original and exciting shapes, textures and flavours.

Powdering food makes it smaller, lighter and able to be stored for longer, which allows for it to be transported around the world in smaller containers using slower methods of transportation that pre-date industrialization (therefore do not use fossil fuels), and stored in smaller spaces for use conveniently, as and when needed. While dehydration itself can be an energy intensive process, once that process is complete it does not cost any more energy to store the food (unlike freezing or refrigerating). An additional benefit is that due to the the dehydration and dusting process, food particles are smaller and take up water quickly, so they can cook more quickly, using less energy during preparation.

According to the Department of Nutrition, Dietetics and Food Science at Brigham Young University, rice, corn, wheat and grains that have been properly dehydrated, canned and stored will last 30 years or more. Dehydrated vegetables, fruits, and pastas have a shelf life of up to 30 years. Powdered milks or milk substitutes can last up to 20 years.



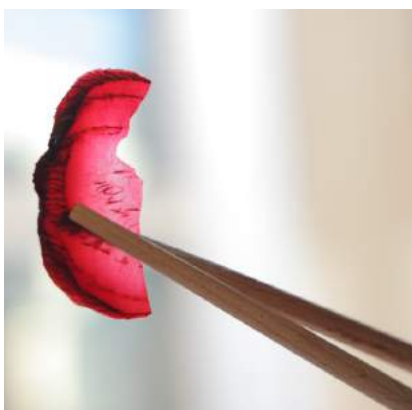
While we are not suggesting that in the future all food should be dehydrated, we do believe that dehydrating food can be one of many ideas that could contribute to addressing food collapse. As

a project, we wanted to move away from the dystopian connotations of a future in which food is dusty, functional and nutritious, yet lacks enjoyment and the social, cultural and interpersonal rituals that currently surround food preparation and consumption. To this end, while this project starts from a serious and pragmatic proposal, it invites you to participate in order to bring fun and play into the experimental kitchen space.

Through this experiment we invite everybody to reflect about their current eating habits, methods and rituals as a way of thinking and building the food for the future. Time to get started!

## 2. How?

### 2.1 Where should I get started?



The ingredients and spices from *The Kitchenette of Future Dust* are infinite! Powdering can be a tasty and innovative way of using and preserving the food you waste during preparation of other meals, your almost expired ingredients or parts of veggies that are very nutritious and tasty, but hard to incorporate into our daily meals. Also powdering is a great way of adding color to your meals without the use of artificial colorants! Some ideas we have tried are powders from shrimp shells, egg shells, avocado seeds, peels from different fruits and veggies (apples and citrus are specially yummy!). The flowers from different aromatic plants can be very tasty and nutritious as well. There is no limit for your creativity here!

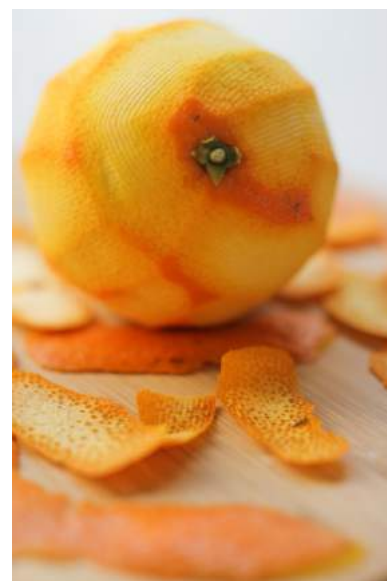
### 2.2 Ingredients:

*Make sure that...*

- ... the fruits and veggies are organic, so their peels are pesticide-free. The rougher the peel of the fruit, the more pesticides it could contain.
- .... you research your most unusual ingredients to check if they are edible (as some can be poisonous!).

Flowers from different plants can be very colorful, nutritious and some of them, like basil flower, are quite tasty. Stay away from flowers that are not grown organic or for eating purposes.

Some powders will not be edible, but they can be used in new creative ways! For example, eggshell powder, when wet, has very similar properties to gypsum or plaster and can be a great tool to mold objects or sculptures.





The seeds (also known as stones, pits, or kernels) of stone fruits like apricots, cherries, plums, and peaches contain a compound called amygdalin, which breaks down into hydrogen cyanide when ingested. And, yes, hydrogen cyanide is definitely a poison.

### 2.3 What do I need to get started?

You'll need...

- a coffee grinder
- airtight containers
- knives and peelers
- little brushes
- funnels
- a little strainer
- tongs or chopsticks
- mask and cooking gloves for safety and hygiene

You probably have many things in your kitchen/local supermarket that have already been preserved by dusting. Flours, sugars, nuts, legumes and spices, and many other ingredients come in dried/powdered form for this very reason, and can often be bought in large amounts for cheap. If your kitchenette doesn't have much space, you can always bulk buy, and decant small amounts into airtight containers to store at hand in a cool, dark, dry space for when you need them.



The dehydrator is optional, since you can also use your microwave or oven on a low heat, Methods of dehydrating that are more energetically efficient include air drying, sun drying (although this can destroy vitamin a in plant foods), and even salting or smoking. When dehydrating food, it is better to over-dry than under-dry. Once dehydrated, food must be packed inside airtight moisture-proof jars, bags or containers. It should be stored in a cool, dark area such as a pantry or cupboard.

### 2.4 Nutrition

Vitamins A and C are destroyed by heat and air, however if dehydrated over a longer period at around 40 degrees C, almost no Vitamin C is lost in dehydration, and all Vitamin A-Beta Carotene-in plant foods is retained. Using a sulfite treatment prevents the loss of some vitamins but causes the destruction of thiamin. Blanching vegetables before drying (to destroy enzymes) results in some loss of vitamin C and B-complex vitamins as well as the loss of some minerals, because these are all water soluble. Yet blanching reduces the loss of thiamin and vitamins A and C during dehydration and storage. Such minerals as selenium, potassium and magnesium usually are preserved.

Vitamin A is light sensitive, so it might be lost if you dehydrate foods in the sun or if you don't store dehydrated foods in a dark place. For example, green, leafy vegetables that are steam-blanching for 5 minutes and then dehydrated in an oven only retain up to 14 percent of their original vitamin C content, between 22 and 71 percent of their original thiamine content and between 20 and 69 percent of their original total beta-carotene content, according to a study published in the Journal of Food Science and Technology in 2013.

Ensure that whichever dusting preparation methods you are using, you take into account any nutrition that may be lost and supplement it accordingly, and that you store foods appropriately. And remember, you will still need live foods, so do also eat things that have been preserved using our sister process, fermentation!

## 2.5 Tips

- Scalding/blanching fruits and veg before dehydration helps prevent oxidation and destroy enzymes that can cause spoiling, however it may result in some loss of vitamin C and B-complex vitamins as well as the loss of some minerals. On the other hand, this can also help break down the pulp in starchier veg, which means less straining when cooking! Most leafy greens should be scalded before being dehydrated.
- Be careful with your temperatures, for fruit and veg 40–60 C is ideal for preserving nutrition and flavour, but meats will need to be done above 70 to prevent spoiling.
- Greasy foods - Tapioca Maltodextrin (N-Zorbit M) can help absorb grease in high fat content foods such as olives, avocados, and even oils, allowing them to be stored for longer for when you need that fatty addition to your recipes. Do not be scared if it turns into a paste first, this is normal!
- Sugary foods- Adding Maizena (corn starch) can help absorb stickiness in high sugar content foods such as fruit pulps and flesh.



## 2.6 Flavour combinations

We all know what foods we like, and what we think goes together in a recipe, but dust recipes can be an opportunity to try out new combinations, especially since you may have access to ingredients that you wouldn't normally. We recommend doing a food pairing session, where you place small amounts of your dust on a food safe surface, and systematically try out each of your dusted ingredients as pairs. If nothing else, it might give you inspiration to be more adventurous!

## 2.7 Textures

Another variable to create your own recipes and experiment with flavours is texture. When ingredients are made into dust it is quite easy to play with new textures that those flavours don't present in their original form. We can suggest a couple of ways to create those textures with dust:



Jelly: You can use agar agar, chia seeds, gelatine.

Crunchy: You can experiment with Isomalt, sugar, manitol.

Solid: You could prepare your dishes using tapioca starch, rice starch, potato starch, corn flour or xantan gum.

Foamy: Experiment with Soy Lecithin.

Liquid: For experimenting with spherification you'll need calcium lactate and sodium alginate.

## 3. Inspiration

The following recipes were variously enriched and inspired by the group's diverse cultural backgrounds, and the encounters between these, which, much like dust, combined and merged in innovative and surprising ways. Over the two weeks that the project was developed as part of Medialab Prado's Interactivos? '19, *Eating against collapse*, we received advice and input from food activists and agro-ecologists, chemists, chefs, and bio-artists, and took cues from molecular and note by note cooking, food art and science fictions. Throughout this development, a focus on enjoyment, ritual and the social aspect of eating was key to the way in which each collaborator approached the project.

We hope you will enjoy trying them out (and adding your own!)

## Beetroot Bubble-tea



### What you need:

1 cup Tapioca

½ cup water

½ cup beetroots powder

¼ cup brown sugar

### Method

1. Boil the ¼ cup of brown sugar in the ½ cup of water.
2. Add the the brown sugar water to the 1 cup of tapioca and add ½ cup beetroots powder. Mix it with chopstick or stir bar, beat until smooth.
3. Note: you could use hands to beat the dough but note that the boiling water is still hot. Also, if the dough is too sticky means that you have add to much water, you could add more tapioca to adjust the proportion. It should be smooth and won't stick on the hands. On the other hand, if it is to powdery, please add some water when you stirring.
4. Roll out dough by hand with a rolling pin, or use a pasta machine to achieve the desired thickness. Cut into desired width and shapes. Roll the small dough into round shape to make bubbles.
5. Boil a pot of water. Add the bubbles when the water boiled. Stir the water when adding the bubbles to avoid them stick on the bottom of the pot. Keep Stir until all the bubbles have flow on the surface of the water.
6. Cover the lid and simmer over medium-low heat for about 20 minutes. Turn off the heat and simmer for about 10 minutes.
7. Take off all the beetroot bubbles and add them into the milk tea. Now you could enjoy a cup of nice beetroot bubble tea!

# Fresh Beetroot Tagliatelle



## What you need:

100 gr of regular wheat flour

1 egg

15 to 20 gr of Beetroot powder

a pinch of salt

## Method

Mix the flour with the beetroot powder and the pinch of salt. Carefully incorporate the egg into the mixture making a homogeneous dough, knead a little and let the covered dough rest for 30 min. Stretch the dough with the pasta machine until you find the thickness you want. Slice into strips and consume fresh or let dry for later uses.

(Do not exceed three days).

## Notes

Wheat flour could be exchanged for chickpea flour, rice, etc. The egg could be replaced by wheat semolina.

You need to You need to have a little patience and desire to make the best pasta in the world.



## Fresh Carrot Orecchiette



### What you need:

- 100 gr of regular wheat flour
- 1 egg
- 15 to 20 gr of carrot powder
- a pinch of salt

### Method

Mix the flour with the carrot powder and the pinch of salt. Carefully incorporate the egg into the mixture making a homogeneous dough, knead a little and let the covered dough rest for 30 min. Stretch the dough with the pasta machine until you find the thickness you want. Cut in circles. (You can use a stamp to make shapes in the Orecchiettes). (Do not exceed three days).

### Notes

Wheat flour could be exchanged for chickpea flour, rice, etc. The egg could be replaced by wheat semolina.

You need to You need to have a little patience and desire to make the best pasta in the world.

## Chirimoya, lemon and mint mousse



### What you need:

2 cups of water

5 big spoons of Chirimoya powder

½ big spoon of Lemon skin powder

1 big spoon of Mint powder

6 big spoons of Milk powder

1 and a half spoons of Brown Sugar

1 big spoon of Agar agar

### Method

(falta)

## Agar-Agar Spaghettis



### What you need:

10g agar powder.

Your favourite mix of spices.

### Method:

Make your favourite liquid preparation out of your favourite ingredients and flavour pairings. If the preparation is very lumpy you can strain it. Add the agar powder to the mix, a suggestion for working this preparation is around 7-10g of Agar powder every 200 ml of solution. Bring it to a boil (aprox. 85°C). The texture of the agar is known for intensifying aromas in the mouth, but heat can change the flavour of some preparations, that's why you should avoid excess boiling and stop the heating as soon as it begins to boil.

Use a syringe to insert the preparation into a long silicone tube (this are found in any molecular cuisine toolkit). A solid gel will be formed when the agar preparation colds up below 37°C, you can submerge the tube into hot water to speed the process. With the same syringe inject air into the tube and the spaghettis will come out.

You can eat the spaghettis cold or serving them warm by submerging them into warm water (not above 37°C).



## Isomalt Dusty Bon-Bons



### What you need:

2Tbsp Isomalt.

Your favourite powders and spices.

### Method

Melt the Isomalt into a non-stick pan until it boils and becomes clear, then let it sit for a moment. Dump into a mold. Sprinkle the dusts and decoration of your choice into the hot mix (green apple peel is my favorite). You can mold it or manipulate it a little bit before it cools down.

Isomalt is interesting to work with because unlike sugar it maintains its clear properties while being melted, it can also be manipulated for a longer period of time, which makes it perfect for sculpting new clear shapes that look like glass.

## Other Experiments

### Coconut pineapple soup - partial success



**What you need:**

100 grams coconut dust  
100 grams pineapple dust  
Pepper  
Garlic powder (toasted)  
Dried coriander

**Method**

Blend all ingredients  
Serve cold

**Notes**

Coconut was rather pulpy, strain next time!

## Beetroot dust curry - success



**What you need:**

Beetroot dust  
Tomato dust  
Coconut dust

*Spices*

Mustard seed  
Cumin Seed  
Cumin powder  
Coriander powder  
Chilli powder  
Turmeric

Salt  
Hing/asafoetida powder  
Onion powder  
Garlic powder  
Ginger powder

### **Method**

Warm mustard and cumin seed in a pan until they start to pop.

Add a teaspoon of ginger and garlic powder, a tablespoon of onion, and when that starts to brown, add a teaspoon of coriander powder, half a teaspoon of turmeric and cumin powder, a pinch of hing, and salt and chilli to taste.

Add 100g of beetroot dust, 50g of tomato, and 500ml of water, and allow to simmer.

Once simmering, add 100g of coconut powder and another 200ml of water, cover, and let simmer for a further 10 minutes.

Serve with mint leaf garnish (optional).

## **Cream of shrimp shell soup - partial success**

### **What you need:**

½ tbsp Shrimp shell dust  
50g Milk dust  
2ml Xanthan gum  
Wasabi dust  
Parsley dust  
Garlic dust  
Salt  
Pepper

### **Method**

Warm garlic dust in the pan on a low heat  
Blend milk dust and xanthan with 500ml of water, and add to pan  
Add shrimp dust, and wasabi, parsley, salt and pepper to taste  
Simmer for 10 minutes  
Serve

### **Notes**

Powdered milk isn't good for creaminess, so added xanthan gum and blended. When heated this thickened even more so use less xanthan if soup is being heated. **DO NOT ADD GUM** when soup is already hot, it will not mix in but instead become lumpy (this can be blended out afterwards, but with mixed results).

Use more shrimp than you think you need.

Add wasabi, it overcomes some of the weird powdered milk flavour.

If using powdered garlic, roast it first, otherwise it tastes like raw garlic.

Final outcome is still a strange texture.

Could re-try experiment with tapioca starch, and/or corn flour, or with ice cold water (used for turning powdered milk into whipping cream) for a more creamy (and less gel-like) consistency.

## Carrot and ginger caviar (spherification) - failed experiment

Adapted from: [Erin Wyso's Carrot Ginger Caviar](#)

### What you need:

2 large carrots, peeled and chopped (substituted with two tablespoons of powdered carrot)

One inch-long piece of ginger, peeled and chopped (substituted with ½ tablespoon of powdered carrot)

1/2 -1 cup cold water

1/2 tsp. sodium alginate

2 cups cold water

1/2 tsp. calcium chloride (substituted with calcium lactate as per alternative recipe in Molecule-R kit)

### Method

Puree carrots and ginger in a blender. Add enough water to puree, so that the mixture equal 1 cup. Blend a second time and strain out pulp. (Did not strain) Place mixture into refrigerator for one hour. Then slowly whisk 1/2 tsp. of sodium alginate into mixture. Pour into squeeze bottle. (Pipetted as per Molecule-R instructions)

(Mix carrot and ginger powders with sodium alginate and ice cold water)

Pour 2 cups of water into shallow bowl and add calcium chloride (lactate) to it. Using the squeeze bottle, let droplets of mixture fall from the bottle, one at a time, into the water. The caviar spheres will form on contact with the water. After you're done making the caviar, strain the caviar and dry them on paper towels. (Caviar did not form).

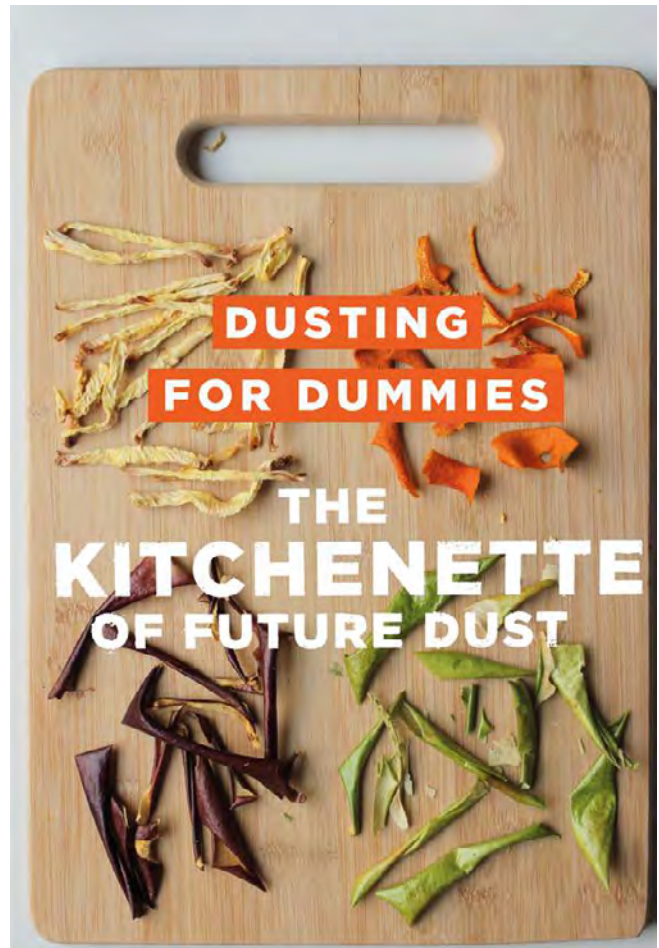
### Notes

Caviar failed to form, most likely due to not straining out the pulp. Later straining made the liquid too watery, and potentially drained out some of the alginate as well, so while the caviar formed, it struggled to retain its shape.

Unlikely that it was due to the calcium lactate substitution, as many spherification recipes use them interchangeably, as it is apparently the calcium is the key part.

Could not re-try due to no more alginate, however I think the experiment would work if we did.

**Dusting for Dummies**  
**'Recipe' book**



**POLVO  
PARA  
DUMMIES**

Hola,  
Bienvenidos a  
THE KITCHENETTE  
OF FUTURE DUST,  
este es un pequeño  
espacio creado por  
personas creativas  
y con muchas ganas  
de experimentar.



**DUSTING  
FOR  
DUMMIES**

Hey there!  
Welcome to  
THE KITCHENETTE  
OF FUTURE DUST,  
this is a tiny space  
elaborated for  
people with huge creativity  
and hunger  
for experimentations.

## ¿POR QUÉ? // WHY?

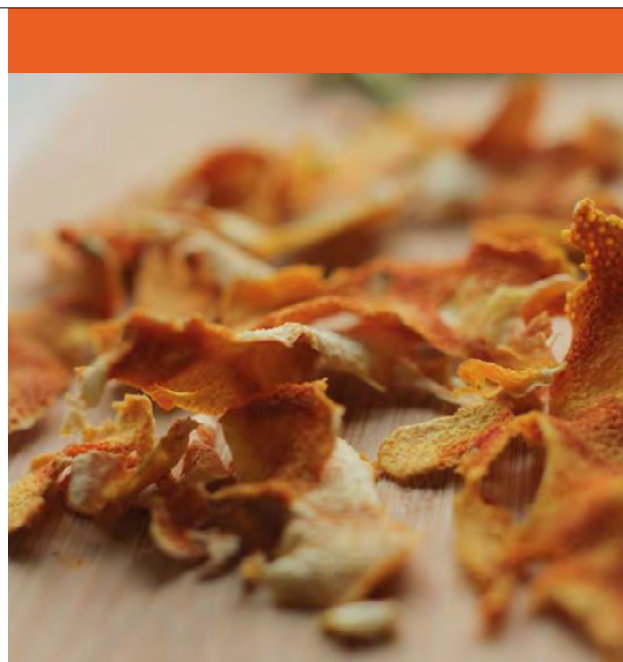
El polvo es versátil, rápido y fácil de usar, e invita a la creatividad y la experimentación a través de varios métodos de cocción y puede proporcionar nuevas formas para que personas de diferentes orígenes culturales vuelvan a imaginar sus alimentos casi caducados o residuos de alimentos en formas, texturas y conceptos originales y emocionantes. Los sabores se alejan de las connotaciones distópicas de un futuro en el que la comida es funcional y nutritiva, sin embargo, carece de placer y de los rituales sociales, culturales e interpersonales que actualmente rodean la preparación y el consumo de la comida.

A través de este experimento, invitamos a todos a reflexionar sobre sus hábitos alimentarios, métodos y rituales actuales como una forma de pensar y construir los alimentos para el futuro.  
**¡ES HORA DE EMPEZAR!**

Dust is versatile, quick and easy to use, and invites creativity and experimentation through various cooking methods and can provide new ways for individuals from different cultural backgrounds to re-imagine their almost-expired food or food residues into original and exciting shapes, textures and flavours, moving away from the dystopian connotations of a future in which food is functional and nutritious, yet lacks enjoyment and the social, cultural and interpersonal rituals that currently surround food preparation and consumption.

Through this experiment we invite everybody to reflect about their current eating habits, methods and rituals as a way of thinking and building the food for the future.

**TIME TO GET STARTED!**



柑橘皮

PIEL DE MANDARINA  
TANGERINE PEEL

## ¿CÓMO? // HOW?

### ¿POR DONDE DEBERÍA EMPEZAR?

¡Los ingredientes y las especias de *The Kitchenette of Future Dust* son infinitos! La pulverización puede ser una forma sabrosa e innovadora de usar y conservar los alimentos que desperdicia durante la preparación de otras comidas, sus ingredientes casi caducados o partes de verduras que son muy nutritivas y sabrosas, pero difíciles de incorporar en nuestras comidas diarias. ¡También la pulverización es una excelente manera de agregar color a sus comidas sin el uso de colorantes artificiales!

Algunas ideas que hemos probado son polvos de cáscara de camarón, cáscara de huevo, semillas de aguacate, cáscaras de diferentes frutas y verduras (las manzanas y los cítricos son especialmente deliciosos!). Las flores de diferentes plantas aromáticas pueden ser muy sabrosas y nutritivas también. ¡No hay límite para tu creatividad aquí!

### WHERE SHOULD I GET STARTED?

The ingredients and spices from *The Kitchenette of Future Dust* are infinite! Powdering can be a tasty and innovative way of using and preserving the food you waste during preparation of other meals, your almost expired ingredients or parts of veggies that are very nutritious and tasty, but hard to incorporate into our daily meals. Also powdering is a great way of adding color to your meals without the use of artificial colorants!

Some ideas we have tried are powders from shrimp shells, egg shells, avocado seeds, peels from different fruits and veggies (apples and citrus are specially yummy!). The flowers from different aromatic plants can be very tasty and nutritious as well. There is no limit for your creativity here!

## INGREDIENTES // INGREDIENTS

### ASEGÚRATE DE QUE...

Las frutas y verduras sean orgánicas, así sus cáscaras no tendrán pesticidas. Cuanto más áspera sea la cáscara de la fruta, más pesticidas podría contener.

investige sus ingredientes más inusuales para verificar si son comestibles, ya que algunos (especialmente los granos de fruta o las semillas) pueden ser venenosos.

### MAKE SURE THAT...

The fruits and veggies are organic, so their peels are pesticide-free. The rougher the peel of the fruit, the more pesticides it could contain.

You research your most unusual ingredients to check if they are edible, as some (particularly fruit kernels or seeds) can be poisonous.



## ¿QUÉ NECESITO PARA EMPEZAR?



Un molinillo de café

Contenedores herméticos

Cuchillos y peladores

Pequeños cepillos

Embudos

Un colador pequeño

Pinzas o palillos

Mascarilla y guantes de cocina para seguridad e higiene.

El deshidratador es opcional, ya que también puede usar su horno de microondas o horno a fuego lento. Los métodos de deshidratación que son más eficientes energéticamente incluyen el secado al aire, el secado al sol (aunque esto puede destruir la vitamina A en los alimentos vegetales), e incluso salazón o el ahumado. Cuando se deshidratan los alimentos, es mejor secarlos en exceso que en dejarlos húmedos. Una vez deshidratados, los alimentos deben empaquetarse dentro de frascos, bolsas o recipientes herméticos a prueba de humedad. Debe almacenarse en un área fresca y oscura, como una despensa o un armario.

## WHAT DO I NEED TO GET STARTED?

A coffee grinder

Airtight containers

knives and peelers

Little brushes

Funnels

A little strainer

Tongs or chopsticks

Mask and cooking gloves for Safety and hygiene

The dehydrator is optional, since you can also use your microwave or oven on a low heat. Methods of dehydrating that are more energetically efficient include air drying, sun drying (although this can destroy vitamin a in plant foods), and even salting or smoking. When dehydrating food, it is better to over-dry than under-dry. Once dehydrated, food must be packed inside airtight moisture-proof jars, bags or containers. It should be stored in a cool, dark area such as a pantry or cupboard.



果皮和種籽

PIEL Y SEMILLAS  
PEEL AND SEEDS

## CONSEJOS // TIPS

El escaldado / escaldado de frutas y verduras antes de la deshidratación ayuda a prevenir la oxidación y destruye las enzimas que pueden causar deterioro, sin embargo, puede ocasionar cierta pérdida de vitaminas del complejo B y B, así como la pérdida de algunos minerales.

Tenga cuidado con la temperatura, ya que las frutas y verduras de 40-60 C son ideales para conservar la nutrición y el sabor, pero las carnes deben hacerse por encima de 70 para evitar que se echen a perder.

Alimentos grasos: la maltodextrina de tapioca (N-Zorbit M) puede ayudar a absorber la grasa en alimentos con alto contenido de grasa, como aceitunas, aguacates e incluso aceites, lo que permite que se almacenen por más tiempo para cuando necesite esa adición de grasa a sus recetas. No te asustes si primero se convierte en una pasta, ¡esto es normal!

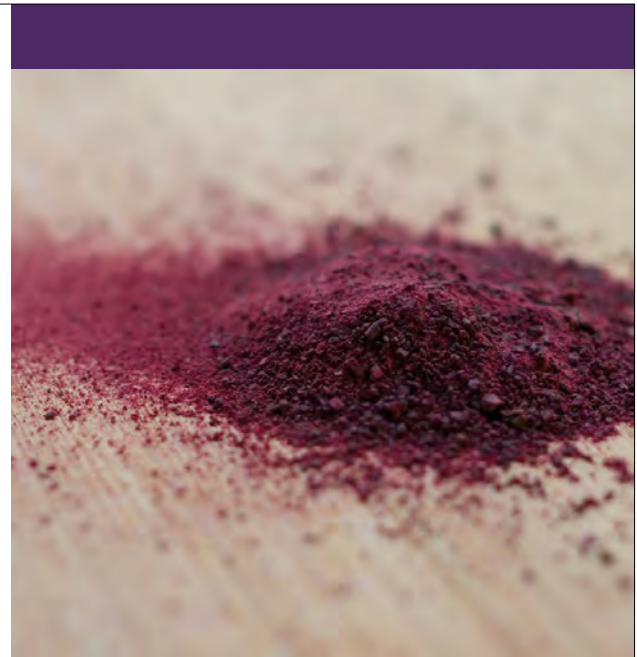
Alimentos azucarados: agregar Maizena (almidón de maíz) puede ayudar a absorber la humedad en los alimentos con alto contenido de azúcar, como pulpas de fruta y carne.

Scalding/blanching fruits and veg before dehydration helps prevent oxidation and destroy enzymes that can cause spoiling, however it may result in some loss of vitamin C and B-complex vitamins as well as the loss of some minerals.

Be careful with your temperatures, for fruit and veg 40-60 C is ideal for preserving nutrition and flavour, but meats will need to be done above 70 to prevent spoiling.

Greasy foods - Tapioca Maltodextrin (N-Zorbit M) can help absorb grease in high fat content foods such as olives, avocados, and even oils, allowing them to be stored for longer for when you need that fatty addition to your recipes. Do not be scared if it turns into a paste first, this is normal!

Sugary foods- Adding Maizena (corn starch) can help absorb stickiness in high sugar content foods such as fruit pulps and flesh.



粉末

POLVO  
POWDER

## COMBINACIÓN DE SABOR // FLAVOUR COMBINATION

Todos sabemos qué comidas nos gustan y cuáles pensamos que van juntas en una receta, pero las recetas de polvo pueden ser una oportunidad para probar nuevas combinaciones, especialmente porque es posible que tenga acceso a ingredientes que normalmente no usaría.

Recomendamos realizar una sesión de emparejamiento de alimentos, donde coloque pequeñas cantidades de polvo en una superficie segura para alimentos y pruebe sistemáticamente cada uno de sus ingredientes espolvoreados como pares. Sin nada más que agregar, ¡esto podría darle inspiración para ser más aventurero!

We all know what foods we like, and what we think goes together in a recipe, but dust recipes can be an opportunity to try out new combinations, especially since you may have access to ingredients that you wouldn't normally.

We recommend doing a food pairing session, where you place small amounts of your dust on a food safe surface, and systematically try out each of your dusted ingredients as pairs. If nothing else, it might give you inspiration to be more adventurous!







## TEXTURAS //TEXTURES

Otra variable para crear sus propias recetas y experimentar con sabores es la textura. Cuando los ingredientes se convierten en polvo, es muy fácil jugar con nuevas texturas que no tienen estos alimentos en su forma original. Podemos sugerir un par de formas para crear esas texturas con polvo:

**GELATINOSO:** Puede hacerlo con agar agar, semillas de chía, gelatina.

**CRUJIENTE:** Puede experimentar con Isomalt, azúcar y manitol.

**SÓLIDO:** puede preparar sus platos con almidón de tapioca, almidón de arroz, almidón de patata, harina de maíz o goma xantán.

**ESPUMOSO:** Se logra con lecitina de soja.

**LÍQUIDO:** Usado para las esferificaciones, necesitará lactato de calcio y alginato de sodio.

Another variable to create your own recipes and experiment with flavours is texture. When ingredients are made into dust it is quite easy to play with new textures that those flavours don't present in their original form. We can suggest a couple of ways to create those textures with dust:

**JELLY:** You can use agar agar, chia seeds, gelatine.

**CRUNCHY:** You can experiment with Isomalt, sugar, manitol.

**SOLID:** You could prepare your dishes using tapioca starch, rice starch, potato starch, corn flour or xanthan gum.

**FOAMY:** Experiment with Soy Lecithin.

**LIQUID:** For experimenting with spherification you'll need calcium lactate and sodium alginate.



[www.medialab-prado.es/proyectos/kitchenette-future-dust](http://www.medialab-prado.es/proyectos/kitchenette-future-dust)

# Appendix C

*We the Curious*  
*Fermenting Food Futures*

## Report, August 2019

The Fermenting Food Futures residency at We the Curious consisted of a two-week long daytime “living” installation in August 2019. It comprised two parts: the *Kefir café*, which was aimed primarily at families, and two evening fermentation workshops, *Fermenting futures*, aimed primarily at adults. The aim of the residency, and the workshops, were twofold. Firstly, I wished to spend a sustained amount of time developing my practice of fermentation, and secondly I wanted to develop a practice of engagement through sensory modes that connected people to wider questions of how we currently live and eat in the biodiverse systems that we inhabit, and how we might reimagine these.

There are two main varieties of “kefir”; water and milk. They share very little resemblance to each other apart from the fact that they are both lactic, anaerobic liquid-based ferments that use a starter culture resembling soft jellylike crystals, or “grains”. Lactic does not mean that they are milk bacteria, in fact lactobacilli exist everywhere in our natural environment. Scientists simply detected lactic bacteria in milk first, before they realised that their prevalence, and the name has stuck. However, milk kefir colonies do need to be fed lactose in order to multiply; the specific bacterial symbiont that makes up milk kefir can only exist in milk. Water kefir colonies, on the other hand, can survive perfectly well on mineral rich sugars from other sources, and in fact many non-dairy/vegan “milk” kefirs are produced using water kefir grains.

For this project I chose to focus on making water kefir, primarily so as not to exclude people with lactose-intolerances, but also because they have a pleasant, mild sourness which is easily disguised with a second fruit-based ferment, whereas milk kefir is more of an acquired taste. Another reason is that you can’t buy water kefir in the supermarket, whereas milk kefir is becoming fairly ubiquitous, and that no one really knows where the culture originates. There are “water kefirs” that crop up anecdotally in South America, East Asia, Central Asia, and beyond; the colonies themselves vary in bacterial and yeast make-up to the point where arguably they are completely different symbiotic organisms. The only commonality they seem to share is that they can survive, and even multiply, fed only on sugary water. They are the ultimate hybrid and diasporic culture, or cyborg organism(s).

### *WE THE CURIOUS*

We the Curious is the Science Centre on Bristol’s harbourside, with the mission to encourage all people to ask questions, get creative and test things out. They believe that science is a collaborative, living and a vital part of culture, and that we should all “be curious, look up, peer closer, pause, connect with new people, and ask questions.”

For 17 years they've been 'making science accessible to all' as At-Bristol, however as an educational charity they chose to evolve with the digital landscape as it changes access to science, and to be more challenging, and for everyone. They have a new vision, to build a culture of curiosity.

They aim to remove boundaries between science, art, people and ideas. They think that "Curiosity is the engine that drives both artistic and scientific enquiry... It's something we are all born with, and the seed for beautiful questions that lead to deep learning and new discoveries". They aim to empower everyone to keep asking questions, and to have a voice in shaping our collective futures.

#### *KEFIR CAFÉ:*

The food area in We the Curious consists of a greenhouse, a display kitchen and various exhibits on food and sustainability. While I was resident, they were also running a twice daily "food story", or interactive workshop, in the space, looking at the history and origins of chocolate through multi-sensory engagement (sight, touch, sound, smell, taste). After a few days, I took over one of these with my own bacterial "food story" a day.

During the 15-day duration of the residency at We the Curious, I made twice-daily batches of water (and sometimes milk) kefir, and simultaneously kept up a daily practice of lactic vegetable fermentation (brine fermentation, or "old-fashioned" pickling). I engaged with people moving through the space, predominantly children in the 7-12 year old range, sometimes younger, and their designated adults. I invited people to taste the ferments, to look at them under the microscope, and then used that as a starting point to discuss microbial interactions in our bodies and in our environment. Often, when they were interested, we looked at soil samples from the greenhouse, and discussed the microbial make-up of the soil. The microscopes we were using weren't very powerful, which meant that it was often hard to tell what exactly we were looking at, but you could see life!

It was difficult to talk to kids about the historical and cultural aspects of fermenting but some of the parents were interested. I found that doing this as a daily "food story" in the café felt very directive and instructional (science communication), and less engaging due to the format and the number of participants (often 8-10). The ongoing interactions while I was working in the kitchen space felt better as they were usually either one-on-one or a couple of families (depending on the ages of the children). The aim of this research project is to create contexts for discussion, not 'education', and I found myself falling into an educator role quite often due to size of the groups, the age disparity and the "science education" expectation of the space. By installing the Kefir Café, I was attempting to create a space for encounter, however it very quickly just became a backdrop, with the theme becoming the topic

to be communicated to the ‘ignorant’ public.

I discussed this with Tom Rodgers, a science communicator who manages the programming of exhibits within the food space at We the Curious, as well as some of the other facilitators. It turns out that since the rebrand this is something they are trying to get away from as an organisation, but it is made difficult by parental expectations and the legacy of the At-Bristol, and science centres in general. One of the ways in which they were trying to move from the “education” to “engagement” model was by creating mechanisms for participation that the families could do together, such as the “chocolate box” in the food stories. This could be a useful model for my future interactions (except that fermentation doesn’t really lend itself to short engagement activities so something to think about there).

During the daily kitchen encounters, I had some good discussions with parents, and often with kids too, but these often ended up being much more about “health” benefits of fermented foods, rather than the wider conceptual “collaborative” element. Having said that, I feel as though being forced to justify my work in accessible scientific terms kept it grounded, and stopped it from becoming too abstract.

One of the biggest challenges I faced was that by working in a public-facing kitchen I didn’t have time to spend on an individual practice of fermentation. I couldn’t get into a reflexive practice of make-reflect-experiment in the way I had initially intended, as I was in a public-facing space where I was required to justify what I was doing and why to people as they came through the kitchen and café space. This could be seen as a good thing, as it meant that the process of collaboration was ongoing, and threaded through my practice even when it was inconvenient for me. It yielded insights I couldn’t have come to on my own, and often those contradicted my own feelings and expectations on the subject.

The daily practice of fermenting meant that I had a responsibility to the bacterial life I was creating; in practice this meant that I couldn’t take a day off but had to come and check on my colonies everyday (I took one towards the beginning and it threw the whole rhythm off). I was, in effect, living in that kitchen; there is certainly something to be said here about the making visible of feminised labour, however what does that mean when this labour is performed in a demonstration/performance kitchen in a science space, as part of an artist installation? I was still performing domestic labour, only it was “professionalised/scientised” (but I still did the washing up). I was performing the entire time I was there, despite my attempts to “un-perform” my interactions.

I started sharing my kefir grains once I thought they had multiplied enough. I had previously felt this had to be a key part of the project, but that the opportunity

to do so had to arise organically. However, sharing the cultures threw the whole system off, which meant I missed out on one day of a kefir batch, and could only recover by adding a second colony. At this point, my population exploded. Was it because of time (had I been culturing these colonies for long enough for there to be a multiplication ‘tipping point’)? Was it because this was around the time I changed to using a syrup instead of just an organic unrefined sugar? Or was it two different cultures/colonies interacting and creating a new symbiosis?

#### *FERMENTING FUTURES WORKSHOP 1:*

In this initial workshop, I was teaching people how to make sauerkraut, and getting them to tell their fermentation stories and to ask questions. I briefly introduced the objectives of the research, and everyone introduced themselves and their experience with fermentation, and said something about why they were there and what they wanted to get from the session. Then we made sauerkraut together while discussing fermentation as a cultural, artistic and scientific practice. Everyone got to choose different things to add to their sauerkrauts, including spices, fresh radish and ginger, or unusual herbs from the greenhouse.

It was an interesting mix of people, including artists, scientists, growers and foodies, but mostly white/middle class/women (one man, a volunteer at WtC, there because of health reasons and an interest in the science). People asked lots of questions at the end, and seemed interested in the project and the concept. I held their ferments hostage for the week and created film clips of bacterial growth.

#### *FERMENTING FUTURES WORKSHOP 2:*

This week was broadly formed as a kimchi-making workshop but intended as a social and experimental space. As well as the sauerkrauts from workshop 1, I had a collection of ferments I’d made during the residency, plus some locally fermented produce (including cheese, wine, cider and bread) for people to taste. I had also asked people from the previous week to bring some ingredients that they wanted to try experimenting with fermenting.

I had meant to lead people in an experimental activity; however, since it was partly a new group, and one of the women had brought her daughters who were interested in learning about fermenting, the workshop naturally divided in two. In one half the activity was more social/experimental/self-directed (with participants from the previous week), and in the second space there was much more directed/educational activity (with the new people and the family). I provided books and references and encouraged the former group to experiment with fermenting for themselves, and worked with the second group making kimchi, and revisiting some of the discussions from the previous week. At the end, we all came together and made a quick tomato salsa, and the two groups were able to merge the discussions

and share ideas and pointers.

The different make-up of the groups each week really changed the discussions being had in the space, particularly when you had older children there with a parent. The second group was intergenerational and that really changed the dynamic. It meant there was learning and experimenting happening in the same space. The space itself wasn't very large so the groups weren't discrete, in fact people were moving across both workshop the entirety of the workshop, which led to some interesting cross-pollination of ideas.

#### *RESIDENCY REFLECTIONS:*

The audience at We the Curious wasn't quite my intended audience for the overall project, and we already knew that, but the audience that I did interact with all contributed to the project in interesting ways. We the Curious is not really a very affordable place to visit, and many families wouldn't think of taking their children to a science centre. Having said that, in its various guises the centre has been part of the Bristol landscape for a long time, and the fact that it recruits volunteers and staff from diverse communities, and runs projects such as the "Hello" weekend, which provides free and discounted tickets to families from socio-economically challenged neighbourhoods for particular weekends through the year, does a lot to address these factors. Their pricing is structured in this way in order that they can run projects like "Hello" in summer, and fund access for diverse and underrepresented school groups through the rest of the year.

While I was working in the kitchen space, there was a "Hello" weekend which invited people from Southmead to visit. There were large families with all generations represented, and this was wonderful and wonderfully chaotic, but I found that I couldn't run my bacterial story to such large groups, as it only worked in an intimate and collaborative setting. In fact, both weekends I was there, I had to let the usual food story run during workshop times, and dis my usual smaller activities at the kitchen counter in between these.

Bacteria in the environment change as you move between different kitchens, and conventional wisdom would have it that this affects your fermentation times and outcomes. Does that mean WtC is "richer" bacterially for having different groups of children come through everyday? Anecdotally, I would say that my ferments were fizzier, fermented quicker than they did at home, and that they were more flavoursome, but this is entirely subjective and "unscientific". Even if this was true, it could be for a variety of reasons, and taste is not a scientifically measurable factor.

By considering the microbial interactions happening at the level of the ferment in relation to the wider microbial make-up of the space, even if I didn't run a bacterial story, the people who visited the space were collaborating. In fact, one could

argue that even the people who didn't stop in the space at all were contributing to the project, as they were sharing their bacteria within the space and affecting(/enriching) my ferments. What issues does this raise in terms of human consent, if any? And what does that mean in terms of bacterial consent?

The children were interested in the activity on its own terms, and really liked the interactive parts, particularly where they got to taste interesting or unusual foods and drinks. The parents or adults that they were with were sometimes more resistant, or came in with certain preconceptions. The adults were interested in the microbial science, and were keen to make the link to diet from a health perspective (good bacteria, probiotics, etc). Reframing it as about sustainability still often only got me as far as "you don't have to refrigerate fermented foods". I need a better story!

There were also the fermentation enthusiasts who were keen to discuss it from individual/self-actualisation/personal health perspective. The problem here is that microbiome research is relatively recent, and much like many areas of personal or health science, it is largely funded by people who are making money from these health claims. Academic studies are much more sparse, and tend to be more circumspect about the health claims of probiotics. While there is plenty of anecdotal evidence to show that it might help your gut health, it was never the objective of the project to talk about fermentation as a process that improved individual health.

In fact, as a whole, the "fermentation revival" of recent years seems to be extremely individualist and rooted in capitalist-neoliberal ideals and narratives of human exceptionalism. This research project looks to challenge these ideas directly by instead framing fermentation as a metaphor and actualisation of the ways in which we collaborate (make oddkin) within and across species. We require each other in order to survive, and thinking about fermentation as a multispecies activity, as human and other-than-human beings in kinship, gives us a way out of thinking about ecological crisis through instrumental and essentialist narratives that may no longer serve us (if they ever, in fact, did). The heart of this project is collaboration/co-creation; bacterial, human/cultural, ecological. As Donna Haraway would have it, "we become-with each other or not at all" (Haraway, 2016, p.4).

I found the tendency towards regarding fermentation in terms of individual health rather than as way to think about interconnectivity reflected in the workshop groups as well, but I think it was a good start. The first workshop was more directive, people asking me lots of questions, treating me as an 'expert'. In some ways this was similar to the daily food and bacteria stories, only with adults asking more technical questions, and then maybe getting into the concept a bit more. the



second people felt comfortable trusting their own knowledge and abilities, and started to experiment. How will this change when I am learning from other groups about their fermentation practices?

Some of the ways in which I could continue the activities in the future might involve:

- inviting communities who make particular ferments to come and co-facilitate workshops with the group?
- Also do talks around different local fermentation practices, such as craft brewing and cider/cheese/etc? Is it getting too boojy?

How do I join these up? Is this a key part of my project? India (Lettus Grow) and Senen (Better Food) came to the second workshop, so the boojy group includes a lot of the people from biotech industry, but the ones who are interested in collectivism and grassroots food organising. These people are also interested in connecting across privilege and experience.

- Remaking recipes with local ingredients, e.g. locally grown cabbage for kimchi instead of Chinese leaf
- Does the space shape the interaction?
- Keep it going, follow the thread, give people some tools and they get really good at playing!

### **Workshop Participant Information Brief**

**Project:** Fermenting futures: diversifying the imaginaries of food biotechnology

**Primary researcher:** Kaajal Modi [kaajal2.modi@live.uwe.ac.uk](mailto:kaajal2.modi@live.uwe.ac.uk) Date: 8<sup>th</sup> August 2019

**Purpose of the Study:** This project looks to engage perspectives of under-represented groups into discussions about the future of food biotechnological development in the Southwest of England. It aims to diversify the discussion around biotechnology by engaging publics into interactions that connect us to diverse social, technological and cultural histories of food, in order to reimagine how we might live and eat in the future.

**Informed consent:** The process of informed consent is designed to bridge disparate cultures between diverse publics, scientific institutions and University research structures and ethics. It is also a declaration of context and intention, open to negotiation and amendments. In recognition of the vagaries of the research process, consent can be withdrawn at any time.

**Withdrawal:** You may withdraw your participation at any time up to December 2020. There is no penalty for withdrawing from the study and you are not required to provide any reason.

**Durations:** The research will run 2019-2022. Each workshop will run for approximately two-three hours, and a follow-up event or interview may be negotiated by mutual consent.

**Procedures:** Workshops will be recorded using photography and, where agreed beforehand, video recordings, as well as written note-taking after the fact. Your specific consent will be requested for any audio/video recording, photography, or copies of documents relating to the research. If transcripts or quotes are used, you will be notified in advance and consent obtained for their use. You will be kept updated about any publication outputs by email and given the opportunity to review any media relating to your data. You will also have the right to use and reproduce any published materials, under an open source licence.

**Confidentiality:** Your participation in this research is confidential. Data collected will be used for research purposes only. Data may be used in publications and presentations, in art and academic contexts. Workshop participants will be kept anonymous or pseudo-anonymous by default, however you may choose if you consent to be quoted by name in any disseminated research outcomes if you prefer; you retain the right to change your mind at any stage. In the event of a publication or presentation resulting from the research, personally identifiable information will be publicly shared only with your explicit consent. In line with University procedures, any notes or audio/video recordings will be stored securely and destroyed 3 years after the

completion of the research project.

**Intellectual Property (IP):** In line with the context and objectives of this research, all published research findings, including this participant information brief, will be made available to the public, free of charge, as open source.

**Questions:** Please contact Kaajal Modi [kaajal2.modi@live.uwe.ac.uk](mailto:kaajal2.modi@live.uwe.ac.uk) (+44 759 234 6090) or Director of Studies, Professor Teresa Dillon [teresa.dillon@live.uwe.ac.uk](mailto:teresa.dillon@live.uwe.ac.uk) with any questions, concerns or negotiations regarding this study.

This is a 3D3 AHRC/NPIF funded project.

### **Workshop Participant Consent Form**

**Project:** Fermenting futures: diversifying the imaginaries of food biotechnology

**Primary researcher:** Kaajal Modi [kaajal2.modi@live.uwe.ac.uk](mailto:kaajal2.modi@live.uwe.ac.uk)      **Date:**

This consent form will have been given to you with the Participant Information Sheet. Please ensure that you have read and understood the information contained in the Participant Information Sheet and asked any questions before you sign this form. If you have any questions please contact a member of the research team, whose details are set out on the Participant Information Sheet

If you are happy to take part in this **workshop**, please sign and date the form. You will be given a copy to keep for your records.

I have read and understood the information in the Participant Information Sheet which I have been given to read before asked to sign this form;

I have been given the opportunity to ask questions about the study;

I have had my questions answered satisfactorily by the research team;

I agree that anonymised quotes may be used in the final Report of this study;

I understand that my participation is voluntary and that I am free to withdraw at any time until the data has been anonymised (December 2020), without giving a reason;

I agree to take part in the research

Name:

## Privacy Notice for Research Participants

### *Purpose of the Privacy Notice*

This privacy notice explains how the University of the West of England, Bristol (UWE) collects, manages and uses your personal data before, during and after you participate in **Fermenting Futures**. ‘Personal data’ means any information relating to an identified or identifiable natural person (the data subject). An ‘identifiable natural person’ is one who can be identified, directly or indirectly, including by reference to an identifier such as a name, an identification number, location data, an online identifier, or to one or more factors specific to the physical, physiological, genetic, mental, economic, cultural or social identity of that natural person.

This privacy notice adheres to the General Data Protection Regulation (GDPR) principle of transparency. This means it gives information about:

How and why your data will be used for the research;

What your rights are under GDPR; and

How to contact UWE Bristol and the project lead in relation to questions, concerns or exercising your rights regarding the use of your personal data.

This Privacy Notice should be read in conjunction with the Participant Information Sheet and Consent Form provided to you before you agree to take part in the research.

Why are we processing your personal data?

UWE Bristol undertakes research under its public function to provide research for the benefit of society. As a data controller we are committed to protecting the privacy and security of your personal data in accordance with the (EU) 2016/679 the General Data Protection Regulation (GDPR), the Data Protection Act 2018 (or any successor legislation) and any other legislation directly relating to privacy laws that apply (together “the Data Protection Legislation”). General information on Data Protection law is available from the Information Commissioner’s Office (<https://ico.org.uk/>).

How do we use your personal data?

We use your personal data for research with appropriate safeguards in place on the lawful bases of fulfilling tasks in the public interest, and for archiving purposes in the public interest, for scientific or historical research purposes.

We will always tell you about the information we wish to collect from you and how we will use it.

We will not use your personal data for automated decision making about you or for profiling purposes.

Our research is governed by robust policies and procedures and, where human participants are involved, is subject to ethical approval from either UWE Bristol's Faculty or University Research Ethics Committees. This research has been approved by **the Faculty of Arts, Creative Industries & Education Research Ethics Committee, UWE REC REF No: ACE.19.04.026, contact [researchethics@uwe.ac.uk](mailto:researchethics@uwe.ac.uk) for queries, comments or complaints.** The research team adhere to the **Ethical guidelines of the British Educational Research Association (and/or the principles of the Declaration of Helsinki, 2013) and the principles of the General Data Protection Regulation (GDPR).**

For more information about UWE Bristol's research ethics approval process please see our Research Ethics webpages at:

[www1.uwe.ac.uk/research/researchethics](http://www1.uwe.ac.uk/research/researchethics)

What data do we collect?

The data we collect will vary from project to project. Researchers will only collect data that is essential for their project. The specific categories of personal data processed are described in the Participant Information Sheet provided to you with this Privacy Notice.

Who do we share your data with?

We will only share your personal data in accordance with the attached Participant Information Sheet and your Consent.

How do we keep your data secure?

We take a robust approach to protecting your information with secure electronic and physical storage areas for research data with controlled access. If you are participating in a particularly sensitive project UWE Bristol puts into place additional layers of security. UWE Bristol has Cyber Essentials information security certification.

Alongside these technical measures there are comprehensive and effective policies and processes in place to ensure that users and administrators of information are aware of their obligations and responsibilities for the data they have access to. By default, people are only granted access to the information they require to perform their duties. Mandatory data protection and information security training is provided to staff and expert advice available if needed.

How long do we keep your data for?

Your personal data will only be retained for as long as is necessary to fulfil the cited purpose of the research. The length of time we keep your personal data will depend on several factors including the significance of the data, funder

requirements, and the nature of the study. Specific details are provided in the attached Participant Information Sheet. Anonymised data that falls outside the scope of data protection legislation as it contains no identifying or identifiable information may be stored in UWE Bristol's research data archive or another carefully selected appropriate data archive.

Your Rights and how to exercise them

Under the Data Protection legislation you have the following **qualified** rights:

The right to access your personal data held by or on behalf of the University;

The right to rectification if the information is inaccurate or incomplete;

The right to restrict processing and/or erasure of your personal data;

The right to data portability;

The right to object to processing;

The right to object to automated decision making and profiling;

The right to complain to the Information Commissioner's Office (ICO).

Please note, however, that some of these rights do not apply when the data is being used for research purposes if appropriate safeguards have been put in place.

We will always respond to concerns or queries you may have. If you wish to exercise your rights or have any other general data protection queries, please contact UWE Bristol's Data Protection Officer ([dataprotection@uwe.ac.uk](mailto:dataprotection@uwe.ac.uk)).

If you have any complaints or queries relating to the research in which you are taking part please contact either the research project lead, whose details are in the attached Participant Information Sheet, UWE Bristol's Research Ethics Committees ([research.ethics@uwe.ac.uk](mailto:research.ethics@uwe.ac.uk)) or UWE Bristol's research governance manager ([Ros.Rouse@uwe.ac.uk](mailto:Ros.Rouse@uwe.ac.uk))

## Workshop Recipes

### *Water Kefir*

First ferment:

**Pour** 500ml water into your jar (filtered is better), ensure you have space in the top of the jar for any gases released during fermentation

**Add** 35g sugar, honey or agave/maple syrup

**Add** the water kefir grains

**Cover** the jar and **place** in a warm spot, 20°-30°C, to culture for 24-48 hours

After culturing is complete, **prepare a new batch** of sugar water, (steps 1-2 above)

**Strain** kefir grains from the finished water kefir, and use the strained water to start the **second ferment**

**Place** kefir grains in the new batch of sugar water

### **Repeat**

Second ferment:

**Add** 30% fruit or fruit juice to strained water from **step 6**

**Cover** and **place** in a warm spot, 20°-30°C, to culture for 24+ hours

**Place** in the fridge

### **Drink!**

### Tips

Use a plastic or stainless steel strainer, or muslin/cheese cloth for straining

The longer you leave it (even in the fridge), the less sweet/more sour and fizzy it'll get

I find that the more mineral rich sweeteners (syrup/coconut sugar) help your cultures multiply quicker

Some people add lemon/lime/ginger to the first ferment, partly for the taste, and partly to increase the mineral content

You can use water kefir grains to make dairy-free milk kefir as they don't require milk fats to multiply

### *Sauerkraut Recipe*

Ingredients:

1kg Cabbage

10g Sea Salt

Instructions:

**Chop** or **shred** cabbage. Save the cabbage end or a chunk for the “plug”.

**Sprinkle** with salt.

**Knead** the cabbage with clean hands, for about 10 minutes, until there is enough liquid to cover.

**Stuff** the cabbage into the jar, **pressing** the cabbage underneath the liquid. If necessary, add a bit of 1% brine to completely cover cabbage.

**Top** with “plug”, push down and pin with the sticks.

**Loosely cap** the jar with a lid.

**Culture** at room temperature (60-70°F is preferred) for **at least 2 weeks** until desired flavour and texture are achieved. If using a tight lid, **burp daily** to release excess pressure.

Once the sauerkraut is finished, **put a tight lid on the jar** and **move to the fridge**. The sauerkraut’s flavour will continue to develop as it ages.

Get Creative:

You can add spices or herbs to your sauerkraut to make it more delicious; try some fennel or ginger, or some have a look in the greenhouse

Prior to culturing you can also mix 1 part other vegetable or ingredients (shredded radish, cucumber, etc.) with 5 parts cabbage to vary the recipe.

Try layering red and white cabbage!

### *Fast Fermented Salsa*

#### **Ingredients:**

4 large tomatoes - chopped

1 large onion - chopped

1 packed cup of chopped herbs e.g. parsley, coriander, basil etc

Juice of one large lime (around a tablespoon)

2 teaspoons of good salt

1 teaspoon of honey

#### **Method:**

**Mix** everything well in a bowl and spoon into a clean jar



**Press** down under the liquid that will quickly form

**Loosely** screw the lid on the jar and leave for 48 hours

**If** you can see plenty of bubbles, then it is fermenting. Place in the fridge and eat within 4-5 days

### *Isy's Korean Kimchi:*

Fills a 2.5 litre jar or a few smaller ones

This is how I make cabbage kimchi; one of many different ways! The times given are approximate because it depends on the vegetables you are using, the weather, and all sorts of other things. It should really all be mixed by hand, so make sure your hands are clean. If you don't want them to smell of garlic for days you can use plastic gloves.

### **Ingredients:**

1 large Chinese cabbage (about 1.2 kg)

Up to 100g coarse sea salt (less if you are using table salt)

1 litre water

4 spring onions

1.5 cm piece of root ginger

3 cloves of garlic

1 small mooli/daikon/white radish (about 400g)

sesame oil or soy sauce (optional)

5 tbsp Korean chilli powder, or cayenne and paprika mixed

1 tbsp sugar

### **Method:**

#### *Part 1:*

**Cut** off any discoloured bits of the cabbage. Quarter the cabbage lengthways. Then cut each quarter into 5cm long pieces – this is optional – it makes it slightly easier to handle but traditionally you would leave the cabbage in the quarters or even whole.

**Dissolve** most of the salt in the water in a large bowl, and add the cabbage, rubbing more salt into the root ends of the cabbage as you submerge it.

**Cover** the bowl with a plate with a weight on it and put aside in a cool but not cold place for 6-12 hours. You are aiming to soften and wilt the cabbage; it should be bendy at the end of the process.

Part 2:

**Remove** the cabbage, keeping the water, and rinse it well a few times.

**Peel** and julienne slice the white radish (into thin strips).

**Mix** it in a small bowl with some sesame oil or soy sauce (optional) and 1 tbsp chilli pepper, massaging it all in well.

**Finely** chop the spring onions and mix in with the radish.

**Peel** and finely chop the garlic and the ginger. Mix this in a bowl with the drained cabbage along with the rest of the chilli and sugar. Add the radish mixture stuffing it between the leaves.

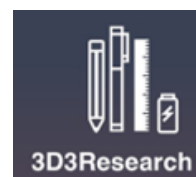
**Stuff** this into clean, dry jars leaving a good gap at the top, and pour in enough of the salted soaking water to cover (not too much).

**Cover** the jar loosely with a lid, and set aside in a cool place to ferment for 1-7 days. Check that it's still submerged under liquid; if not top up with a bit of water. Sniff it to check when it's ready – it should get a bit sour, but not too strong. Then screw the lid on properly and keep in the fridge for a few more days before eating. It will keep in a cool dark place for quite a long time, depending on the ingredients used.



# Appendix D: Kitchen Cultures

## Eden Project Proposal (original)

## A 3D3 OPEN RESEARCH RESIDENCY WITH THE EDEN PROJECT

### Proposal Form

**Application Deadline:** 20th January 2020

**Decision by:** 10th February 2020

**Applications to be submitted to:** [residencies@edenproject.com](mailto:residencies@edenproject.com)

**Residency time frame:** February 2020 – February 2021

**Applications accepted from:** groups & individuals from the 3D3 cohort of students

**Residency Period:** 4 – 6 weeks (minimum 2 weeks in situ at the Eden Project)

**Budget:** £4k

The 3D3 consortium in partnership with the Eden Project Cornwall are pleased to offer an opportunity for an 'Open Research Residency' at Eden for its 3D3 cohort (from groups and individual) to support and facilitate public engagement with research that aligns with Eden's Curatorial Statement and one (or more) of the Arts Programme themes 2020 – 21 (outlined in the 3D3 Open Research Residency Call).

This Residency offers a unique opportunity for 3D3 creative scholar-practitioners working at the forefront of a rapidly expanding research landscape of emergent technologies for the incubation of public engagement with research. The successful candidate/s will be offered a bursary of £4k (to include all fees, material, travel, accommodation and per diem costs) and access The Eden Project's incredible resources and facilitates.

It is expected that the successful candidate/s will spend minimum two week of the residency in situ at the Eden project (to be negotiated) and that it will involve activities which engage the public (the visitors to the Eden Project and / or their local communities) with their research. This may take form as talks, workshops, installations, performances and or other forms of engagement activities.

Decisions will be made by the curatorial and engagement teams at the Eden Project in partnership with the 3D3 consortium leads. This will be based on a proposal's fit with Eden's Curatorial Statement and one (or more) of the Arts Programme themes 2020 – 21, and reviewed against the criteria outlined below.

Please attach a budget breakdown with this application on submission (to include your fee, per diem, travel, accommodation, materials and any other expected costs).

### Evaluation Considerations

The quality of proposals received will be reviewed against the below criteria which is based on the Arts Council England, Core Quality Metrics:

- + Environmental sustainability – does it engage with themes of social and environmental importance. Will production methods or materials have a negative environmental impact?
- + Public engagement – will the project resonate with visitors to the Eden Project, will it engage with public audiences beyond our site? Are there elements that are participatory or interactive?
- + Concept: is it an interesting idea?
- + Presentation: is it well presented, do we have confidence in production standards?
- + Distinctiveness: is it different from things we have experienced before?
- + Challenge: is it thought-provoking?
- + Captivation: was it absorbing, will it hold our attention?
- + Enthusiasm: would we be keen to see something like this again?
- + Local impact: does it have local significance?
- + Relevance: does it have something to say about the world in which we live today?
- + Rigour: is it well thought through and put together?
- + Financial viability – is the budget realistic and well thought through?
- + Technical viability – do we have confidence in the technical viability of the project? Are there health and safety considerations?
- + Management – does the applicant have the right experience, expertise and support to manage the project?
- + Curatorial relevance – does the project align to our curatorial principles?
- + Creative Case for Diversity – does the project support the creative case for diversity?
- + Legacy – will the project have a long-lasting legacy. Will it be well documented. What is the long-term ambition of this project?



## Application Form

<b>Your Details</b>	
We will need to process and store your personal data as part of considering your application, and will only do so in relation to this project. If you object to this processing, we will be unable to accept your application. For details of how we process and store your data please see our privacy policy at: <a href="http://www.edenproject.com/privacy-policy">www.edenproject.com/privacy-policy</a>	
Full name/s and title/s	Ms Kaajal Modi
Email	hello@kaajalmodi.com / kaajal2.modi@live.uwe.ac.uk
Phone number	0759 234 6090
Address	<del>557 Park Street, Bristol BS2 6BT</del>
3D3 University (registered with...)	University of the West of England (UWE)
<b>Project Details</b>	
Project Title	Kitchen Cultures: preserving pasts, fermenting futures
Relevant Partners. Please attach a letter of support for any partners listed. (if applicable)	
Proposed residency length and preferred dates. Are these dates flexible?	6 weeks - 21/9/20- 1/11/20 (flexible)
Outline of Intention (350 words max), including the relevance and benefit of this residency to your 3D3 research, to Eden and to the audiences they engage.	<p>From 21st September to 11th October I intend to spend time developing relationships with community partners in the Southwest, running a series of collaborative workshops where participants will be invited to share preserving practices from their own geographic and cultural traditions (e.g. chutneys, jams, pickles). From 12th October to 1st November I will work at the Eden Project in collaboration with chef Fatima Tarkleman, experimenting with these techniques to turn common waste from on-site food outlets (e.g. coffee grounds, fruit peels and skins, stale bread) into new ingredients, recipes and processes (misos, pastes, krauts, kimchis, vinegars, kvass, pickles).</p> <p>The experiments will become public engagement activities for visitors where they will learn about diverse pickling traditions and food waste uses, and will play with</p>
<b>Curatorial Relevance</b>	
Curatorial Relevance to the Eden Project curatorial statement and/or Invisible Worlds Exhibition (250 words max)	<p>The work is relevant to the Eden Project curatorial statement as it engages with topics of social-environmental importance by connecting knowledge on food preservation from diverse communities to current concerns around the climate crisis in order to imagine a just and inclusive global food system for the future. We will create new knowledge through encounter in order to pluralise conversations about food sustainability, addressing the food crisis at a practical, immediate and local level by inviting participants to imagine new ethical relationships with our global food chain and the environment through a familiar kitchen practice that is about preserving, transforming and sustaining cultures.</p> <p>Through the creation of a collaborative practice that connects grassroots</p>
<b>Public Engagement</b>	
Our lab is open to visitors at all times, we welcome artist residencies that engage our public audiences.	
What type of public engagement activities do you propose as part of your residency?	Ongoing visitor interactions, plus 6 workshop/tasting sessions
Title and outline of Public Engagement Activity (250 words max)	<p>Kitchen Cultures</p> <p>Through the first part of the residency I will run three structured participatory design workshops with local community partners where participants will be invited to share their own knowledge and expertise on pickling and preserving, and where we will begin to engage in conversations about ecology, climate change and sustainable food production for the future. The target audience is 60+ predominantly women (and women-aligned people) from rural regions, and initial contact has been made with the Devon and Cornwall Women's Institute Federations and St Austell Memory</p>



Proposed Public Engagement Activity Dates	24th September, 1st October, 8th October, 15th October, 22nd October, 29th October
<p><b>Resources</b></p> <p>Please outline below any resources you request access to while at Eden. Please provide details of the project costs. Please also attach a budget breakdown with this application on submission (to include your fee, per diem, travel, accommodation, materials and any other expected costs).</p>	
Eden resources required.	Kitchen space and facilities, food waste, community partner contacts, comms support
<b>Budget (£4k)</b>	
Please outline headline expenditure here (and also attach a detailed budget breakdown with this application).	<p>£1273 for accommodation                  £442 for transport                  £1085 for material costs, food and other incidentals                  £900 for chef residency                  £300 for artist workshops</p> <p>Total: £4000</p>
<p><b>Marketing Assets</b></p> <p>We will endeavour to promote your project across our digital platforms. To help us to do this please provide the content requested below with your application.</p>	
Please provide your social media handles here. If you decided to share content relevant to your residency please ensure you tag us appropriately so that we can share your content. Twitter @edenproject Instagram @edenprojectcornwall facebook: @theedenproject	<p>Instagram @kaajaamo                  Twitter @kaajalmodi</p>
Website address (if applicable)	www.kaajalmodi.com, www.fermentingfutures.com
Please attach up to 10 high res images (300 dpi minimum) Ensuring that you include: + Profile Picture + Images of previous work	
Biography (250 words max individual and 500 words max for groups) (Can be attached as a separate document).	<p>Kaajal Modi is a British multidisciplinary designer of South Asian descent, with a background in political and social design, community food activisms, and participatory futuring. They are currently based at the Digital Cultures Research Centre at UWE, Bristol, where they are pursuing a PhD in food futures and art-science-community collaborations. Kaajal uses historic fermentation techniques and speculative making to invite playful interactions in the kitchen that look to disrupt normative imaginaries of science and technology, by reclaiming domestic, indigenous and feminist knowledges as emancipatory and necessary for imagining a just and inclusive global food system.</p> <p>Fatima Tarkleman is a no-waste British migrant chef of mixed African-Asian descent. She has special interests in cross-cultural cooking that prioritise sustainability, inclusivity, and local produce while representing both her London upbringing and the flavours of her heritage. She embraces innovative ways of using age-old techniques to provide delicious food for social engagement, sharing common experiences in a world that seems ever more divisive. Prior to a radical career change, Fatima worked as an occupational therapist in community adult rehabilitation and dementia care, and she brings over a decade of experience working with marginalised and socially isolated groups to the project.</p>



**Eden Project Budget (original)**

<b>Category</b>	<b>Budget</b>	
<i>Accommodation</i>		1272.8
Room + breakfast at YHA 2 person snoozebox 11/10/20– 1/11/20	1272.8	
<i>Travel</i>		442.2
Fatima return train from London x 2 (site visit plus residency)	238.2	
Kaajal return from Bristol x 4 (workshops/site visit plus residency)	204	
<i>Artist/chef fees</i>		1200
Fatima residency	900	
Kaajal workshops	300	
<i>Material costs</i>		1085
Food	500	
Utensils	250	
Printing	200	
Installation	135	
<b>Total</b>		<b>4000</b>

## **Eden Project Proposal (revised for COVID-19)**

### *Outline of intention:*

*Kitchen Cultures* is a food-art collaboration between zero-waste chef Fatima Tarkleman and artist Kaajal Modi that uses pickling and fermenting techniques from different cultures to address common domestic food waste in the kitchen. As part of the project we work in partnership with holders of food preservation knowledge from diaspora communities in the UK to develop recipes and processes that invite ways of thinking sustainability and ecology from the perspective of different cultures (human, ecological, microbial).

Participants will be invited to share preserving practices from their own geographic and cultural traditions along with their personal histories of food and migration (ideas that are intimately connected in the mind of every migrant). We will then collaboratively experiment with techniques to turn some of the top wasted foods in the UK domestic kitchen into new ingredients, recipes and processes (e.g. chutneys, sauces, misos, pastes, krauts, kimchis, vinegars, jams, pickles). One developed, we will run the outcomes as online workshops in October with Eden Project community partners and groups.

By specifically working with collaborators from diaspora communities in the UK, we wish to address the disconnect between communities of colour and conversations around the future of food and of climate justice in the global north. By sharing the outcomes and narratives with rural communities in England, we intend to sow the seeds of an ongoing dialogue between local land traditions and the land traditions of formerly colonised nations. We reject arbitrary and neo-colonial ideas of purity and authenticity, but instead encourage and celebrate experimentation, exchange and cross-contamination between different cultures. While the primary objective of *Kitchen Cultures* is to address food waste, we also see this as an opportunity to recover pre-industrial, pre-colonial food traditions, to explore how much these have in common, and how much we can still learn from each other.

The project is part of an ongoing PhD research project that looks to develop a speculative collaborative design practice that values the knowledge and agency of participants, shifting the space of scientific experimentation from the lab to the kitchen to create modes of engagement that decentre expertise from the researcher. Working in this way, the practice acknowledges and honours the way ecological knowledge is held and communicated in families and communities through our food traditions. In addition, by considering microbial cultures as partners in the fermenting process, we see it as a form of collaboration between humans and microbes, that might encourage us to think about our relationship with ecology as symbiotic and based on mutual interdependence. Thinking through collaboration in this manner might remind us of our kinship with each other, but also our own complicities to structures of

exploitation.

We are living through extraordinary times, however this moment offers us an opportunity: to address social isolation in marginalised communities; to think about and act differently towards nature; to learn from and value different ways of knowing the world; and to do all of this in solidarity with each other. By engaging communities (human and other) traditionally left out of debates about the future of science, technology and ecology, we might begin to address some of the systemic (racial, gendered, economic) inequalities in our society that have been highlighted by this pandemic.

*Curatorial Relevance to the Eden Project:*

The work is relevant to the Eden Project curatorial statement as it engages with topics of social-environmental importance by connecting knowledge on food preservation from diverse communities to current concerns around the climate crisis in order to imagine a just and inclusive global food system for the future. By doing so we create new knowledge through encounter in order to pluralise conversations about food sustainability, addressing the food crisis at a practical, immediate and local level by inviting participants to imagine new ethical relationships with our global food chain and the environment through a familiar kitchen practice that is about preserving, transforming and sustaining cultures.

The initial research provides an opportunity for sustained experimentation and collaboration with food waste to develop delicious and sustainable recipes. The workshops will connect me to communities in Devon and Cornwall who are otherwise excluded from conversations about the future of our global food system, engaging women/non-binary people who may not consider how global sustainability issues impact, and can be impacted, by day to day activities in their lives.

The work benefits Eden as it connects knowledge from urban migrant communities in the UK to local food practices, diversifying public engagement with scientific and ecological food futures, and developing new uses for food waste. In its dual purpose of engaging and creating links between diverse communities, and of making visible the collaboration between humans and microbes as a way to highlight the symbiotic nature of life, I feel the work speaks directly to the objectives of the Invisible Worlds exhibition.

*Public engagement activities:*

To do the initial stage of research, we will recruit between 3 and 5 women/non-binary femmes from diaspora communities in order to develop recipes as part of an ongoing remote collaboration that will take place from August to September. As part of this, we will need to create mechanisms for remote engagement using technology such as phone or videoconferencing, as part of which we may need to provide technology, support and training to enable

access. Participants will be reimbursed for their time, primarily to value them as collaborative partners and experts in their own right, but also to ensure engagement from demographics who would not otherwise be able to take part in voluntary activities.

In the first stage, we will invite collaborators to develop recipes from one of the top wasted ingredients in the UK domestic kitchen (milk, bread, fruit juices, bananas, apples, potatoes, carrots, onions, tomatoes, lettuce/salad) (WRAP, 2020). We will then invite the participants to share their recipes and outcomes in a communal making activity. In the second stage we will run partnered and small group workshops where participants will be encouraged to mix it up and hybridise their recipes by taking elements from each other to create new outcomes. The final stage will see the delivery of these recipes as two online workshop to participants/community partners through the Eden Project site in October.

### **Recruitment**

*V1: Kitchen Cultures are recruiting pickle aunties!*

Are you a woman from the migrant diaspora living in the UK? Do you or your aunty or cousin or gran or mum make pickles/preserves/chutneys/yogurts to save food, or did you used to back in the day but stopped (for whatever reason)? Would you like to work on a food sustainability project where your time, knowledge, skills and stories are valued (and financially compensated!), and where you get to learn about, experiment with and taste food from different cultures from all over the world?

Kitchen Cultures are Fatima and Kaajal, a Nigerian-Ugandan-Pakistani chef and an Indian artist-researcher from the UK diaspora on a mission to combat food waste in the home kitchen using preserving and pickling techniques from diverse food traditions, in collaboration with the Eden Project.

We're recruiting pickle aunties for our quest! As well as recovering recipes, a key part of the project is collecting the individual stories and the family histories that are an intrinsic part of our food traditions. We are particularly interested in hearing from people who are from previously, or currently, colonised nations.

We ask for approx. 10-15 hours of time from collaborators over August-December, for which you will be compensated (£200). Any material costs will also be covered by the project (up to £50). Please get in touch if you feel there are any other barriers to access, we are keen to work to address these as much as we are able to so we do not miss any amazing home cooks out there.

If this sounds like you (or someone you know), please get in touch for more information!

*PLEASE NOTE: This project seeks to collaborate with women from the global*

*majority who have been displaced to the UK through whatever means and for whatever reason, however we are particularly keen to connect to people whose countries of origin have been disrupted via colonialism. We are a trans inclusive space so we welcome trans women, non-binary people and queer femmes- basically we want anyone who doesn't primarily identify as male.*

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extra info

This project develops recipes as a tool to address food waste, and as a way to tell our stories of land, culture and migration. We believe that migrant food practices contain important ecological, historical and social knowledge, and we think this knowledge should be valued!

We love traditional food however we're not interested in 'authenticity'; we want to collaborate with playful and curious people who want to create recipes that represent the ongoing experiences of encounter and adaptation that are a key part of migration. As such our workshops encourage experimentation through the mingling of ideas, cultures and practices.

The first stage of the project will run as an online experiment where we bring together as many different food cultures as possible to develop recipes based on our shared heritages and food knowledge. In the second stage, we will then teach these recipes to participants in a series of online storytelling and food waste workshops with the Eden Project. There will be opportunities to collaborate on further projects next year.

*V2: DO YOU PICKLE?*

Do you love to make pickles/preserves/jams? Are you interested in using your skills to cook more sustainably, and to minimise food waste? Do you love to experiment with new recipes and learn about food cultures and preservation techniques from all over the world?

Join *Kitchen Cultures* in this online workshop where you will get to experiment with recipes we've developed with women from migrant communities to address commonly wasted food in the UK. You'll learn how to make the recipe, about the people who developed it, and some of the science behind how it works. We're also interested in your kitchen skills and food knowledge, so we would love you to take the recipes and put your own twist on them!

*Kitchen Cultures* are Kaajal, an artist-researcher, and Fatima, a zero-waste chef, and we're on a mission to create cross-cultural recipes that help to tackle food waste in the home. The lovingly created recipes will be printed as a short cookbook / recipe cards in conjunction with The Eden Project, with all participants honoured for their valued contributions. As well as sharing these

with the public, we hope to use these as part of a big cookalong with Eden's Big Lunch next year!

*V3: Kitchen Cultures are recruiting!*

- Are you a woman/non-binary person from the migrant diaspora living in the UK?\*

- Do you love to cook?

- Do you hate waste/love to save food/love to learn new skills?

- Would you like to be part of a food sustainability project where your time, knowledge and experience are valued?

- Would you like to learn about, experiment with and taste food from different cultures from all over the world?

- Would you like to learn about the science and culture of pickling/preserving/ (non-alcoholic) fermenting?

If this sounds like you (or your aunty or cousin or gran or mum), we'd love to hear from you!

Kitchen Cultures are Fatima, a Nigerian-Ugandan-Pakistani chef, and Kaajal, an Indian artist-researcher. We are on a mission to combat food waste in the home kitchen using preserving and pickling techniques from all over the world, in collaboration with the Eden Project.

We are looking for curious and creative collaborators from the UK to join us in our quest! As well as recovering recipes, a key part of the project is collecting the individual stories and the family histories that are an intrinsic part of our food traditions and experiences of migration. We are particularly interested in hearing from older women from previously, or currently, colonised nations.

We ask for around 10-15 hours of online time from collaborators over August-December, for which you will be compensated (£200). Any material costs will also be covered by the project (up to £50). Please get in touch if you feel there are any other barriers to access, we are keen to address these as much as possible so we do not miss any amazing home cooks out there. If you want to apply as a duo with your mum/aunty/nan to help out with technical support and/or translation you are welcome to (funding is per person).

DEADLINE: 10th August 2020

\* PLEASE NOTE:

This project seeks to collaborate with women from the global majority who have been displaced to the UK. We're particularly keen on working with people from Central/South/Southeast Asia; South America or Africa, or another formerly colonised nation in the Global South. We're also interested to hear

from people from indigenous communities in the Global North that are currently occupied by European settlers who have since moved to the UK.

We are a trans inclusive project and we invite trans women, non-binary people and queer femmes to apply– basically we are creating a space for anyone who does not primarily identify as male to feel welcome.

If you have any questions about eligibility (or anything else), please email kaajal on hello [at] kaajalmodi [dot] com, or feel free to call me on (+44) 759 234 [six] [zero] [nine] [zero] if that's easier.

### **Eligibility Questions (sent via email to select participants)**

Dear Aunties,

First of all, thank you so much for applying to be a part of the Kitchen Cultures project! The interest home-cooks around the country have shown has been incredible, and we received way more applications than we ever expected. Secondly, our apologies for taking so long to get back to you. As well as the overwhelming response, we've had some upheavals in our personal lives due to COVID that have impacted our ability to respond as fast as we would ideally have liked so thank you for bearing with us.

As much as we'd like to select everyone, we have a limited budget and we feel very strongly about paying people for their time. This being the case we'd be really grateful if you could take the time to answer a few more questions for us so that we can see if you would be suitable for stage 1 of the project (which focuses on recipe writing and collaboration with other home cooks).

<https://www.surveymonkey.co.uk/r/893NV6D>

Please don't worry if you answer no to any of these. What's most important to us at this stage is that we select the right participants suited to the project. We would also want to ensure you have all the resources you need to start working with us safely, and that we support you in any way that you may need.

If you have any questions, or need any help with the questionnaire please don't hesitate to get in touch.

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*A bit more info about the project timeline:*

Stage 1 of the Kitchen Cultures project starts on the week of September 13th, and will take place virtually over five weeks. By the end of this time we hope to have created some delicious new preservation recipes to address food waste by combining all of our food knowledge. We will then deliver these at the Eden Project in October to their community of volunteers, and create a recipe book with stories

Over the five weeks we will hold group calls for up to a maximum of an hour and a half a week, and/or we will do individual follow-up calls for anyone who has extra questions or can't attend the group sessions. You will also spend 2-3 hours a week in your own kitchens experimenting with recipes and ingredients, a task which we will support you through. We will have a group whatsapp that will run alongside the sessions where we can share tips and discoveries and ideas to enable and inspire us!

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Best wishes,

Fatima + Kaajal

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Technical

Do you have internet access via a laptop, tablet or smartphone?

Do you use Whatsapp?

If you have never used whatsapp, are you comfortable downloading it for use/ having help from a friend or family member to do so?

Do you use zoom, skype or other video calling?

If you have never used video calling, is there someone who would be able to help you access it for at least an hour and a half every week?

Kitchen:

Do you have access to a kitchen with the following: an oven, a hob, a fridge, some storage space, a work surface that is comfortable for you to work at?

Will you have full access to your kitchen for at least 2-3 hours a week of your own time?

*Timings:*

When are you usually available?

Weekday mornings/weekdays evenings/weekends morning/weekends evenings

Accessibility

NB: You do not need to give us any specific information on diagnosis or impairments, however we do need to know if your aspects of your physical mobility or cognitive function require support to be able to participate safely in cooking or food preparation activities.

Do you have any difficulties with attention or concentration that would affect you being able to participate in a conversation for up to an hour and a half?



### Applicants

Do you have any physical or mobility difficulties that may make it difficult for you to participate in any cooking activities (e.g. problems with grip, visual impairment, sensory difficulties, reduced standing tolerance, etc): please specify

<https://www.surveymonkey.co.uk/r/893NV6D>

### Participant biographies (in their own words)

Pepa is a Peruvian actor, theatre-maker and drama facilitator based in London. After a decade of performing and making theatre in Peru, Pepa moved to the UK to further her training in devising and physical theatre, graduating from MA Theatre Lab at RADA in 2018. Since then she has worked with companies like Cap A Pie, Bric à Brac, Head for Heights and La Fura Dels Baus. “Eating Myself” written & performed by her will be on from the 10th to the 14th of November at Golden Goose Theatre. The show was awarded by Arts Council England and is supported by Peruvian Embassy, CASA Festival and BAC. She currently works as a drama facilitator for Old Vic Theatre and Tender & Education and is the director of the Southwark Playhouse’s Young Company.

Sibutseng, born & lived in Zimbabwe up until the age of 16 & a half years old. Coming over to England, gosh, I struggled getting used to the taste of food here even the drinks, all tasted wrong, like something was missing. At Uni, up north in Leeds, there was hardly many Zims in the 90’s so I kind of lost the Zim food culture. Back in Zim, I grew up watching different dishes being cooked, main staple Zim food being sadza served with a lot of different stews-vegetables, chicken, beef, fish, tripe, beans, lacto (which is fermented milk), mopane worms (yum yum) basically almost anything. We also have cassava, peanuts (cooked in different ways & many types- love & miss them). I also used to see how meat was preserved/dried (biltong in English- chimukuyu in shona) same as greens (dried outside in the sun) & fish too- smoked hmmm. No part of animal is wasted in my county, almost everything is edible except for skin but it was put to good use. I have ate all different parts of cow/goat/chicken (including the legs)etc. Whenever we had visitors massive pots of food were cooked, sharing food was also the norm, at Christmas you would go eat with your neighbors- the whole street really shared food. Food brings people together. As a previous British colony country, rice and pasta and salads especially coleslaw is also popular in Zim. I ate coleslaw till it came out of my ears. But funny enough all those foods tasted weird here, I guess it’s how it’s farmed etc, ours most of it it’s from your own garden & even from the shops it’s all organic. So to bring me to today, this project got me all excited and look forward to learning more from other cultures- well am already learning a lot through the love of food. Music is played all day long and brings a good vibe

when cooking.

I'm Rinkal, a 39 years old Indian. I have lived in London for 14 years now and I like cooking, it's my hobby and also like to learn new things. I also work with the Preservation Culture project. I have run cooking class in the past, and I am very proud to be part of this project. I have learnt so many new things about different cultures and yummy recipes.

Victoria is passionate about the interlinks between politics and food. She first started cooking as a way to reconnect with her Jamaican and Ghanaian heritage and is interested in exploring how food techniques and traditions have been sustained, changed, and alternated within the black diaspora. She is always keen to learn more about food justice and the history of food within the Global South. You can find her recipes and food inspiration over at @diasporadishes

Soha is curious about personal relationships to food: how they're formed, how they evolve, and how they're shared. She's found it comforting to explore food as a form of care, coping, and communication, learning about the ways messages are sent and received through food. She'll probably try to cook you dinner & just wants to make her grandma proud.

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### **Participant Information Brief**

**Project:** Kitchen Cultures: cultivating cross-cultural culinary communities towards collective flourishing

**Primary researcher:** Kaajal Modi [kaajal2.modi@live.uwe.ac.uk](mailto:kaajal2.modi@live.uwe.ac.uk) **Date:** 9<sup>th</sup> September 2020

**Purpose of the Study:** This project aims to recover preservation techniques from different cultures to address commonly-wasted foods in the UK kitchen. There's knowledge in diaspora communities that isn't always visible to outsiders; our recipes tell the stories of who we are, of where we are from, where we have been, and where we live now; and the climates, resources and species we've encountered along the way. Kitchen Cultures will work with the holders of this knowledge to tell their stories, both explicitly, and through food.

These recipes and stories will become a series of documents and workshops which will then be shared with communities around the UK via my industry partner the Eden Project's community outreach program. As they do these recipes will evolve/adapt/respond to their context, and participant stories and recipes will be enriched through this network of cross-cultural sharing across the UK.

**Informed consent:** The process of informed consent is designed to bridge disparate cultures between diverse publics, scientific institutions and University

research structures and ethics. It is also a declaration of context and intention, open to negotiation and amendments. In recognition of the vagaries of the research process, consent can be withdrawn at any time.

**Withdrawal:** You may withdraw your participation at any time up to December 2020. There is no penalty for withdrawing from the study and you are not required to provide any reason.

**Durations:** The research will run from 17<sup>th</sup> September to 18<sup>th</sup> October, and consist of 6 workshops that will run for approximately one and a half hours, with two to three hours of your own time spent in discussion and development weekly. Follow-up events or interviews may be negotiated at a later date by mutual consent.

**Fee:** Participants will be awarded a fee of £200 for this stage of research, with a further £50 for materials (food and extra equipment).

**Materials/equipment:** A welcome kit will be sent out to all participants in week 2 with specialist equipment that is required to take part in activities. Any extra equipment costs can be negotiated if necessary.

**Procedures:** Workshops will take place on Zoom and will be recorded for reference, and where agreed with individuals beforehand, as part of a final film outcome. Your specific consent will be requested for any audio/video recording, photography, or copies of documents relating to the research that will be shared in any way. You do not need to turn on your camera if you do not want to, but I might ask for a photo so I can draw you instead!

If transcripts or quotes are used, you will be notified in advance and consent obtained for their use. You will be kept updated about any publication outputs by email and given the opportunity to review any media relating to your data. You will also have the right to use and reproduce any published materials, under an open source licence.

**Filming:** With consent, we would like participants to film kitchen activities (just hands), as well as some talking heads/vox pops about themselves and their engagement with activities. This is entirely voluntary, and any participants who do not wish to take part are welcome to opt out. Participants who are happy to film themselves will be sent equipment (to be discussed).

**Confidentiality:** Your participation in this research is confidential. Data collected will be used for research purposes only. Data may be used in publications and presentations, in art and academic contexts. Workshop participants will be kept anonymous or pseudo-anonymous by default, however you may choose if you consent to be quoted by name in any disseminated

research outcomes if you prefer; you retain the right to change your mind at any stage. In the event of a publication or presentation resulting from the research, personally identifiable information will be publicly shared only with your explicit consent. In line with University procedures, any notes or unused video clips will be stored securely and destroyed 3 years after the completion of the research project.

**Intellectual Property (IP):** In line with the context and objectives of this research, all published research findings, including this participant information brief, will be made available to the public, free of charge, as open source.

**Questions:** Please contact Kaajal Modi [kaajal2.modi@live.uwe.ac.uk](mailto:kaajal2.modi@live.uwe.ac.uk) (+44 759 234 6090) or Director of Studies, Professor Teresa Dillon [teresa.dillon@live.uwe.ac.uk](mailto:teresa.dillon@live.uwe.ac.uk) with any questions, concerns or negotiations regarding this study.

This is a 3D3 AHRC/NPIF funded project.

### **Participant Consent Form**

Project: Kitchen Cultures: cultivating cross-cultural culinary communities towards collective flourishing

**Primary researcher:** Kaajal Modi [kaajal2.modi@live.uwe.ac.uk](mailto:kaajal2.modi@live.uwe.ac.uk) **Date:** 9<sup>th</sup> September 2020

This consent form will have been given to you with the Participant Information Sheet. Please ensure that you have read and understood the information contained in the Participant Information Sheet and asked any questions before you sign this form. If you have any questions please contact a member of the research team, whose details are set out on the Participant Information Sheet

If you are happy to take part in this **workshop**, please sign and date the form. You will be given a copy to keep for your records.

- I have read and understood the information in the Participant Information Sheet which I have been given to read before asked to sign this form;
- I have been given the opportunity to ask questions about the study;
- I have had my questions answered satisfactorily by the research team;
- I agree that anonymised quotes may be used in the final Report of this study;
- I understand that my participation is voluntary and that I am free to withdraw at any time until the data has been anonymised (December 2020), without giving a reason;
- I agree to take part in the research

## Kitchen Cultures cooking video filming guidelines

We want video footage of you cooking the recipe(s) you created together in your pairs, and while you do it, tell us a bit about yourself and the project. You can also create a whole new recipe, as long as it is inspired by Kitchen Cultures. Remember that the recipe must use preservation techniques, preserved ingredients and/or commonly wasted ingredients or parts of food, include fermenting/souring, and/or extend the life of food in some other way.

We'd love to see the whole process, but you can also film clips of each step in the recipe. We've got a bit of budget leftover so we can pay each of you £80 for this, and we'd like to have the videos delivered to us by the end of December/beginning of January.

These videos, along with a recipe kit and a recipe card featuring your story/recipe/poem will be sent out to Eden Project volunteers and other community members so that they can cook your recipe at home in Spring next year. We'll also send you a version of the kit to try out and feed back on!

### The basics

If you are filming your hands, position the camera or phone so the image is horizontal, the same way round as a TV.



If you are filming **your whole body**, position the camera **vertically or horizontally**, but make sure we can see you and the food you are cooking without chopping off the top of your head/your hands.



### Light

Try and have your main light source above or to the side of you. If it is directly in front or behind you it won't look good. If possible, **shoot in an area with even light** – bright sunshine with dark shadows doesn't look great on camera.

### Sound

When recording with sound, please leave a few seconds of silence at the beginning and end of what you're saying. If you are talking/explaining, stay close to the camera so we can hear you.

If the camera is too far away or if your background is too noisy, you can also use a separate device (phone or ipad or laptop) to record the audio. Clap once at the beginning and the end of the recording so we can match up the audio and video more easily.

You can also just record audio on its own once you've filmed the video. The easiest option is by using the Voice Memos app on an iPhone or Sound Recorder on Android. These allow you to record using the phone's microphone and e-mail the sound file directly from the app.

When recording audio, the most important thing is a **quiet background**. The second most important thing is recording in a **space that absorbs rather than reflects sound. Kitchens can be echoey as they have a lot of hard surfaces**, but rooms with soft surfaces and furnishings (living rooms for example) are better than. Assuming you don't have access to a recording studio, **inside a car is the best option**.

### Settings

Please record all video in **at least 1080p resolution** (sometimes referred to as 1920x1080, full HD or FHD). If you can record in 2K, 2.7K or 4K (sometimes referred to as ultra HD or UHD) this is also good.

If you can adjust it, frame rate should be 30 frames per second. Sometimes framerate and resolutions are listed together, so 1080p at 30 frames per second can be shown like this – 1080p30. **Your aspect ratio should be widescreen, otherwise known as 16:9.**

On an **iPhone**, go into the Settings app, chose "Camera" and adjust the resolution and framerate by tapping "Record Video".

On **Android** phones, choose "Video" in the Camera app, tap the grid in the top left of the screen, tap "Settings" and then "Video Quality".

**If you have any questions, please email us on [our.kitchen.cultures@gmail.com](mailto:our.kitchen.cultures@gmail.com), or call/Whatsapp Kaajal on 0759 234 6090.**

## **Signed Consent Forms**

### **Filming Guide**

#### **Weekly Syllabus**

First stage: contact (TODAY):

- eligible participants with eligibility questionnaire
- potential consultants (over weekend) Fatima
- uncertain: follow up questions (over the weekend) Kaajal

Second stage (NEXT WEEK):

- phonecall/zoom with eligible participants from stage 1
- find out access needs
- make selection and send funds for materials

Week 1 (13<sup>th</sup> Sep):

- Your favourite food as a child
- Come with a preservation recipe from your culture
- Introduction to the project
- Intro to each other
- Syllabus
- Ground rules (don't be a dick) (ask people) (recordings?)
- Questions

Week 2 (20<sup>th</sup> Sep) (Select and pay participants):

- Intro to basic fermentation/pickling techniques and some of the science behind it (consultant or we just bone up/get info from Johnny?)
- pairing up participants into their duos
- set food waste task

Week 3 (27<sup>th</sup> Sep):

- set a task for each other: taste something from a different culture (ingredient, spice, dish, anything)
- share tips/info (ongoing)
- FK also make the recipes
- FK answer questions/check in with teams

Week 4 (4<sup>th</sup> Oct):

- share outcomes
- swap recipes around, adapt to suit your taste and diet
- self-recipe poem assignment

Week 5 (11<sup>th</sup> Oct):

- present/share self-recipe poem
- final recipes from everyone



- feedback

Week 6 (18<sup>th</sup> Oct):

- Debrief

Week 7 (25<sup>th</sup> Oct):

- Eden workshops: volunteers

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Other stuff:

- Eligibility questions
  - o
- Agenda for Juliet meeting
  - o workshops
  - o eligible volunteers
  - o dates?
- Questions for Celine (curator)
  - o do all workshops need to be delivered by end of October or okay if we've started?
  - o microscope photography
  - o Eden visit
  - o Video

### **Kitchen Cultures Community Agreement**

Let's try to respect the views of everyone in the "room", and understand that people come with different experiences and outlooks, and from vastly different cultural backgrounds. To make the project as inclusive as possible, and to ensure that there is no discrimination, we must challenge oppressive language and actions.

This can be, but is not limited to: sexist, racist, homophobic, transphobic, ableist or otherwise abusive language or slurs. We all perpetuate oppressive structures, and are responsible for challenging ourselves and each other. If you are challenged, please listen: you aren't being attacked, and no one thinks you are a bad person. Don't respond with a knee-jerk reaction.

With this in mind, we have some rules in place. If you have any problems with any of these in terms of comprehension, or even if you disagree or have something to add, please contact Kaajal or Fatima directly and we can discuss your concerns.

#### **General:**

**Apologise**– We are all trying to break the oppressive behaviours we've been socialised to hold. It isn't personal.

**Confidentiality**– What we discuss in this group will only be shared with explicit permission. Please do not share any confidential information from the Zoom chat or the Whatsapp with anyone outside the group unless you have confirmed that the person is happy for it to be shared.

**Openness**– We will be as open and honest as possible without disclosing others' personal or private issues. It is okay to discuss situations, but (unless explicitly agreed otherwise) we will not use true names or other identifiable information.

**Right to pass**– If there is a group activity, or someone addresses you with a question, it is always okay to pass (meaning “I’d rather not” or “I don’t want to answer”).

**Non-judgmental approach**– We can disagree with another person’s point of view without putting that person down.

**Taking care to claim our opinions**– We will speak our opinions using the first person and avoid using you. E.g. “I think kindness is important.” Not, “You are mean.”

**Sensitivity to diversity**– We will remember that people in the group differ in cultural background, sexual orientation, and/or gender identity or expression, and will be careful about making insensitive or careless remarks.

**Have a good time!**– Creating a safer space is about coming together as a community, being mutually supportive, and enjoying each other’s qualities and differences!

**Zoom meetings:**

Please do not talk over each other; this may make it difficult for more reserved group members to be heard. There will be an opportunity at the end of each session for group discussion.

Outside of discussion time, raise your hand if you have a question, or type it into the chat box, and we will ask it when that person has finished talking.

Please do not record the video sessions or take any screenshots of the group during the session. With permission, we will take some group photos and give each of you a copy.

The recipe development stage is a closed group. Please do not bring friends or family members to the sessions without prior agreement with the group facilitators.

We kindly ask that you attend the session in a room where you cannot be overheard to protect the privacy of group members. If you cannot, please use headphones.

Be aware of how much time and space you are taking up. Some people are naturally more comfortable at talking, but leave space for others who might be less confident.

### **Whatsapp:**

Please limit group messaging to between 9am and 7pm. Remember people have lives and commitments. If you have any urgent questions or issues outside of these times, contact Kaajal on 0759 234 6090.

Do not share confidential information (such as address or bank details) in the Whatsapp group. We will only ever request this information from you directly (if we need it) via email or over the phone.

We will not send any key information through the group. It is for you to share tips and advice with each other. Any key info will be sent to you directly via your preferred mode of communication.

Do not share any advertising or self-promotion other than what is related to the group (say if you decide to start a pickling business, or a write a cultural cookbook, or start a food blog!)

### **Most importantly:**

Have fun! This is a space for you to create and maintain relationships. We can't meet in person due to COVID and geographical distance. This is a space for us to get to know each other and become friends!

### **Project Information**

This project aims to recover preservation techniques from different cultures to address commonly-wasted foods in the UK kitchen. There's knowledge in diaspora communities that isn't always visible to outsiders; our recipes tell the stories of who we are, of where we are from, where we have been, and where we live now; and the climates, resources and species we've encountered along the way. Kitchen Cultures will work with the holders of this knowledge to tell their stories, both explicitly, and through food.

The legacy of colonisation on our natural resources meant many of us/our families moved to the UK to provide better opportunities for our children; we come from cultures that think intergenerationally, and as a result we tend to waste as little as possible (food or otherwise). By creating new collaborative recipes that utilise pickling techniques to enable us to preserve locally grown/available ingredients, we want to enable us to connect more fully to the land where we are now by taking responsibility for its future.

Food is one of the ways in which we care for each other in our communities, and many of us come from traditions where we see nature as part of these communities. By working collaboratively with others, and by drawing attention to the organisms (bacteria, yeasts) in our environment and in/on our bodies

that we also collaborate with through food preservation, we want to create conversations about what it means to care for each other when resources and opportunities globally are scarce for all species.

*Weekly Schedule:*

### **Week 1– INTRODUCTION TO PROJECT + EACH OTHER**

**Zoom Meeting 17th September:** Icebreaker– your name, where you're based, your favourite food as a child, what food cultures you're influenced by, and why you wanted to join this project (max 5 mins)

**Week 1 Activity– 17th-24th September:** Find out about a preservation recipe from your culture and either make/buy/find a description of it to bring to Meeting 2 (more information will be provided in the weekly activity sheet).

### **Week 2– FOOD HERITAGE + PAIR TASKS**

**Zoom Meeting 24th September:** Come with a preservation recipe from your culture and describe it to others (max 5 mins). We will be pairing up participants into their duos and setting food waste task.

**Week 2 Activity– 24th September-1st October:** Work on food waste task in your pair (more information will be provided in the weekly activity sheet).

### **Week 3– SCIENCE WEEK**

**Zoom Meeting 1st October:** DIY microscope tutorial from phone

**Week 3 Activity– 1st-8th October:** Continue to work on food waste task in your pair (more information will be provided in the weekly activity sheet).

### **Week 4– SHARING WEEK**

**Zoom Meeting 8th October:** Share recipe outcomes, talk about how you found the process.

**Week 4 Activity– 8th-15th October:** Choose a recipe another pair created, and adapt to suit your taste and diet (more information will be provided in the weekly activity sheet).

### **Week 5– FEEDBACK/STORYTELLING WEEK**

**Zoom Meeting 15th October:** final recipes from everyone + feedback on process.

**Zoom Meeting 18<sup>th</sup> October (time tbc) :** recipe poem/storytelling workshop with Asmaa Jama: <http://universityoftheunderground.org/student/asmaa-jama>

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This project forms part of PhD research by artist-researcher Kaajal Modi. The recipes and stories that are the outcomes will become a series of documents and workshops which will then be shared with communities around the UK via our

funding partner the Eden Project's community outreach program. As they are shared, these recipes will evolve/adapt/respond to their context, and participant stories and recipes will be enriched through this network of cross-cultural sharing across the UK.

If you would like to find out more about the project, please consult the Participant Information sheet in the Consent Forms folder, or email Kaajal directly at [hello@kaajalmodi.com](mailto:hello@kaajalmodi.com).

### **Project Equipment:**

#### *WELCOME PACK :*

- **Hygrometer**– *measures temperature and humidity in the atmosphere*  
Put this up in your kitchen or storage space and take a picture every day
- **Thermometer**– *for food/water*  
Be careful, they only go up to 110°C so don't use for sugar or oil/ anything that gets hotter than that
- **Litmus paper**– *measures pH (acidity/alkalinity) of liquids*  
Use to measure the pH of anything you're making
  - Does it change? Does it stay the same?
  - What happens if it gets warmer or colder?
  - How does it react with other foods/liquids?
- **Notebook & Pen**– make notes of recipes, but also thoughts/ideas/ inspiration, draw things, decorate it! (you can also just record voice notes into your phone and send them at the end if you prefer)
- **Stamped/addressed envelope**– to send me the notebook back at the end
- **Phonescope**– will go through how to use this next week!
  - Slides x2
  - Pipettes x2

#### *FROM EDEN FOR FILMING (NEED TO BE RETURNED AT THE END)*

- Phone tripod and lights
- Mic pack and batteries

Use these whenever you are working in the kitchen, and if you want to record yourself speaking follow instructions in the Eden filming guide (saved in the Google Drive) if you're unsure how to film yourself

### **Week 1 Script**

Welcome everyone to week 1 of Kitchen Cultures. In this first meeting we're

going to introduce ourselves to each other, take a 5-10 minute break at 6.20, then go through some information about the project, a few bits of admin, followed by any questions, and finish at 7pm.

**FILMING CONSENT:** We will be filming this session, is everybody okay with that? You are welcome to turn off your camera if you prefer not to be filmed.

We're going to start with an icebreaker, so as we go round please tell us your name, where you're based, your favourite food as a child, what food cultures you're influenced by/what you cook at home, and why you wanted to join this project (max 5 mins). I/Fatima will start....

**ICEBREAKER ACTIVITY:** Fatima, Kaajal, Eklass, May, Pepa, Raphaella, Rinkal, Soha, Sibutseng, Victoria.

**BREAK (5/10 mins?)**

**KAAJAL:** This research project is part of my PhD. I am an artist, who works in science communication, and I am particularly interested in cultural histories of food, and how they can tell us so much about cultures and people, but also how they hold ecological and scientific information that we take for granted (and isn't known outside our communities).

The project aims to recover preservation techniques from different cultures to address commonly-wasted foods in the UK kitchen. There's knowledge in diaspora communities that isn't always visible to outsiders; our recipes tell the stories of who we are, of where we are from, where we have been, and where we live now; and the climates, resources and species we've encountered along the way. Kitchen Cultures will work with the holders of this knowledge to tell their stories, both explicitly, and through food.

The legacy of colonisation on our natural resources meant many of us/our families moved to the UK to provide better opportunities for our children; we come from cultures that think intergenerationally, and as a result we tend to waste as little as possible (food or otherwise). By creating new collaborative recipes with you, our collaborators, that utilise pickling techniques to enable us to preserve locally grown/available ingredients, we want to enable us to connect more fully to the land where we are now by taking responsibility for its future.

Food is one of the ways in which we care for each other in our communities, and many of us come from traditions where we see nature (land, animals, rivers, trees) as part of these communities. By working collaboratively with each other, and by drawing attention to the organisms (bacteria, yeasts) in our environment and in/on our bodies who we also collaborate with through food preservation, I want to create conversations about what it means to care for each other when resources and opportunities globally are scarce for all species.

**EDEN PROJECT:**

We've been really lucky in this stressful time to get some funding from the Eden Project to do the work. The Eden Project is an educational charity in Cornwall whose aim is to connect people with each other and the living world, and to explore how we can work towards a better future. The site consists of two biomes (or large greenhouses) located in a reclaimed china clay pit with plants collected from many diverse climates and environments.

The recipes and stories that are the outcomes from this stage will become a series of documents and workshops which will then be shared with communities around the UK via the Eden Project's community outreach program. As they are shared, these recipes will evolve/adapt/respond to their context, and participant stories and recipes will be enriched through this network of cross-cultural sharing across the UK. We eventually hope to make a book from these!

### **Kaajal:**

#### OUTLINE SYLLABUS:

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weekly activity sheet).

### Week 5– FEEDBACK/STORYTELLING WEEK

Zoom Meeting 15th October: final recipes from everyone + feedback on process.

Zoom Meeting 18th October (time tbc) : recipe poem/storytelling workshop with Asmaa Jama

#### **OTHER STUFF:**

**CONSENT FORMS:** I sent out some consent forms, and a community agreement. Does anybody have any questions about those? If you haven't been through them, please do so before next week's meeting. I will need an email (or text) saying you agree to the terms so you can take part. If you would prefer to go through it all on the phone I'm happy to do that.

**GOOGLE DRIVE:** All information about the project is now on the Google Drive, which I've sent the link to your emails and it is also in the Whatsapp group description. We will update it with weekly activity sheets so you can refer back when you need to, and instructions on how to use any equipment etc.

**FILMING:** Eden have asked that we make a short film, so we need some volunteers to film themselves, or be filmed by someone in their kitchen. This can just be their hands working in the kitchen, or hands and faces, and talking a bit about themselves and how they are finding the project. This second one can be audio-only as well. If you're up for doing this let us know and we can have a chat about any equipment you need to do it properly. If not, it would be nice if someone could take pictures of you/your hands while you're working on things.

**PAYMENTS:** paypal or bank? Send materials fee immediately, and remainder after the second meeting if you decide you want to take part for the full project. Please try to stay under the £50 as we don't have much space left in the budget (but if there's anything in particular you need let us know and we can see what we can do).

**STARTER KIT:** We will also be sending out a materials kit for next week, so I will need your addresses.

**WHATSAPP:** Use the Whatsapp group to share tips and ideas with each other, but get in touch with us directly if you have serious questions. Feel free to use voice messaging on there, but if it's something that someone might need to reference later maybe write it if you can. Read the community agreement for any other info, but in brief, be kind, and don't share any personal information to anyone outside the group.

**Week 2 task:** Find out/bring a preservation recipe from your food culture.



We'd prefer something that not many people from the outside know about, especially ways of preserving foods that are still used in their countries of origin (where that works). By preserving, we mean ways of keeping food for a length of time without using a fridge or freezer. They will work differently here as the climate and environment is different, but it's interesting to know about these techniques. (Shall we give some examples here?)

You can prepare the dish if you have enough time, or you can buy it from your supermarket, or simply find a good description of it if you can't do either of those.

Any other questions! People who are happy to film stay on extra 5 mins?

### **Week 1 task– PRESERVING**

Find out/bring a **preservation recipe** from your food culture– this can be any culture that influences your cooking, not just your/your parents' country of origin but also places you've lived, places your family has been, people who have taught you to cook, etc. We'd prefer something that is close to your hearts, and/or something not many people from outside your community know about.

By **preserving**, we mean ways of keeping food for a length of time without using a fridge or freezer (for example, drying, smoking, salting, pickling, etc). For example, in parts of the Caribbean, they will salt meat by brining it in the sea. In Japan, they make a nukado "soil" bed with rice bran that can pickle vegetables in a matter of hours. In the UK, they used to bury butter in peat bogs as the temperature and pH levels preserved it for months, sometimes years!

These recipes might work differently in different climates and environments, but it's useful for us to know the techniques now so we can think about applying them to the recipes we plan to create.

You can prepare the dish if you have enough time, or you can buy it from your supermarket, or simply find a good description of it if you can't do either of those.

We'd love for you to taste it, and think about the following:

**Smell**– what does it smell like? Does the smell remind you of anything?

**Texture**– What does it feel like in your hands? Is it smooth? Crunchy? Slimy?

What sound does it make when you bite into it? What does it feel like when you chew it?

**Flavour**– is it salty? Sour? Sweet? Spicy? Bitter? [Umami](#)? What other flavours does it remind you of?

**Memory**– Is there a person or a time of your life you think of when you eat it? What feelings or emotions does it evoke? Does it make you happy? Sad?

Grateful? Nostalgic? Angry?

Think carefully about what you eat and how you eat it. Share it with others in your household (if you can) and see how they respond to it.

If you cannot find or make the recipe for any reason, see if you can find a description of it that is rich in emotions and memories. Ask a family member, or try and remember your experience of the first time you tasted it, or a time that was memorable for you.

## **Week 2 Script**

Welcome back!

Warm up activity

*If you were an ice cream what flavour would you be and why? It can be any flavour you like, and doesn't have to be a traditional flavour. Kaajal & Fatima to start with their own examples*

Show & tell & taste

Collaborators show the food product they were asked to bring during the previous session to the group

Think about the following:

**Smell**– what does it smell like? Does the smell remind you of anything?

**Texture**– What does it feel like in your hands? Is it smooth? Crunchy? Slimy? What sound does it make when you bite into it? What does it feel like when you chew it?

**Flavour**– is it salty? Sour? Sweet? Spicy? Bitter? Umami? What other flavours does it remind you of?

**Memory**– Is there a person or a time of your life you think of when you eat it? What feelings or emotions does it evoke? Does it make you happy? Sad? Grateful? Nostalgic? Angry?

What we can learn from these preservation techniques?

About different climates and techniques necessary

ingredients available

Flavours

about you and your memories

Give us inspiration for the next activity

Break - 10mins

Week 3 task explained: Kaajal

Pairs- 1. Soha/Rinkal, 2. Eklass/Pepa, 3. Victoria/Sibutseng

We throw away 6.6 million tonnes of household food waste a year in the UK (WRAP, 2018)

Decreasing (and more now because of the pandemic)

How can we use some of our cultural food knowledge to address food waste?

Take what you've learned about preservation practices in your own cultures, and create a new recipe (or recipes!) collaboratively in your pairs

The recipe should allow you to keep the food unrefrigerated

It should reference both your cultures in terms of techniques, but also flavours/ ingredients/textures/memories/moods

We'll send out the task sheet tomorrow (Friday 25th) with more detailed instructions and a list of the most commonly wasted foods in the UK, but for now start thinking about what you waste in your own kitchen, and what you could do with it (e.g. peels, tops, "waste", etc)

Home kit explained: Kaajal

Feedback on the "a recipe for life" workshop - Fatima

Discussion

Any things you saved and didn't throw away this week- what were they and how did you do it? How do you plan to use them?

## **Week 2 task– DISCOVERY**

Pairs are:

1. Soha/Rinkal
2. Eklass/Pepa
3. Victoria/Sibutseng
- (4. *Fatima/Kaajal*)

**This week** we're getting to know our pairs and starting to think about a recipe that we can develop together. **You have two weeks to do the task**, so this first week is simply getting to know each other in your pairs and to brainstorm some ideas. Start to experiment if you want to, but it's not required!

**Spend some time together** over zoom or whatsapp video and chat, and get to know each other.

**Ask the other person to taste something from your food culture** that you love and that they might not have tried before. This can be a spice, a condiment, or a full recipe. Due to the pandemic this might be difficult, but

think creatively (maybe a song or a poem or a video with a *flavour*), or ask us if you are unsure!

**Start to think about how you might develop a recipe (or two!)** using some of the preservation techniques you've learned about, in order to extend the life of some commonly wasted ingredients in UK kitchens.

**Examples of commonly wasted foods are** potatoes, bread, milk, fruit juices, pork/ham/bacon, poultry, carrots– but also think about what you waste in your own kitchen, and what you could do with it (e.g. peels, tops, “waste”, etc)

**Think about the food you enjoy**, why you love it and how it is made!

**Our only requirements for any recipe you create** is that it:

extends the life of a food that would otherwise be thrown away OR

allows you to keep the food unrefrigerated/unfrozen for a length of time

in some way references both your cultures in terms of techniques, but also flavours/ingredients/textures/memories/moods

is delicious!

**Start using some of the equipment** we've sent you to film yourselves in the kitchen and record any thoughts you may have (you can do audio only if you prefer)

**Make notes and take pictures while you experiment/play!**

**SHARE** updates and inspiration in the Whatsapp for us, and each other!

### **Week 3 Script**

Icebreaker: What is in your cupboards (10 mins)

Teams– talk about their week (40 mins)

Break 5-10mins

Palestinian woman talking about food (check times)

Next week discussion (how we do the next stage of recipe development based on how they've gotten on so far) (20 mins)

Instagram discussion (send pics and bios, takeover ideas, etc) (10 mins)

### **Week 3 task– EXPERIMENT**

**This week** we're starting to develop a recipe together. **This is the second week of the task;** last week was getting to know each other in your pairs and to brainstorm some ideas but this week we would like you to start experimenting with creating your recipes (if you haven't already!)

**Think about:**

**What is the food that you love, and how do your loves cross over?** This can be a flavour, a texture, a feeling or an idea.

**The story you want to tell:** where you've been, where your family have been, what you care about, and how your two cultures encounter each other

**Think about the processes** involved in the type of preservation you are using, and how they relate to the climate (temperature, humidity) and ingredients of where you come from. How can these be adapted for the climate and ingredients that we find here?

**Try and incorporate one of the following:** potatoes, bread, milk, fruit juices, pork/ham/bacon, poultry, carrots– but also think about what you waste in your own kitchen, and what you could do with it (e.g. peels, tops, “waste”, etc)

**Our only requirements for any recipe you create** is that it:

extends the life of a food that would otherwise be thrown away OR

allows you to keep the food unrefrigerated/unfrozen for a length of time

in some way references both your cultures in terms of techniques, but also flavours/ingredients/textures/memories/moods

Involves a new or unusual combination of ingredients or processes you might not often get to taste together

is delicious!

**Film yourselves in the kitchen** and record any thoughts you may have (you can do audio only if you prefer)

**Make notes and take pictures while you experiment/play!**

**SHARE** updates and inspiration in the Whatsapp for each other, and the instagram

**Week 4 Script**

**Icebreaker:** something you are grateful for this week (5 mins)

**Teams update:** (30 mins)

**Questions:** (10 mins)

**BREAK (5-10 mins)**

**Storytelling:**

Fatima poem: (5 mins)

Asmaa poetry session - provisionally 11-12.30pm Sunday 18th October

Some questions to think about in relation to the project:

what does it mean to have left our home countries (how does it affect how we

think of the idea of home food, or cultural food?)

how has living elsewhere impacted what/how we eat (how has it been adapted, or how is it influenced by ingredients and flavours/taste here)?

How do you think about waste (or what is important to you when it comes to not wasting food or water or other resources)?

How do we relate to/think about our relationship with the seasons (when foods are available, what we need to preserve for winter)?

Is there a way in which people in your culture think about nature (e.g. trees, rivers, stones, mountains) that is different to how people think about it in the UK?

How do you think about your relationship with nature/other living beings in the UK (if at all?)

**Project next steps:**

Recipe development schedule

Eden workshops (who would like to be involved?)

Videos with above questions

Victoria suggests/talks about the book?

Think about whether it would be nice to continue to meet monthly afterwards if people are interested?

**Week 4 task– STORYTELLING**

This week we'd like you to continue to experiment with your partners and work towards having completed (at least) one recipe by Thursday, and to film your progress in the kitchen. We'd also like you to start thinking about telling your story, so in order to get you going we've put together some questions for you to answer. It would be good if you could record yourself answering, either to the camera, or you can do audio-only/whatsapp voice notes if you prefer.

The list of questions are not designed to be comprehensive, they are simply a starting point; you can talk for longer about some, or about other things that are important to you. Feel free to pick the ones that are most relevant, you do not have to answer every single one (but it would be really helpful if you could pick at least one or two from each section).

If there is a question that is confusing to you, or if you are uncertain about something, please email us or ask in the whatsapp group (you might not be the only one who is confused, or other people may have some ideas/suggestions). If anyone has other questions that they think are relevant, please add them to the list.

**QUESTIONS:****Food & culture–**

1. Why is food important to you/what is important to you about food?
2. What is your relationship with your “home” country or countries?  
Think about:
  - Which place or places do you consider home?
  - How it affects how you think about the idea of home food, or cultural food?
  - The people, food and flavours you miss/feel an affinity with
3. (How) has living in different places impacted what/how you eat? Think about:
  - Has it been adapted because of ingredients that are difficult to acquire, or processes that aren't possible?
  - How is it influenced by ingredients and flavours/taste here?
  - Are there foods you do not eat in the UK because they are considered socially-unacceptable?
4. How have you found the process of finding out about preservation recipes from your culture? Think about:
  - What was the most surprising/inspiring thing you learned?
  - What made you think about something you'd never thought about before?
5. How have you found working with someone from a different culture to create a new recipe? Think about:
  - What did you have in common?
  - What were some differences?
  - What was the most surprising/inspiring thing you learned?
  - Would you do it again?

**Climate & sustainability–**

0. (How) do you think about waste?
  - What is important to you when it comes to not wasting food/water/other resources?
  - What does sustainability mean to you?
0. (How) do you think about your relationship with the seasons? Think

about:

- When foods are available
  - Do they affect how and when you preserve food?
0. What is your relationship with nature, here and elsewhere? Think about:
- The food you eat and where it comes from
  - In your house, your plants and/or pets
  - In your imagination, or through stories
  - Your perception of other living beings (including plants, birds, animals, bacteria, seafood/bivalves), or natural features (landscapes, rivers, lakes, mountains, stones, the sea)
  - The ways in which your cultural heritage(s) or spiritual beliefs might influence these perceptions
0. What is your wish for the future? Think about:
- For yourself, your children, grandchildren, family, friends, neighbours etc
  - Education, employment and quality of life, but also: resources such as food, clean water, housing, clean air
  - What worries you?
  - What gives you hope?

### **Week 5 Script**

Icebreaker: unusual food combos that you love (10 mins)

Participant recipes and stories (50 mins) 10 mins per duo

BREAK - 10 mins

Notes - 10 mins

Asmaa session on Sunday

Videos answering questions

Videos of you making recipes (deadline November 15th, optional, paid)

Book, but we'll speak to each of you individually about that

3 words to describe your experience -10 mins

—



(We ran a short extra check-in later in the week, where we asked the following):

3 words your friends or family would use to describe you

Reminder about bio

Recording of questions by Friday

--

Let us know how to video by Friday

--

Are in available in two weeks

### **Poetry Workshop**

*Self Portrait as so much potential - Chen Chen*

Dreaming of one day being as fearless as a mango.

As friendly as a tomato. Merciless to chin & shirtfront.

Realizing I hate the word "sip."

But that's all I do.

I drink. So slowly.

& say I'm tasting it. When I'm just bad at taking in liquid.

I'm no mango or tomato. I'm a rusty yawn in a rumored year. I'm an arctic attic.

Come amble & ampersand in the slippery polar clutter.

I am not the heterosexual neat freak my mother raised me to be.

I am a gay sipper, & my mother has placed what's left of her hope on my brothers.

She wants them to gulp up the world, spit out solid degrees, responsible grandchildren ready to gobble.

They will be better than mangoes, my brothers.

Though I have trouble imagining what that could be.

Flying mangoes, perhaps. Flying mango-tomato hybrids. Beautiful sons.

'What food would you describe yourself as / or describe a relationship you have with someone as/ what could that food do that you currently can't// 'fearless as a mango' as 'bold as a chilli' as 'gentle as a meringue'

/ what are the limits of that food / 'a meringue is delicate + vulnerable' , a  
'mango is easily bruised' ect...

//see how far you can stretch this image/metaphor

ALTERNATIVE - take one line / from the poem + start writing from there

*Broken Rice*

wit h bee f a nd veg gi es  
b less ed wi th an e gg  
sa ff ro n sul li ed c hil lin  
w ith g arl ic or d irty n ot qu ite  
re d bu ggin the bea ns  
or jus t ri ce, wat er th e mi ra cl e  
of sa lt t he gr a in s pr omi se  
to pil lo w an d st retc h  
i u sed to ha te r i ce  
hat ed it h ated h ow  
br oke it sou nde d  
*rice rice rice* a po cket  
w ith thr ee co p per co ins  
hu n ger s tamb our ine  
i h ate d al l of it  
h ated the w ate r  
gh ostbl eac hed by sta rc h  
hat ed th e p uff y mo on s  
po ckin g my sto m a ch  
lik e a si ck ne ss  
end in g sic kn ess  
hat ed ev eryth ing  
th at i woul d mar ry no w  
l eg it wo uld  
i wo uld m arry wa ter

coul d it hav e me  
 wi tho ut de adi ng me  
 i d m arry the m oon  
 cha nge my n ame  
 to it s ho ur  
 i wou ld w ed t he y o lk  
 go ld r ice stu ck  
 in th e yo lk yell ow tee th  
 of m y hom e girls w ere it n ot  
 alr eady jew els  
 mini ng th eir lau ghs  
 bl in ge d ou t li ke a do w ry  
 shi nin  
 nex t to th e bi lls of m int  
 bov ine rib bons  
 co n fet t ied c ar rots

/

// what relationships have you had to food in the past / is there a food that you used to hate / the same way this poet hates rice / why was that ? / has your relationship changed with that food/ can you imagine it changing

/ what did that food represent to you / what can it represent to you / family/ friendship / community/

/ what does your writing look like as well / how does that change how we read it / how we take it in /

E.g. for me it was soor or ugali

/

*América*

*Richard Blanco*

I.

Although Tía Miriam boasted she discovered at least half a dozen uses for peanut butter—

topping for guava shells in syrup,  
butter substitute for Cuban toast,  
hair conditioner and relaxer—  
Mamá never knew what to make  
of the monthly five-pound jars  
handed out by the immigration department  
until my friend, Jeff, mentioned jelly.

II.

There was always pork though,  
for every birthday and wedding,  
whole ones on Christmas and New Year's Eve,  
even on Thanksgiving day—pork,  
fried, broiled, or crispy skin roasted—  
as well as cauldrons of black beans,  
fried plantain chips, and yuca con mojito.  
These items required a special visit  
to Antonio's Mercado on the corner of Eighth Street  
where men in guayaberas stood in senate  
blaming Kennedy for everything—"Ese hijo de puta!"  
the bile of Cuban coffee and cigar residue  
filling the creases of their wrinkled lips;  
clinging to one another's lies of lost wealth,  
ashamed and empty as hollow trees.

III.

By seven I had grown suspicious—we were still here.  
Overheard conversations about returning  
had grown wistful and less frequent.  
I spoke English; my parents didn't.

We didn't live in a two-story house  
 with a maid or a wood-panel station wagon  
 nor vacation camping in Colorado.  
 None of the girls had hair of gold;  
 none of my brothers or cousins  
 were named Greg, Peter, or Marcia;  
 we were not the Brady Bunch.  
 None of the black and white characters  
 on Donna Reed or on the Dick Van Dyke Show  
 were named Guadalupe, Lázaro, or Mercedes.  
 Patty Duke's family wasn't like us either—  
 they didn't have pork on Thanksgiving,  
 they ate turkey with cranberry sauce;  
 they didn't have yuca, they had yams  
 like the dittos of Pilgrims I colored in class.

#### IV.

A week before Thanksgiving  
 I explained to my abuelita  
 about the Indians and the Mayflower,  
 how Lincoln set the slaves free;  
 I explained to my parents about  
 the purple mountain's majesty,  
 "one if by land, two if by sea,"  
 the cherry tree, the tea party,  
 the amber waves of grain,  
 the "masses yearning to be free,"  
 liberty and justice for all, until  
 finally they agreed:  
 this Thanksgiving we would have turkey,

as well as pork.

V.

Abuelita prepared the poor fowl  
as if committing an act of treason,  
faking her enthusiasm for my sake.  
Mamá set a frozen pumpkin pie in the oven  
and prepared candied yams following instructions  
I translated from the marshmallow bag.  
The table was arrayed with gladiolas,  
the plattered turkey loomed at the center  
on plastic silver from Woolworth's.  
Everyone sat in green velvet chairs  
we had upholstered with clear vinyl,  
except Tío Carlos and Toti, seated  
in the folding chairs from the Salvation Army.  
I uttered a bilingual blessing  
and the turkey was passed around  
like a game of Russian Roulette.  
“DRY,” Tío Berto complained, and proceeded  
to drown the lean slices with pork fat drippings  
and cranberry jelly—“esa mierda roja,” he called it.  
Faces fell when Mamá presented her ochre pie—  
pumpkin was a home remedy for ulcers, not a dessert.  
Tía María made three rounds of Cuban coffee  
then Abuelo and Pepe cleared the living room furniture,  
put on a Celia Cruz LP and the entire family  
began to merengue over the linoleum of our apartment,  
sweating rum and coffee until they remembered—  
it was 1970 and 46 degrees—

in América.

After repositioning the furniture,  
an appropriate darkness filled the room.

Tío Berto

/

How does food differ between you +  
your family / parents / did you ever  
have to translate food to them / what  
are things that you wish you'd eaten at  
home / what were the foods that ( were  
carried over / didn't carry over)

For me, food can be a site of difference  
/ /can make you feel 'other' // how can  
these moments also be beautiful

‘ presented her ochre pie—

pumpkin was a home remedy for  
ulcers, not a dessert.

*Mamá* set a frozen pumpkin pie in the  
oven

and prepared candied yams following  
instructions

I translated from the marshmallow bag.

#### ALTERNATIVE

/ what foods transport you back to  
somewhere else /// take a line or an idea  
from this poem for e.g. ‘ I translated  
from the marshmallow bag’ write about  
what foods you have translated

Freewrite

Yemisi Aribisala - Obono Soup 21:31

[https://www.bbc.co.uk/sounds/play/  
w3csyn9j](https://www.bbc.co.uk/sounds/play/w3csyn9j)

\*\*\* the classic draw soup

/recipe from memory //// draw the

soup and it is ready

‘Two kissers’

‘Organic strings spilling in two  
directions’ ‘structure not texture’

‘Upside down ...fabric with stretch’

//How would you describe the  
recipe that you picked ///// what is  
it structures, if you could zoom all  
the way in /// are they fibres // loose  
heavy strands / large clear droplets  
///

///could you describe it like fabric  
// what verb does it make you think  
off

/// ‘draw’ soup //// what images can  
you explore using this verb

-- poet says draw, not pictorially/ i  
draw a bowl of soup / two kissers  
pulling away / strands /// all  
drawing

\*\* verb needed to make the dish ---  
think of the action // or the thing  
that shows you that the dish is ready  
e.g. throw spaghetti ///

///how about your dish //// for me  
it might be a mango // and i might  
say it spill /// the verb spills loses its  
contents /// like a bag tipping over  
// spills groceries // or my mouth ///  
spilling the wrong sentences /// or i  
walk into someone in the street //  
my body spilling over the lines of  
theirs /// and the mango spills ////  
losing its jacket etcetera

/// the name ogbono /// giggles like  
trying to talk with a mouth of hot

yam

/////what else can the recipe be //// a boy galloping along the road /// a puddle  
/// a misplaced shoe // lonely /// what does the name sound like /// what can  
the name look like // what does the name do ///

//shrimp detonating between her teeth ///

/// imagine a future for yourself + your people // write this for and to your  
people ///

/// what will you be like / in the future //// what can you imagine yourself  
being /// becoming ( end with the chen chen poem / start with the last poem )  
( what can your food do that you currently can't )

/// write a poem to your people + for your people /// write about the last time,  
you ate ----- >>>>

>>>>

/// now pick one of the things that you worked on //// or //// wanted to work  
on ////

///// /// /// /// /// /// //

work 7 minutes on this

### **Recipe Testing (May 2021)**

Kitchen cultures recipes

*Making there:*

Pepa jam

Achars

Escovich/escabiche (vegan version?)

Ketchup

Torshi

*Fatima make in advance:*

Egusi

Eklass/Pepa biscuits ?? ← I'm happy with these, we've both made them so not  
sure they require extra testing

Shopping list

*For recipes:*

Physalis



Maple syrup

Aubergine/beetroot/carrots (for achar and torshi– I'll also just bring whatever veg I have lying around)

Tofu

Seaweed

Tomatoes

Vinegar

Sugar

Salt

Soy sauce

Coriander

Tarragon

Dill

Garlic

Ginger

Onions/shallots

Escovitch (Fatima could you check this pls?)

I ordered sea bass I hope that's cool?

Limes

Green seasoning???

Flour

Peppers

Chillies

Oil

*For us to eat:*

Bread

Peanut butter

Vegan butter

Salad

Oat milk

Tinned tomatoes  
Chickpeas  
Kitchen towel  
WINE  
GIN  
To bring/check with Airbnb  
Spices  
Sumac  
Cloves  
Cinnamon  
Black pepper  
Coriander  
Cumin (seeds and ground)  
Turmeric  
Fenugreek  
Bay leaves  
Mustard seeds  
Black cumin (kalonji) ??  
Fennel seeds  
Blender (Kaaj)  
Thyme (Kaaj, from garden)  
Jars (both)  
Rubber bands (Kaaj)  
Lights (Fatti)  
PAPER/pens (Fatti)  
Rice (Kaaj)  
Coffee (Kaaj)  
Schedule  
*Monday*  
Shopping delivery

Rest/chat/explore/plan

Start achar and torshi (require overnight prep)

*Tuesday*

Test recipes

Escovich 8-10pm

Peppa jam 6pm

Map recipes/story 10pm

*Wednesday*

. - talk about themes over breakfast 1pm

Filming intro for Céline and some part of recipes 3-5pm

Test recipes/film (as above)

Rinkal torshi achar: carrots

Soha torshi: carrots

Sibutseng achar: carrots, aubergine, apples

Kinspiration project 5pm

Explicit link to kitchen cultures

Film Fatima

*Thursday*

Pack/leave/cry

FINAL RECIPES (to be tested)

**1. Eklass' biscuits with a twist (adapted by Pepa Duarte)**

Dry ingredients (a cup measure is about half an average sized mug):

1 ½ cups /100g wholemeal flour

¾ cups /45g ground almonds (you can also use coconut flour)

¼ tsp bicarbonate of soda

¼ tsp baking powder

½ tbsp cinnamon powder

½ tsp nigella seeds (or poppy seeds/similar)

1 level tbsp ground fennel

Large pinch of fine salt

Wet ingredients:

¼ cup /50g sunflower oil

¼ cup coconut oil

½ tsp vanilla essence/extract

5 dates soaked in warm water, water discarded, dates finely chopped.

½ cup / 120g **warm** unsweetened milk substitute (ie: soya, oat etc) 2mins on the stove or 1min in the microwave is enough

2 tbsp ground flaxseeds, soaked in 4tbsp warm water for 15 min, use the entire mix.

Mix the dry ingredients together. In a separate bowl, mix the wet ingredients together.

Then combine the dry and wet ingredients. The mixture should be soft and a bit sticky. If it is too dry, add a light splash of the milk substitute. If it is very sloppy/sticky, add a tbsp more flour. Spread the mixture out on parchment paper on a baking tray. Like a big rectangular pizza, and a little thicker than a £1 coin. 170c oven for 20min until golden colour. Then cut into biscuit-sized pieces, turn over and place back in the oven at 150c for 15-20mins

## **2. Aguaymanto jam (by Pepa Duarte)**

Aguaymanto jam (aka physallis or 'cape gooseberries'); you could also use any type of berry that otherwise will be wasted, you may need to add a splash of lemon juice to berries that aren't very acidic.

250 grams physallis

4 tablespoons maple syrup

Pinch fine salt

Add berries to pan with maple syrup and salt. 7min medium/high heat. Blend the berries. Next 7min low fire, stirring frequently. Conserve in a glass jar!

Notes:

At least 2.5x the amounts

340ml jar

## **3. Soha torshi**

so i've been chatting to my grandma & auntie and they're saying that i mixed up the brine recipe v the vinegar pickling recipe (yikes), they told me that it's best if i alter it like this:

(skip the blanching step)

- wash and chop all vegetables (in the recipe's case, carrots & also cauliflower if desired) - add salt and leave to dry over night
- wash and chop herbs (coriander, tarragon, dill) and allow them to dry as well (overnight not necessary)
- mix vegetables & herbs in a bowl
- mix spices in a separate bowl or the same one as vegetables: turmeric for colour & 3 table spoons of salt (for 2 large jars of torshi - they didn't tell me exact measurements of the jars because i don't think they knew but apparently eyeballing the salt just to ensure it coats and salts the size of your bowl of vegetables) + 1 tsp per jar of any other spices (any of the commonly used indian spices rinkal recommended such as cumin or fenugreek!)
- vegetables and herbs go into the jar & you fill it to the top with vinegar of your choice. 1 chilli and a couple of cloves of garlic / shallots & a bay leaf are nice inside as well, usually placed at the bottom.

i'm going to try it this way tomorrow! when i did my original batch of pickles they turned out well but i didn't jot down any measurements because i had so many jars of all different sizes and was doing a lot of eyeballing - but this one should be more clear and full proof now that i'm more clarified on vinegar vs water situation - my grandma said even when they mix vinegar and water it's usually far less water than vinegar.

#### **4. Rinkal/Soha Achar**

- Wash, peel & cut carrots into desired sizes. (Approx. 4 carrots for 1 jar)
- Mix carrots into salt & turmeric dry mix bowl, cover let carrots rest in mixture for 5 hours
- After 5 hours, drain the water content released from the carrots and wrap them up in a clean cloth and let it rest overnight (minimum 8 hours)
- Heat up 1 tbsp of oil with crushed methi seeds (fenugreek) and mustard seeds, let this roast for a couple of minutes and. then cool
- Create a dry spice mix for the pickling including: chilli powder, sumac, salt, fennel seeds, and black cumin (kalonji) if you have it.
- Mix the carrots into the dry mixture, add the oil mix to it as well. Once mixed in, place into a sterilized jar. Add 1 spoon of vinegar.
- Now, heat up an oil of your choosing, the amount is dependant on how you'd like it to be stored. If you want to keep it out of the fridge for up to a year, the carrots should be covered in oil, or you can do it about halfway or so if you want to leave it out of the fridge for only about a month, or if you'll be putting it in the fridge eventually.

- Get the oil very hot, and then turn off the heat and let it cool completely for a few hours.

- Add the cooled oil to your jar!

- All done

### **5. Rinkal Ketchup**

Wash tomato and cut in big pieces, than boil tomato with little bit water in big pan until it's gets soft, turn off heat than with blender blend tomato and make smooth pest,

In big pan stean the tomato puri, turn on heat on medium, than add all ingredients vinegar, suger, salt, dry spice, chilli and garlic let it boil until it's get thick pest, cheak in the plates when it's not ruuny than ready.

For this much ingredients we got “ around 200gm ketchup”

Also 1tbs oil options, at the end whole chilli and garlic we need to take it out, for whole dry spice we can take it out or if you like than live in the ketchup

### **6. Sibutseng Zimbabwean achar**

Need to transcribe

### **7. Fatima Egussi soup**

### **8. Fatima/Pauline/Pepa/Victoria Escovitch**

### **9. Tamarind apple garlic sauce?**

## **Recipes, poetry and transcripts**

VEE X SIBUTSENG

*Vee's escovitch pickle*

Ingredients

- A big bunch of thyme (8-10 sprigs)
- 1 bottle of white wine vinegar (500 ml)
- 1 tbs of refined sugar
- 10 pimento seeds
- 3 scotch bonnets
- 1 white onion
- 1 red pepper
- 1 yellow pepper
- 2 carrots (peeled)
- 1 tbs sea salt
- 1 tbs black pepper

## Method

1. Chop up the peppers, onion, and carrots julienne style and set aside
2. Heat up vinegar on a medium high heat and bring to a boil. Add salt, pepper and sugar. Bring it down to a medium low heat and add thyme, pimento seeds and carrots.
3. After 1 min add the peppers and chopped scotch bonnet (you can add the scotch bonnet whole if you don't want too much spice) simmer for 1 min
4. Add white onion and simmer for 5 mins or until onion is translucent

Notes: This pickle is traditionally served with Escovitch (Jamaican fried fish). See [instagram.com/diasporadishes](https://www.instagram.com/diasporadishes) for the full recipe.

Victoria (Vee) is a second-generation Jamaican-Ghanaian and Jewish migrant who likes to bring her heritage and disparate cultures into the ways in which she cooks, using the internet and her community in London as resources to discover ways to cook sustainably and deliciously. She also likes to learn from and creatively incorporate ingredients and practices from other cultures into the creation of new recipes and share these via her cooking Instagram @diasporadishes. She likes to do unprecedented things with ingredients and be imaginative with flavours, but also loves how food can connect you to cultural histories and practices. Vee is interested in practices of preservation such as fermentation and pickling, and how these can be used to support sustainable forms of living and eating.

For Vee, the experience of diaspora is one of loss; not necessarily through death, but for example the loss of identity that comes with moving away from home; loss of cultural traditions; or loss of language. Food acts for her as both a practice of nostalgia and, recovering recipes is a way for her to reconnect to her cultural heritage. There are many foods that Vee grew up with that she didn't like when she was a child because she thought they were smelly, eaten in a strange way or paired unusually. For example, her grandmother used to make fofou<sup>1</sup>, with groundnut (peanut) soup and tilapia, and she didn't understand why anyone would pair nuts, oil and fish. However, as she's grown older, she has begun to understand the deliciousness of pairing something like palm oil with nuts, or coconut milk, and how it might be similar to, say, the types of satay sauces you might find in East Asian cuisine.

In this way Vee uses cooking as a way to negotiate some of the internalised

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1 a "mash or mix" for a soft and doughy staple food of the Akan ethnic groups in Ghana and other African countries, made of boiled and pounded cassava mixed with plantains or cocoyams.

prejudices and narrow-minded ways of thinking about her own heritage in which she says we end up thinking about ‘home’ food when growing up in the diaspora. For second-generation children, you can grow up thinking your food is not cool, or isn’t as delicious or interesting, or even as exciting as European food. She knows now that is not true, but it’s only as she’s reconnected with these foods that she’s been able to rediscover what it means to love them, and by extension, her own heritage. It has given her a sense of pride, self-esteem and ownership over her own cuisine and her own history.

The thing Vee most loves about food is the way it connects you to other people; she loves to eat and loves ingredients, however the most important thing is who gets to eat her food and hear her stories. Food is about sharing; the way she grew up, there were always big pots of something being cooked on a Sunday that would last the family throughout the week, and that was an abundance that was available to everyone who came into the house. These are the ideas around sharing and community that have ignited her passion when it comes to cooking. She loves to see people enjoy food, and that is more important to her than luxury, expense, or rare foods.

When it comes to sustainability and food, Vee feels that immigrant communities have had a consciousness about these ideas for a long time through necessity. As she says, “We’ve had no other choice but to turn our ice cream tubs into containers for food, or turn our biscuit tins into knitting kits or first aid kits”. When you leave home and with little access to material resources, your class status may change too, and you learn to make the most of what you have. Sustainability is as much about saving money so you can care for your family, and that’s definitely linked into making big pots of food on the Sunday that you then eat Monday-Friday, and maybe having a treat on the Saturday.

Vee believes that it is a consumerist culture in the Global North that requires novelty every day, and the carbon footprint of having so many different things in our kitchens at any given moment that leads to so much waste in terms of food and time. It’s so important to think sustainably about how we cook. She relates a story where her Jamaican aunty made a juice from the skins of fruits (mango, pineapple, kiwi, passionfruit) that they’d just eaten and were about to throw away. She boiled them up and added honey and spices, and it was a really refreshing drink and great mixer for a rum cocktail! In this way she has learned how to be sustainable from her family in the Global South, and how not to be greedy in terms of what she eats. She feels that you don’t need to have a menu or several course; one meal can be enough, especially if you are creative with it. Turning a stew into something that can be fried in batter, and then served as an entirely new meal can be a practice of sustainability that benefits you and the planet.



Vee was paired up with Sibutseng to develop their recipe(s), however she was unable to fully participate in some of the activities during stage 1 of the project, at first because she was ill, and then because she is on board of a domestic violence charity for women of colour, and they were suddenly incredibly busy during the pandemic. She and Sibutseng initially experimented with some recipes using Gullah greens and a variation on Zimbabwean sweet buns using red kidney bean (peas) flour, as a way to reference her Ghanaian and Jamaican heritage. However in the end they were unable to create a final recipe that she felt worked and fulfilled the objectives of the project.

This escovitch recipe is one she shared on her cooking insta @diasporadishes, and I wanted to include the pickle part in my outcomes because not only is it a form of food preservation, it also links to a story that Pepa told in our first week about a Peruvian dish called *escabeche*. *Escabeche* is a dish consisting of marinated fish or meat, cooked in an acidic sauce (usually with vinegar), and coloured with pimentón (Spanish paprika), citrus, and other spices. The dish is known as *escoveitch* or *escoveech* fish in Jamaica and is “marinated” in a sauce of vinegar, onions, carrots, and scotch bonnet peppers overnight. It is also known as *escabecio*, *scapece* or *savoro* in Italy, *savoro* in Greece (especially Ionian islands), and *scabetch* in parts of North Africa. The word (and recipe) is thought to have Persian roots (from kabees, meaning pickled with vinegar), and the technique was spread throughout the former Spanish Empire via colonisation.

The dish is particularly common in Latin America and the Philippines. In the group this led to a discussion about all of the places where the recipe (or variations on it) show up in their respective countries, and the ways in which it was brought to those places and adapted for the ingredients available. This also then led to us discussing how migration and colonisation has informed the recipes that we cook and the food that we eat, including the contested origins of ketchup (which is thought to come from the same root word), and the fact that it is a favourite condiment in many migrant households (growing up, we used to eat samosas and kachori with ketchup, and in India you find it everywhere— even as a pizza sauce!). This led to Rinkal sharing her homemade chilli ketchup recipe.

*Rinkal's chilli tomato ketchup*

ingredients we need- 500gm Vine big Tomato, dry spice (black pepper, clove, cinnamon stick) 6 to 7 each, 3 tbs vinegar, 2 tbs sugar, salt as per test, 2 whole green chilli spicy version, 2 garlic clove.

Wash tomato and cut in big pieces, then boil tomato with little bit water in big pan until it's gets soft, turn off heat than with blender blend tomato and make smooth paste

In big pan steam the tomato puree, turn on heat on medium, than add all

ingredients vinegar, sugar, salt, dry spice, chilli and garlic let it boil until it's get thick pest, check in the plates when it's not runny than ready.

For this much ingredients we got around 200gm ketchup

1tbs oil options, at the end whole chilli and garlic we need to take it out, for whole dry spice we can take it out or if you like than live in the ketchup

Once it's open than after 2 weeks put in the fridge for longer to be fresh until we finish.

### *Sibutseng's mango achar*

#### Ingredients

1kg raw mangoes

200g dried red chillies

100g mustard seed

2 tsp black pepper

1 tsp turmeric

1/3 cup salt

1/3 cup salt to add to cold water

#### Method

1. Chop the mangoes, add 1/3 cup of salt and place heavy weight (at least 2kg) on it, and leave to sit for 48 hours
2. After 48 hours, drain the liquid
3. Boil 1l water, add 1/3 cup of salt and put aside until completely cool
4. Blend chillies with the salted water
5. Grind mustard, turmeric and black pepper, add and stir
6. Add ground paste to mangoes and mix well
7. Serve immediately or store in a jar!

Note: The chilli and water blend should be a paste consistency, so if using fresh chillies, salt overnight and reduce the amount of water by 1/3. If the paste is too dry, add more salted water (2% brine). If you cannot find raw mangoes, you can use other vegetables such as aubergine instead. DO NOT USE RIPE MANGOES.

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Sibutseng is a first-generation migrant woman from Zimbabwe, who has lived in the UK since she was 16. She loves food from all over the world, and when she is travelling she will try and find the place where locals eat and eat the

same. In many instances this has led to her eating things where she still doesn't know what they are. Sibutseng loves food because it brings people together. The way she grew up, the first thing you do when someone walks into your house is offer them food. In fact you don't even ask, because you know someone has travelled and they're bound to be hungry. So it's generosity to just offer food. In Africa you don't need to make an appointment to visit anybody, you can just turn up, and if you're eating they can join you. You don't make food based on head count, you just make a big pan as you can save it and eat it later. Visitors are never made to sit in another room while people eat, they join in on the food and it is shared out. If there's not enough food, someone will immediately go to the cooker to make more.

Living in different places meant she had to adapt to different tastes, but not necessarily different ingredients. Zimbabwe was mostly a British colony, so lots of food is rice and pasta-based, chicken, mince meat, etc, so stuff you commonly get in the UK. The main difference is in flavour, which Sib partly puts down to the fact that the majority of the food she grew up eating was grown or reared organically, and outdoors, and it is eaten when mature. [Similar to Nigeria, different textures are valued??- k] Whereas in the UK she feels that the food is genetically modified and factory farmed. Another reason is the spices; she doesn't use a lot of spices (variety), but she has to put certain spices in whatever she cooks to "bring the taste out". While she doesn't rely on them, spices form part of her daily cooking. She commonly uses things such as curry/kari, everyday seasoning, onion (almost in everything). Her kids love spiced food too, if things aren't spiced they will demand it be, or it will not get eaten.

She says that the taste of food was really weird when she moved here, but now she's lived here longer than she lived in Zimbabwe. When she was a newly-arrived student up north, it was a bit of a culture shock. At home they had someone cook for them, her mum would cook when she got back from work, and sometimes her dad on the weekends, so she mostly watched others cook. When she moved here she had to adapt to the different flavours, the weirdest thing was mince pie; she'd heard of it, and she knew what to expect, but it was still strange to her when she ate it as she expected minced meat in a pie. Now she loves them, but they need to be heated up with cream or ice cream- that's how she's adapted to eating them.

She found working with someone from different culture really hard. Initially she was really excited but life got in the way with Vee becoming really busy with work. She made the initial recipe that Vee gave her in the session (Gullah greens) in week 3 while we were on the zoom call, and she suggested that one for Vee to make (Sweet buns). Vee didn't make Sibutseng's recipe, but she did start to incorporate it into their hybrid recipe. However, she loved seeing all the preserves being shared in the Whatsapp group, and was extremely keen to try

some of them (especially Rinkal's mango achar recipe). Unfortunately, because of where she lives (a small town just outside of Peterborough), she can't often get unusual ingredients. In addition, she was locked down in quarantine for two weeks when her son was diagnosed with COVID-19, so she couldn't go to her nearest Asian supermarket (in Peterborough). Fatima did a shop for her in Brixton and sent her a package of some of the ingredients she was missing.

Sibutseng doesn't believe in use-by dates, or in food going off. In her household she is the person who eats anything that others would throw away, because growing up in Zimbabwe, you did not throw food away! She always tries to cook enough for the people in her house, but when she has extra she will freeze it. She knows her kids don't like to eat the same thing everyday but if she saves it they can eat it another day. She rarely wastes food, but she doesn't do "adventurous" things such as pickling or making vinegar, and she might give it a try as it seems to use up parts of the food that often gets thrown away. She's really excited about some of these techniques, and keen to explore them.

She's also interested in the daily practices that can get used to preserve or use up fruit, since that often gets thrown away in her house. She usually bakes cakes, for example from really ripe bananas, which taste too strong and have a weird texture in the mouth, but are perfect in a cake. She also put in some leftover Easter eggs! She tries to be creative with food waste in order to not throw things away. She's interested in preserving, but doesn't know much about it. She worked closely with her sister in Zimbabwe to find out some pickling techniques and shared them with us in our second week (Preservation). She loves fermented foods such as Lacto (a yogurt-style curd snack that's really popular in Zimbabwe), and mango achar. Sibutseng is taking away a passion for pickling and learning about the cooking and preserving practices other cultures from the project, which she hopes to continue to explore in the future.

The recipe she brought with her to week 2, mango achar, was a pickle that is really commonly served as a garnish with almost every meal. She loves it with barbecued meat especially! Interestingly, the word *achar* means a 'sour' pickle that is native to the Indian subcontinent (although the word itself is thought to be a Persian loanword). Sibutseng thinks that achar came to Zimbabwe via South Africa. Variations of the recipe also turn up in places in Southeast Asia such as Indonesia and the Philippines, Malaysia, Singapore and Brunei as acar, in Holland as atjar, and in Trinidad as achari.

Achar is usually made from a variety of vegetables and fruits, preserved in brine, vinegar, or edible oils along with various Indian spices. The Zimbabwean version of mango achar is made using a brine, lots of chillies and ground mustard seeds in order to "preserve and soften" the raw mangoes. Coincidentally, Rinkal (our North Indian collaborator) also brought a mango pickle. She had wanted to make and bring the pickle she was talking about, and

raw mangoes are difficult to find in the UK outside of Spring so she ended up bringing a sweet mango pickle (chundo). Sibutseng and Rinkal both shared the experience of walking down the street in Spring in their respective countries of origin, and the wind blowing raw mangoes off the trees. They both had an experience of this pickling as a seasonal activity that many women took part in in order to conserve a food that would otherwise go to waste.

*Mixed Fruit by Sibutseng*

Vibrant

Like a bowl of mixed fruit cocktails

Sweet ones, mostly

And just a few tangy ones

Some tangerines can have a tanginess to them

But not always

When mixed with all the sweetness

and yummy juices you don't notice the taste

The tanginess gets mixed up

and it becomes a sweeter taste

The fruit mixture

The skin is hard

But don't let that fool you

Open it up with joy

and you will discover the soft,  
colourful mellow delicious fruit

One bite, and you are loving it

As you chew with delight

The more sweeter juices are released

Every mouthful you take

You want more

Happiness

Music to your palate

Joy to your belly

Is what I provide!

**RINKAL X SOHA**

Rinkal and Soha came together through a shared love of pickling and feeding other people, and theirs was what I would describe as a truly fermentation-led collaboration. By which I mean that they were literally fermenting, in that the recipes they developed are lacto-fermented pickles. But I also mean that metaphorically; they came together and shared knowledge and adapted to

each other so wonderfully, and created recipes that were transformed through their collaboration with each other. I hope that they themselves were also transformed through the practice.

Rinkal was extremely excited to learn about Iranian spices such as Sumac, which she incorporated into this traditional North Indian oil pickle/achar, and Soha likewise incorporated Indian spices into a traditional Iranian Torshi. Iran has hundreds of types of torshi, according to regional customs and different events. In some families, no meal is considered complete without a bowl of torshi on the table. The word torshi comes from the Iranian word 'torsh', which means sour.

*Rinkal's Chilli Carrot Achar*

1. Wash, peel & cut carrots into desired sizes. (Approx. 4 carrots for 1 jar)
2. Mix carrots into salt & turmeric dry mix bowl, cover let carrots rest in mixture for 5 hours
3. After 5 hours, drain the water content released from the carrots and wrap them up in a clean cloth and let it rest overnight (minimum 8 hours)
4. Heat up 1 tbsp of oil with crushed methi seeds (fenugreek) and mustard seeds, let this roast for a couple of minutes and. then cool
5. Create a dry spice mix for the pickling including: chilli powder, sumac, salt, fennel seeds, and black cumin (kalonji) if you have it.
6. Mix the carrots into the dry mixture, add the oil mix to it as well. Once mixed in, place into a sterilized jar. Add 1 spoon of vinegar.
7. Now, heat up an oil of your choosing, the amount is dependent on how you'd like it to be stored. If you want to keep it out of the fridge for up to a year, the carrots should be covered in oil, or you can do it about halfway or so if you want to leave it out of the fridge for only about a month, or if you'll be putting it in the fridge eventually.
8. Get the oil very hot, and then turn off the heat and let it cool completely for a few hours.
9. Add the cooled oil to your jar!
10. All done

*Recipe notes:* Heat the oil the night before, and allow to cool fully before adding to the pickle. The longer you leave it out of the fridge, the more the taste will develop.

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In March 2020, Fatima and I attended a workshop organised by the social start-up Preservation Culture. Founded by social entrepreneurs Rabeea Arif and Angela Tolliday, Preservation Culture tackle food waste by organising food preservation workshops in London that are facilitated and taught by ethnic minority and migrant women, for people interested in food, sustainability and other cultures. They train and support the women in sharing their culinary skills, by teaching others their knowledge of cultural food preservation techniques, as valuable practices to reduce food waste in the kitchen. They describe themselves as “a passionate group of eco-foodies who are dedicated to the social impact space and to the zero-waste movement to build a more sustainable world”.

This was the first workshop that the organisation ran, at the kitchen in the Swan Housing Association in Poplar, East London. At the workshop we learned how to make 3 recipes in quick succession in a format that Rabeea and Angela described as “speed dating, but with pickles!”. We met their three “Spice Girls”, Nasima, Suraiya and Rinkal, who had recently come on board as facilitators with organisation. All three women live in the housing association, and had met through an exercise club that Rinkal had set up. Since then, the group has organised zumba lessons, yoga and community meals. As such, they women were not only interested in how traditional recipes could be used to reduce food waste, but also how these could be adapted to be healthier for the community.

The workshop group was split into three and rotated through a series of quick “instructionals” based on recipes that each of the women had grown up with. Suraiya taught us how to make a berry jam, using raspberries that were going soft, cooking them with a mixture of jam sugar and a small amount of chia seeds. She told us how in Bangladesh these would be made using a black berry confusingly called “jam” in Bengali, but with jaggery (a concentrated product of cane juice and often date or palm sap without separation of the molasses and crystals). Nasima taught us how to make a delicious spicy apple/pear chutney, and described how this would normally be made with ripe mangoes, describing how the wind would blow them off the trees in mid-late summer, and she and her friends would gather them for pickling. Rinkal taught us how to make a quick carrot pickle/achar, and related how in this instance she had reduced the amount oil to make it healthier. However, this meant that the pickle, once opened, would need to be refrigerated, rather than keeping.

When we decided to move the research stage of Kitchen Cultures online due to COVID-19 restrictions, I reached out to Preservation Culture to ask if any of their workshop facilitators would like to be involved. Rinkal got in touch, and was recruited. Rinkal is a first generation Indian-Gujarati woman who has lived in London for over a decade. When she first moved to the UK, she was shocked

by the amount of food we wasted here, which was one of the reasons she got involved in Preservation Culture, and why she joined our group. She has two young daughters, Arya and Shriya, both of whom were involved in every part of this project, from helping with cooking to writing poems to popping by to cheer us on during workshops.

Rinkal seems to have an almost encyclopaedic knowledge of cooking, and a keen desire to learn about other food cultures. She learned to cook by going to the temple with her mum as a child, and cooks as a way to preserve her cultural heritage. Prior to COVID she made large meals for the people on the housing estate regularly in the community kitchen where the we met her. She is incredibly experimental and creative with her cooking; she incorporates what she can find or has in the fridge in whatever she's making, and seems to have a real flair for flavour. She also makes her own version of most condiments, and her chilli ketchup was in an earlier iteration of a tasting workshop and was a huge hit! I don't think there was a recipe we discussed in our group sessions that Rinkal didn't then go away and try her hand at making.

While Rinkal was very active in the workshop sessions, the WhatsApp chats, and during her conversations with Soha, there were certain activities that she didn't feel as comfortable with, for example the poetry writing (for which she recruited her daughters Arya and Shriya, 6 and 8- years old respectively), and the Q&A. I think that partly this was linguistic, and partly just her preference or comfort levels with the activity. At the same time, she made a version of every recipe or idea that was shared in the group chat, and fed back her experience and reviews of the way they turned out. She brought a lot of skill with her, and I feel like I learned a lot from her, as did many of the other collaborators. Soha spoke about her a lot in her Q&A, including that she was incredibly generous and easy-to-work with, and that she seemed to have sustainability built into the ways in which she cooks from the outset (Soha called this being 'accidentally sustainable').

Rinkal is from a part of Gujarat that sits further inland from my own; the food from that region is lacto-vegetarian, and alcohol is not permitted, which means that most Gujarati women tend not to drink (even if they have migrated). Rinkal's English is great, but she isn't always confident with topics she isn't familiar with. Similarly, she and I had some chats in my broken Gujarati about food, family, and migration, however I didn't quite have the vocabulary to ask her about things to do with climate, race, feminism, colonisation. I feel like I learned more about her from her workshop, and Soha's experience of working with her than I did from her directly. The following are two poems that she wrote with her daughters Arya and Shriya; they are designed to be sung, and I have recordings of them singing these in the audio piece I produced.

*Crunchy Carrots by Rinkal (helped by Arya)*



Crunchy carrots, carrots, carrots.  
 As bright as a parrot, parrot, parrot.  
 You can use it as a snowman's nose but  
 don't put it in your hose!  
 I like carrots in my soup,  
 I like carrots in my cake,  
 I like carrots, nice and crunchy but they're  
 hard to bake!

Crunchy carrots, carrots, carrots.  
 As bright as a parrot, parrot, parrot.  
 You can use it as a snowman's nose but  
 don't put it in your hose!  
 When I cook a carrot, the smell is nice.  
 When I cook a carrot, I put it in my rice!

*Rice Rap by Rinkal (helped by Shriya)*

I like rice,  
 I like rice,  
 I like rice,  
 With a bit of spice.  
 I like spice,  
 I like spice,  
 I like spice,  
 When it's on some rice.

*Soha's Carrot Torshi Style*

1. Wash and chop all vegetables (carrots & also cauliflower if desired) – add salt and leave to dry over night
2. Wash and chop herbs (coriander, tarragon, dill) and allow them to dry as well (overnight not necessary)
3. Mix vegetables & herbs in a bowl
4. Mix spices in a separate bowl or the same one as vegetables:
  - a. turmeric for colour

- b. 3 table spoons of salt (for 2 large jars of torshi – apparently eyeballing the salt just to ensure it coats and salts the size of your bowl of vegetables)
  - c. 1 tsp per jar of any other spices such as cumin seeds, fenugreek seeds, and fennel seeds, depending on what you have!
5. Vegetables and herbs go into the jar & you fill it to the top with vinegar of your choice. 1 chilli and a couple of cloves of garlic / shallots & a bay leaf are nice inside as well, usually placed at the bottom.
6. Let it sit in a dark cool place for 10 days before opening. Good to keep out of the fridge for at least a month as long as liquid is still covering the vegetables/herbs. I prefer it in the fridge for an extra crunchy and contrasted temperature to hot foods.

For both Rinkal and Soha's recipes, herbs and spices can be used based on what's available! Open for experimentation ☺

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Soha is a Canadian-born Iranian who has been living in London for the past few years. Soha is interested in personal relationships to food: how they're formed, how they evolve, and how they're shared. Soha's creative exploration of food as a form of care, coping and communication was felt throughout the project– she is a beautiful curious soul. If she ever meets you, she will probably try to cook you dinner, and she just wants to make her grandmother proud. Soha's grandmother Shaheen deserves a special mention; although she lives in Canada and Iran, she was always on the other end of the line with cooking advice, and I feel like we really got to know her through Soha's stories about growing up, teatime and jam.

Soha is interested in growing, and healing, and art, and she was a wonderfully thoughtful addition to the cohort of collaborators. Food is important to Soha, but her reasons for this have transformed over time. When she was younger, food was a signifier of care, as one of the core ways she was cared for as a kid (e.g. her grandmother making her favourite stew as an expression of love when she visited). As she got older it became a way in which she expressed care, for family (biological and otherwise) and friends. It gained an importance over time as a way to express how she felt for someone, in a really tangible way (beyond emotional, although that is also important). Care through food sticks with her, in friendships using it as a way to get to know each other and explore, food as a facilitator to get to know someone.

When we were speaking about migration and home, Soha suggested that home is an extremely complex idea for migrants, especially those of us who have been born in countries that are different from our cultural heritage. Home is a difficult idea for migrants, home isn't attached to a place, you can bring it with you, often through food. As an Iranian born and raised in Canada, Iran isn't home, but parts of Iran have naturally seeped into her life through parents, grandparents and family friends, and her cultural heritage. Home for her is a very specific Iranian-Canadian blend. At the same time, growing up, eating Iranian food wasn't an accepted thing for her when she was younger, there was a lot of stigma around bringing unconventional foods to school and not being able to eat Canadian staples at home. Trying mac and cheese for the first time at a friend's house, because those parts of Canada didn't come into home life.

Home shifts; as someone who now lives in the UK she has to find ways to make home wherever she is. It's ever-changing, not uncomfortably so, but layered. She wishes she could feel connected to Iran in the same ways as her family, but also learning it and forming a relationship through their stories is really special. But she feels lucky to have had the opportunities she has had growing up in Canada, and to have multiple cultural influences at home, which led to lots of experimentation and unconventional combinations. Anything made at home is home food, regardless of the type of food it is. Growing she might not have cooked, but she always knew she would be fed, with something, a stew or rice dish that she likes. Now she prefers to eat at home where possible, in a personal space or an intimate space.

If anything, she feels the greatest affinity towards her grandma Shaheen when it comes to food, which is interesting as their relationships to food are completely different. In both of their cases, their interest stemmed from different things. In her grandma's case it was an entirely obligatory, gendered role that was placed on her, and that she grew to enjoy, especially the agency she got in the kitchen, as the "best chef in the family". However, Soha isn't certain that she would have chosen it, but it's really hard to say as she wasn't offered the same opportunities to pursue alternate pastimes and passions. For Soha it was very much a choice, her interest in it came from a place of desire, her relationship with food is more nurturing and caring as she was never expected or forced to cook at home.

Soha credits her grandma for her love of food, because Shaheen brought her into it very gently, without reinforcing the same expectations that were put on her as a young woman. It feels really special to still be able to connect with her through it, so home isn't a place or a nation is her grandma (as cheesy as that sounds). Moving away from "home home" to London has really impacted how and what she eats, with access to so many different food shops with so many different cultural specificities means that she has the chance to cook basically anything, but she's been able to cater to specific interests in terms she wouldn't have eaten growing up. Added to that, while she usually tries to cook for many

people, because she her biggest joy is sharing food, and her favourite dishes are foods that are supposed to be shared, during the pandemic she's only been cooking for herself. There's nothing that is difficult to acquire, since London has people from all over the world, there's usually a way to get something you're looking for (even if it's niche or culturally specific).

She found the process of looking into Iranian preservation interesting, as there were foods she was already eating as ingredients or snacks that she hadn't recognised as preserves. It was interesting to realise the significance of preserved foods in Iranian culture, and how it had been a big part of her life without her even noticing. One of the most inspiring things she learned was that some of the most traditional practices are ones that are still being used. For example lavoshak, or sun-drying fruit leather to create a snack that is almost like a beautiful huge sheet of paper using, the sun to dry it. And it's wonderful when these practices survive, because you lose so much... cultures that get colonised, or that are affected by war, we lose so many histories and techniques and skills, and stories getting, and included in stories there can be recipes or styles of cooking. It's quite amazing to see the resilience of certain techniques, and the way in which they are quite timeless.

Soha feels she's very lucky as she has an aunty who lives in California (close to where Soha grew up on the west coast of Canada), and every year she would make gallons of torshi (umbrella term for sour/pickled items), and there's endless varieties of their, every family has their own way of doing it, and then there are some classic styles. However, her aunty had a very particular style; it was very "chop, chop, chop". Soha could see it was a pickled process, but she'd never before comprehended the amount of work that went into it. And work=time=energy=love=care, but she'd never before understood how much, until as part of the project she reached out to her to ask her for the recipe. She grew up loving it, and she would always have a spoonful on the side of her plate, from huge huge tubs that her aunty would send them. So much that it would last for the entire year, they would never run out of it!

When she found out how much work and how many ingredients were involved in making it, for something that looks almost a bit paste-like (although you could still see the individual vegetables, each colour, it wasn't just one blend). However, you take it for granted, you have some with every meal, and you wouldn't necessarily even think about the amount of work it took. Now she is very conscious of the time and energy that goes into these fermenting processes, and how they historically were designed to last, for a reason. Some places would lack certain resources for a reason so would need things to last for a very long time. Some vegetables and fruits are seasonal, so they would want certain thing to last longer, and they would want it in abundance as they'd want to feed a lot of people, and share it, and separate it and give some away. It definitely reopened her eyes to the fact that this is a really special process, and the fact

that she'd got introduced to these practices when she was young without even realising it.

Soha says that she found working with Rinkal incredibly easy and exciting; that she is an amazing spirit, and has so much knowledge. She is a true adult, with a family and kids of her own, and has been cooking her whole life. It was something that was maternally handed down from her mother and her grandmother and something that became a part of her life really early on. So, she was acquiring skills, even if she didn't consciously think of them as skills, for a really long time. In every conversation they had, Rinkal was able to give her a tip or a trick, or some kind of guidance for how to do something in an easy and accessible way. Soha learned so much from her. It speaks to the fact that food culture and food history would be pretty much obsolete if we didn't have intergenerational communication and collaboration; if we didn't pay attention to people who are older than us (and younger than us, but particularly from older generations), if we didn't learn from them.

They had a lot in common in terms of the food they like, and there was definitely a lot of crossover between the Iranian and North Indian cooking flavours and styles, and even spices. For example, fenugreek seeds (what Rinkal called methi), is really heavily used in Gujarati cuisine, and the leaves of the plant are used in Soha's favourite dish 'korma sabzi'. There was also a lot of crossovers in their tastes, in terms of spiciness, and their approach to food and how they adapt it to their taste. For example, Rinkal will go to restaurant and then when she tries to make that dish at home she will always amend the recipe to make it more spicy or flavourful. Soha says she does the same thing. Rinkal works a lot within her community in London, cooking for huge amount of people, and gets a lot of well-deserved praise for her cooking. Soha also loves sharing food, and says she will never enjoy food alone as much as she does with others. She doesn't think that there's any food that is designed to be eaten alone, or at least none that she enjoys.

Some differences were the core flavours of their cultures. For example, Rinkal eats a lot of spicy food, and that is common in Gujarat, however the mainland Tehran Iranian cuisine uses spices, but not really with the kick. This tends to be more from the south, which neither of Soha's parents are from. However, it worked quite well as a collaboration as Soha loves spicy food. She even told Rinkal that she always makes Iranian dishes spicier if she can. Their interests aligned, nothing felt forced, both were keen to learn about each others cuisines. Rinkal even went and got some sumac and started incorporating it into her cooking. every conversation they had left Soha feeling very excited about experimenting with food. Rinkal is 'accidentally sustainable'; she is instinctively operating with a sustainable framework in the kitchen, which Soha found very inspiring. She would use things that normally would get wasted, reincorporating them or using them as the basis for a new dish. Soha learned

a lot of tricks to cooking, storing and eating sustainably that she thinks Rinkal wouldn't even view as tricks.

Soha's grandmother is one of the most consciously anti-waste people in her family, and she's always instilled in her those values. Not in a forceful way, but for example encouraging her to only put together portions she can eat, making sure the plate is licked clean, reusing things, even outside of the kitchen, for example bags. Learning how to reuse things, or fix them when they break using a variety of DIY techniques that she has stored in her brain over the years on her own. That kind of mentality was a norm that she grew up with when her grandmother lived with her, and even persisted after she moved back to Iran full time. Just because we have access to so many resources in terms of water and food, if anything it means we should be more conscious of how we're using them, and how much we waste. So she finds cooking for herself at home for a few days quite difficult, she would cook three days worth of food and eat it immediately. But now she understands how to store food better, or keep it for longer. She also has friends here now that she can share the food with.

Just being conscious of the ways that she wastes and can prevent waste has been a journey. Sustainability is being creative with your resources and how you use them, and addressing habits and tendencies that are unintentionally wasteful. It's a lifestyle, not a one-off. Her relationship with seasonality isn't something she was too aware of growing up, but she's learning more as she grows up. She learned a lot from Rinkal, for example her talking about when she was growing up in India, how they would preserve things seasonally, for example so they could have mangoes throughout the year, even when the season finished. Accidentally, Soha will eat seasonally, like certain fruits that she looks forward to each year such as persimmons or quince (which are coming up right now).

Growing up in Vancouver, which is a beautiful city in terms of nature, landscape, biodiversity, she had a really close relationship to nature, and moving to London made her more aware of this as it felt like a loss. She didn't know how connected she was to it until she no longer had that access. Going to school, she got used to seeing the ocean and the mountains even when she didn't go into them. Since moving to London she's had to find that by visiting other places out of the city that are more entrenched in nature. As she gets older, she's realised how deep and integral that relationship is and has prioritised it more and more. In terms of imagination, she constantly thinks about nature, and most of her inspiration comes from it. She always has a desire to be in it or surrounded by it. Many people describe her as getting giddy when she is outside, she gets really excited about basic nature things such as moss or rocks or birds. It comes from a general curiosity she has about nature, and interest in learning more about it.

Similar to her relationship to food, she's really interested in learning about where it comes from and its relationship to nature; she can't think of a single thing she eats that doesn't somehow come back to nature and what the earth provides us with. To bring her grandma back into it, she is a really big influence, as someone she spent a lot of time with in nature growing up. She walked everyday for the last fifty years, and spends a lot of time in nature. Everything that Soha gets in terms of inspiration and curiosity comes from that, and from her allowing that, not only as a kid, but as an adult too. They explore together, and her grandma goes hiking in any kind of terrain. When Soha went back to Iran for the first time after twelve years, the way that Shaheen showed her around, and brought Soha into her favourite spaces in terms of parks and views felt really comfortable and special. They would pick blackberries as they go and nibble on them in silence, and she's really down to try new things with her (which is something new as she's gotten older). Each of them like to bring each other into things that they're interested in.

Soha's wish for the future is food security for everyone. Everyone she knows has access to food consistently, and access to resources. It's quite horrifying that the conditions of this world and so many societies lead to people not getting their needs met. It is a seemingly unattainable wish, but she just wants people to get access to what they need. She would hope for people to develop their own relationship to food, not being forced into anything, or having their relationship based on what they can't access or learn about. Everyone getting the opportunity to develop their own relationship to food (not that everyone needs to develop a deep passion for cooking), just being able to develop it in their own way, and not feel judged, and to feel nurtured by the food they can get access to. She wishes there was more free food in the world; if every single restaurant was able to have a free food initiative. Not that the onus should be on restaurants to solve food inequity, but it would be interesting to see that certain things already exist that can be reframed to create access. Lots of restaurants already do this, and lots of initiatives and community centres provide food access. These solutions are not so out of the box.

There's an initiative called community fridges where they provide fridges, and people in the community fill the fridges with excess food, and then people who need the food can access it. She knows that neighbourhoods in New York have it, and that her hometown Vancouver is starting one. It all comes back to mutual aid and networks of mutual care that are developed locally, and if we prioritise care over sustaining ourselves as individuals, if we can sustain ourselves as communities that's 1. the most sustainable thing, and 2. the most equitable and sensible thing. In the UK and Canada we live in quite individualistic societies with a dog-eat-dog society rather than communally interested or prioritised ways of living. She knows it's maybe not in everyone's nature to think about it, but she would definitely wish for more sharing and

caring (if that isn't too cheesy). She mainly wishes everyone got the opportunity to form more consistent and positive relationships to food, whatever that looks like. Many people have different relationships to food that are positive and look completely different. Some people cook, others don't enjoy cooking, but they know the ways that they like to be nurtured with food and that works for them.

One of the places this could start is in education, not feeding children myths about good/bad foods, labelling things as binary, giving very little information about how you can eat whatever you want, but teaching about moderation, alternatives, and not catering to just a basic government understanding of what food triangles, whatever they had in the UK. Everybody comes from different cultures and circumstances that would make certain types of cooking less possible or desirable. It's about offering a robust and varied food education, and letting kids know that there are many different ways of having food in their lives. She is grateful for Kitchen Cultures creating a space where we can think about these things interpersonally but also foundationally for bigger things such as food equity, and having these discussions between individuals regularly is a big part of imagining and inspiring different ideas.

*edible memory by soha*

at times i find it difficult to remember things that are probably significant  
but some memories just aren't appetizing  
they're bitter but not in a nice way like sucking on citrus peels  
they're tart but not in a nice way like an entire greengage in my mouth  
they can be hard to chew and hard to swallow too  
so sometimes i'll eat fast and then forget

the moments i do remember keep me full though

realizing i could have feelings for her when she pocketed three apricots before  
leaving the house  
learning that the perfect grilled cheese has its bread buttered inside and out  
discovering we were both lactose intolerant and trying our best to hold off  
drawing with pancake batter  
instructed to eat every last grain because "do you know how much water it  
takes to grow rice?" (i'm habitually vigilant now)  
three days straight of smelling like my favourite stew, you said I tasted like it



too

making loved ones laugh when i lick the plate clean and silly

watching in awe as you lower saffron cotton candy into your mouth with your head tilted way back

confessing that i enjoy eating onions raw

her admitting she enjoys it too

spitting small pits into big hands

struggling to crack open fully enclosed pistachios with baby teeth

bullied off the beach by seagulls with our takeout fish & chips

tupperware filled with fresh pomegranate seeds for recess when the season hit

judged by my dentist for an obvious excess in lemon intake

our first and only argument over leftover chilli

heart shaped fig insides on our second date but you couldn't look because you have tryphobia

ghee as a gift

meeting someone i want to cook for forever

these memories are sandwiched between blank spaces that look like empty plates

but i think what matters is that i can remember these

and i'm happy to only remember these

### **EKCLASS X PEPA**

The biscuits were a recipe by Eklass that was adapted by Pepa. In Sudan, due to a lack of rainfall throughout the year, and an abundance of sunshine, biscuits are one of the main ways in which food is preserved. There are many different varieties, including savoury, sour and sweet, and Eklass is an expert in all of them. Interestingly, while Pepa “adapted” the recipe to use date syrup as a more healthy option than sugar, Eklass told us that originally in Sudan they would use date syrup anyway as sugar was less readily available.

Pepa has paired these biscuits with an aguaymanto ‘jam’. Aguaymanto are also known as ‘cape gooseberries’ or physalis, but they are not gooseberries at all. They were named as such by European settlers for their morphological similarities to gooseberries, however they are in fact a nightshade, and thus are more closely related to the tomatillo and tomato. She has made the jam with

maple syrup, however date syrup would also do. Due to the use of syrup rather than sugar, it is more a conserve than a jam and, once opened, should be stored in the fridge for no more than two weeks.

*Eklass' biscuits with a twist*

Dry ingredients (mix together) :

- 2 ½ cups wholemeal flour
- 1 cup almond flour
- ½ cup oat flour
- ½ teaspoon baking soda
- ½ teaspoon baking powder
- 1 TBSP cinnamon powder
- 1 TSP black seeds
- 2 TBSP fennel seed grounded

Wet ingredients

- ½ cup sunflower oil
- ½ cup coconut oil
- 1 cup warm unsweetened soy milk
- 10 dates previously soaked in warm water (15min). Unpitted and blended with a bit of the milk you are using later
- 1 teaspoon vanilla extract
- 4 tbsp of flaxseeds previously soaked in 8 spoons of warm water (15 min) use the entire mix.

Combine.

Then combine dry and wet ingredients. Place on parchment paper over the baking tray. Like placing a pizza. 170c oven for 20min until golden colour. Then cut in pieces, turn and back to the oven 150c for 10-20min

*Serve with Pepa's 'aguaymento jam'*

Notes: You can use other flours, and other types of vegan milk. For the black seeds, poppyseeds or nigella work, or something similar.

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Eklass is a first-generation Sudanese woman currently living in Canterbury, with three grown daughters who have all now left home. One of them, Leena, signed her up for the project. Her husband is a doctor, and she has spent most

of her life travelling with him to various parts of the world for work, and she credits that as the reason that she and her daughters know how to make some traditional Sudanese foods that her sisters and their children can easily buy in Sudan. She loves baking, and is in the process of making her own book of recipes of Sudanese biscuits inspired by other cultures. She was also keen to let us know from the outset that the majority of preserved foods in Sudan are sun-dried, and then re-constituted (sometimes using fermentation, or what she called a “souring” process).

Eklass feels that although she has lived abroad for a long time, she’s never felt that the UK is her home. ‘East or west, home is best’, she laughs. With food you can adapt to fit in wherever you are living, but sometimes you cannot find the ingredients. Sometimes she will bring dried ingredients from home as much as they can, the ones they love to eat here. She misses sharing food with people (Eklass repeatedly told us that in other places she has lived, she would always share food, so it would never go to waste). She misses a lot of food and flavour that you can’t bring here; you can bring the dry foods, but the fresh foods that don’t grow here they miss dearly. Food is important to Eklas as it is important for everyone to survive. Especially healthy food; we all need healthy food for a healthy life, and clean water.

Eklass has learned to eat the food of different countries as she has travelled, and she has tried to be flexible. The only thing she doesn’t like is fish and chips! She also adapts some of her Sudanese recipes to work with locally available ingredients. For example there is a Sudanese greens recipe made with rigla (collards/kale) that she makes in the UK using spinach. There is also a green sauce called khudra, that Sudanese people adapt using other local ingredients, and it works well (or, “not bad”, as she puts it). They eat some foods that suit the environment and weather, as they come from a hot country, for example in Sudan they would never eat toast as it is too hot, but in the UK she loves toast, especially with a nice butter!

She struggled to find out preservation recipes from Sudan, as back home, she lived on a farm, so always had access to fresh ingredients. They used to eat seasonally and according to the weather and climate as a result. They also always had workers to prepare foods, so it wasn’t until she moved away that she really learned how to cook a lot of her favourite recipes. She’s not so comfortable preserving herself, she rarely makes jams or pickles. She finds it easier to buy, but she tries her best to eat seasonally. She doesn’t like for example when you can buy strawberries from the summer in winter. In one of the sessions she made kisir, and also an okra dish. This is a dish they make at Ramadan, that is made of okra and dried meats. They have a lot of dried juices, for example hibiscus and another fruit that we never quite got the name of but that is a bright purple and she wishes that we could all try.

Eklass loved working with Pepa, she said it was interesting to work with someone who is as young as her youngest daughter. She said that Pepa was incredibly creative, and adapted her biscuit recipe to use coconut milk instead of buttermilk, dates instead of sugar, and coconut oil instead of palm oil. She was very impressed by her level of knowledge about food. This is a family recipe that Eklass has been making for years, that she has adapted slightly through necessity, but she never thought about changing it completely. It was a very nice and interesting experience, and she really enjoyed and learned a lot from the group discussions.

As the oldest person in the group, Eklass missed a few sessions, and parts of workshops as she wasn't quite as technologically adept. Additionally, she had many repeatedly was not as comfortable experimenting, so the outcomes from their collaboration was a version of a recipe that she shared with her collaborator Pepa for a fennel biscuit. Pepa then adapted this to be vegan and to use date syrup instead of sugar, and to be served with a Peruvian physalis jam that she adapted to use maple syrup. Eklass was really excited and enthusiastic about the outcomes! One thing I found especially interesting was that Eklass told us in our meeting that she had herself adapted the biscuit recipe to use sugar, as where she grew up in Sudan they would in fact use date syrup, so Pepa's 'adjustment' reverted it back to a more traditional format. However where the original recipe used a buttermilk, Pepa's adaptation meant that the recipe no longer used any form of direct fermentation.

Eklass was reading about food waste, and she found out that a third of the water in the world is wasted through food waste. She thinks that is very sad as so many people in the world don't have access to clean water and have to travel far to get it every day. She hopes that this makes one think twice about wasting. She herself doesn't waste food because she hates wasting food, and the impact of that on the world. In some countries clean water and access to food are luxuries. In her own case, she tries to be sensible with her usage, and to recycle a lot of things. She tries to use whatever she buys to its fullest in creative recipes, and be creative with food. She always thinks about how other people don't have food or water, and she tries to reflect this in how she cooks and eats.

Eklass's wish for the future is that her children can be healthy, happy and well-educated (they believe in "education, education, education!). That is, she wishes for them to happy, healthy and wealthy ("why not, if we were wishing?!"). She hopes that she can see her family in the future, and help them with their young children. She hopes that everyone in the world can have access to clean water and healthy food. She thinks about people who have to walk five or six miles a day to get water, or to go to school, and she realised how blessed we are to have these things. Finally she wishes for equality for all people. She's very grateful to have taken part in Kitchen Cultures and excited to try out some of the recipes she learned.

Eklass wasn't properly able to take part in the poetry workshop as she had family visiting that day, and her internet was not stable. We had lots of phonecalls however, and I learned a lot about her through these, and about extra recipes once we figured out how to find some common ground on the term 'fermentation'. These included a recipe for kisra, a fermented pancake recipe that she said is made by reconstituting sorghum flour with buttermilk and allowing it to go sour, but that she says she makes here using wheat flour and yoghurt. There is also a chilli sauce called Shata that she has promised to send me a jar of!

### *Sudanese Shata*

#### Ingredients

- 1 cup Lemon Juice
- 3 cloves Garlic minced
- 3 Tbsp Crushed Red Pepper hot
- 1 tsp Black Pepper
- 1 tsp salt

#### Instructions

- In a bowl, combine all the ingredients and blend or whisk together.
- Store in a container, the longer you leave it out of the fridge, the more the flavour will develop.

### *Pepa's aguaymanto jam*

*Aguaymanto jam (or any type of berry that otherwise will be wasted!)*

250 grams golden berries

4 tablespoons maple syrup.

Use a pan and add maple syrup. 7min stirring medium heat. Blend the berries. Next 7min low fire. Conserve on a glass jar!

*Serve with Eklass's 'biscuits with a twist'*

*(Transcribed from audio/video)*

Pepa is a first-generation Peruvian artist who has been recovering her own food culture as part of her performance practice. As someone who was raised vegetarian (unusual in Peru in the nineties), and as someone who sees herself as a feminist, Pepa has a complicated relationship with food. In her culture women are expected to cook, and so she never wanted to. She's also always struggled with her weight, like many women, so rediscovering a relationship to food has been part of her developing a healthy relationship with her own body.

She has also recently started to reconnect with her cultural heritage through cooking, and was really excited to take part in this project as a way of exploring food as connection and care. Pepa is vegan, and interested in sustainability and health, so all of her recipes are explorations of what this means, while also preserving and learning from traditional techniques. This hasn't always been the case but Pepa's relationship with food is now very important to her. She believes that the things we eat will keep us safe and healthy. She does believe that you are what you eat, so she pays attention to the nutritional side of things.

Not everything that is "yummy" is necessarily good for you, but just because you're trying to be healthy doesn't mean you have to get rid of everything yummy! That has been her own personal journey in terms of eating and cooking. She tries to eat food that is healthy, and she tries to be responsible with the things that she buys. So for example she doesn't buy anything that contains additives, preservatives, artificial flavouring or colours, because those aren't things our ancestors would have eaten, or even recognised as food. She also thinks a lot about waste.

She thinks a lot about home in relation to her artistic practice; she thinks that home is where you are, and the people you are surrounded by. Home is London, but even more than that it is her house, her flat, her flatmates, but home is also Lima, and any place that is close to the sea. There are smells that she associates with growing up that she thinks of as home. For example the city in which she grew up is by the coast, and the food that is common there is seafood, fish and shrimp, but at the same time the way they understand food is so complex and rich, and different. Peruvian people are keen to have different flavours, and she cannot find those flavours here (that she thinks of as home). One week during the project, after she and Vee were talking about escovich, she put out a call on her Facebook asking Peruvian and other Latin American friends and family to share their own recipes, and she made a version that combined her favourite parts!

She was really touched by the experience of researching preservation techniques, as it reminded her that while she is from Lima, which is a grey built up city, but her family is from the Peruvian highlands, which is broad and green and mountainous. The techniques she learned about come from that place so it allowed her to reconnect with her family knowledge. The traditions involve a lot of meat preservation, and in fact themselves date back to the Incas. This is knowledge that is connected to our roots, and the land, and all the wisdom that existed before they were conquered. Peruvians also have a lot of ways to preserve potatoes, and she thinks that in Peru they have the biggest variety of potatoes, with all sizes, shapes and colours, from red potatoes to black potatoes, to a sandy yellow potato and bigger white ones. They even have a potato museum! A common dish there is chuño, a freeze-dried potato product traditionally made by Quechua and Aymara communities, which is

now available in supermarkets to use in soups and other recipes. A similar sun drying technique is used to dry meat such as llama, alpaca, and other mountain livestock.

She said that this was really interesting as when she was chatting with Eklass, she was telling her how in her culture the sun is very important. And it was funny because obviously in England you cannot rely on the sun! Another similarity between Peruvian and Sudanese cooking was that they use a lot of fresh ingredients, because of the climate and weather in both of those places. The fact that you have diverse geographies means that you can get all of your ingredients fresh, which might be why there aren't so many preservation recipes. They don't pickle much, but it was really special to connect to how her grandmother's grandmother might have eaten in the past.

She found it really inspiring to work with Eklass, who uses ingredients that she thinks are ordinary and everyday, but Pepa never ever even knew about them. She recalls writing them down and then going to the supermarket near her house in London, and that finally those mystery shelves that she'd never known about and had walked past suddenly made sense through the new connections she had been making. Smelling those spices was shocking, as they were really different to anything she was used to or used in her own cooking. She also managed to meet up with Fatima during the project as it turns out that they are neighbours, and Fatti took her some ingredients for pepe soup, which is a West African pepper stew. Again, the smells and flavours were incredible, like nothing she was used to. And that's how she feels about Peruvian chillies and spices, "that sense of passion and pride of the things you are made of". She finds it really very special to see that mirrored in other people, and to see yourself in other peoples' cultures.

Pepa's dad works with wood, coming from trees that have fallen naturally, creating furniture that reflects their natural shape. He is from the highlands, so as a family they've always had that deep and intense connection with nature. They were always around it, and surrounded by it. Pepa's mum runs an organic stall in Peru, and she is vegetarian, and she always has been since Pepa was born. Sustainability has always been a big part of how she grew up, and her parents raised her to be very non-capitalist, and taught her that she didn't need much stuff to be happy, and you shouldn't just be wasting. Obviously when your parents tell you something, you might not embrace it when you're a kid, but now Pepa is an adult she really wants to. In the past eighteen months she has been trying to live more sustainably. She now only buys what she needs, things that will last longer, as otherwise they will be garbage (which lasts forever). She doesn't buy new clothes anymore, or secondhand clothes or made using recycled materials. The fashion industry is quite dramatic in terms of its ecological impact, which is not something everyone knows, and it's also important to know whether the companies you are buying from are ethical in

other ways, such as in terms of exploiting workers or modern slavery. This is such a fast world, but we need to be aware of that.

Pepa tries to compost, and is super conscious about not wasting food, and to be creative with how she uses what she has. She also tries to buy food from companies who aren't exploitative. This is also a big reason she is vegan, because the meat industry causes so much harm in the world. At the same time she understands that we need to keep things in perspective, and it's not just individual consciousness that we have to address, but collective awareness and behaviours. For example, voting for politics that is going to make a difference at a structural level, but we also need to do our part, and we can be strong and aware enough to pass on the knowledge that can change things.

Pepa has a really special relationship to nature, especially water. She loves to swim, and could stay in the sea forever. Her family has always taught her to respect the power of nature, and that might not be something that comes from the city, but ancient/older wisdom in Peru. She loves to travel, and to learn from other cultures. Peru has an amazing amount of Indigenous communities from South America all over the territories, and what's special about that is if you're travelling around the country and you get a chance to spend time with these communities many of them are still practicing ways of living that are from ancient times, and you can learn so much from these practices. You can learn that nature has all the answers. Pepa doesn't believe in god, but she believes in nature, and all the magic, power, and energy, everything that we come from and send our energy to is nature. When you're travelling and you see somewhere that is impressive because of its magnitude and beauty, you realise there are people living there and their whole lives are directed towards preserving that space because they recognise it as spirit or god or as some sort of higher power that we should all respect. It's for this reason (among others) that she thinks everyone should visit Peru (respectfully).

This year she started to plant and grow things, which is something she'd never done before because she didn't think she had green fingers. However recently she felt that in order to be more sustainable, it made sense for her to learn how to grow her own food. So she's started a beautiful journey towards that, and has been growing spinach, cauliflower, kale, lettuce, broccoli, tomatoes. She now has so much respect for people who grow food as it's so difficult and complicated, especially organically. It's made her think a lot about where her food comes from, and how it gets to her plate.

Pepa hopes that she keeps going on her journey of food exploration and sustainability, her dream for the future is to have a small garden where she can be self-sufficient and grow her own fruit and vegetables. That would obviously be quite difficult with the climate in the city, but she hopes/expects(?) that in a few years that will get better. Pepa is a bit scared about the future if she's



honest, by 2050 we will have flooding produced by global warming, polar ice caps melting, snow in the mountains melting. It's not a brilliant future, but she hopes that as people become more aware, slowly, but she can already see it happening, as people become more conscious about these things, she hopes that it will lead to political change. We're going to see more climate refugees, as people have to move homes and even continents, and we have to be prepared for that, and how cultures encountering each other has so much power and knowledge and beauty, and how that is something we need to embrace and learn from. She's going to keep making theatre and performance art about it, because art will survive. It's been really special for her to connect with women from different cultures, and she hopes that in the future people will be aware of more things earlier in their lives, and that people in this generation can keep passing on that knowledge to them.

*My dad's heart by Pepa*

There's no recipe when you have  
no time to be present  
No recipe when you have to be  
somewhere else.

But there's time to be messy  
And traditions around huge pots  
of boiling water

Artichokes

Artichokes

Alcachofas are for the grown-ups  
They are

too difficult  
too dangerous  
too messy

But you drain them from boiling water  
And it's hot and pointy and scary

There's lemon, olive oil, pepper, salt  
There's lemon, olive, pepper, salt  
And finally there's time  
And nothing is too dangerous

But alcachofas are messy  
So it's only us

And the best part  
There's lemon and time

And the heart looks like ours  
All covered in layers of messy little things  
Aggressive little things

But there's time  
So you clean a heart for me

And alcachofas are much more  
beautiful like this

But they're still grey  
and broken

There's no recipe

Just a moment to see beyond  
the pointy, hard, leaves

And let the water boil  
Let the water boil  
Papá.

*Other poems by Pepa*

Sometimes I'm a plum  
                  beautiful & soft and I am  
                  fragile. Naked sometimes.

I'll change my shapes squeezed by the  
hand of others, by the hands of other.

I'll lay there, open, disarmed  
covered in sticky juices of the past

-

When I look at myself from above  
I might be a curry, an stranger  
on my own world. A skin that  
doesn't belong me      But smells that  
can fill up a room. This outside world  
has made me someone I wouldn't recognize  
in my mum's table. Buy I'm green and  
yellow and the power of this that I  
don't know lift me up in this foreign  
  world.

-

I can hear the coffee brewing in mum's  
kitchen and I hear it too

From my living room every  
morning and every evening at 5.

And when I'm too tired,  
Too disarmed, the smell of coffee  
Brings back my mum. To my side  
To that comfort I never left.

Coffee is me then, when I find  
the strength to walk in the unknown.

When I'm not afraid to be alone.

-

Dried soy meat

so bored

so bored

so bored.

The same always the same

Everything was a good reason to

escape.

Kitchen was never fun.

I was so bored, so dried.

Tasted like ~~earth, floor~~

discomfort

Emptiness, soil.

Now that I remember

Everything makes sense

It wasn't the flavours

But he protein, the energy

The care

Not always flavour means

love

and not always

repetition means

apathy

indifference

Dried, reduced, concentrated  
beliefs, desires.

A kitchen packed with  
thoughts and books  
with just a few spices.

A kitchen made of survival  
Dried soy you tasted like  
soil, like ground

Like her shoes walking  
Around the world.

-

An immense garden

Grandma is seating on a corner  
Looking at a plate from

All angles.

It smells like Lima and Ayacucho  
Londres and Barranco.

Mum has never tasted anything like  
this before.

Food I wasn't brought up with

Food I grabbed on the go,

From the hands pf other women

From the people I got to know

Loud music.

Fruits of all wonderful colours

And the presence of women

women of my life.

**Kitchen Cultures Eden Report**

6<sup>th</sup> October 2020

*Project outline*

Kitchen Cultures is a project by artist-researcher Kaajal Modi and no-waste chef Fatima Tarkleman that aims to recover preservation techniques from different cultures to develop recipes using commonly-wasted foods in the UK kitchen. There's knowledge in diaspora communities that isn't always visible to outsiders; our recipes tell the stories of who we are, of where we are from, where we have been, and where we live now; and the climates, resources and species we've encountered along the way. Through Kitchen Cultures, we work with the holders of this knowledge to tell their stories, both explicitly, and through food.

The legacy of colonisation on global natural resources meant many migrants moved to the UK to provide better opportunities for our children; we come from cultures that think intergenerationally, and as a result we tend to waste as little as possible (food or otherwise). By creating new collaborative recipes that utilise pickling techniques to enable us to preserve locally grown/available ingredients, we want to enable us to connect more fully to the land where we are now by taking responsibility for its future.

Food is one of the ways in which we care for each other in our communities, and many of us come from traditions where we see nature as part of these communities. By working collaboratively with others, and by drawing attention to the organisms (bacteria, yeasts) in our environment and in/on our bodies that we also collaborate with through food preservation, we will create conversations about what it means to care for each other when resources and opportunities globally are scarce (for all species). As part of the research I have been engaging my participants in citizen science activities, as well as attempting to draw out narratives of non-traditional/decolonial climate cosmologies.

The recipes and stories that are the outcomes of this process will then become a series of documents and workshops which will then be shared with communities around the UK via the Communities teams at the Eden Project. As they do these recipes will evolve/adapt/respond to their context, and participant stories and recipes will be enriched through this network of cross-cultural sharing across the UK. The final outcome will be a recipe kit and instructions, as well as a book collecting the stories and recipes from the project.

As a result of COVID, we are no longer able to run these workshops in person, however this has created access for participants who might not otherwise have been able to attend workshops, and it has meant that we have a much more diverse collection of food heritages and cultural histories to draw from.

*Participants*

Rinkal Kothari is a first generation North Indian woman in her late thirties currently living in East London with her husband and children.



Soha Salem is a second generation Iranian woman in her early twenties who was born and raised in Canada, and is currently living in West London.

Victoria Poku-Amanfo is a second generation Jamaican-Dutch-Ghanaian woman in her mid-twenties living in North London and working in sustainability.

Sibutseng Nleya is a first generation Zimbabwean woman in her forties living in Rushden, Northamptonshire.

Eklass Abass is a first generation Sudanese woman living in Canterbury, she will not tell us her age but she has many grown daughters!

Pepa Duarte is a first generation Peruvian woman in her late twenties, she is a performance artist exploring food heritage.

### **World Food Day Cookalong**

Part 1: Rinkal x Soha's achari torshi pickle

#### **Ingredients**

\*Salt

\*Garlic, max 1 bulb

\*Peppercorns, max 1 tbsp

\*Sugar (any) max 150g

\*Vinegar (any) min 500ml

\*Bay leaf (optional)

\*Whole chilli (optional)

\*1 medium cauliflower OR an equivalent amount of the following: *raw broccoli, turnip, cabbage or another cruciferous vegetable*

\*3 medium carrots OR the equivalent amount of the following: *raw beetroot, parsnip or similar hard vegetable - NOT POTATO OR SWEET POTATO*

\*Spices; any combination of: *sumac, turmeric, paprika, coriander seeds, peppercorns, chilli powder, cumin seeds, fenugreek seeds, fennel seeds, peppercorns, chilli flakes*

\*Herbs; any combination of the following: *dill, coriander, parsley, tarragon (you can also use strong flavoured salad leaves, like rocket, that have started to wilt– get creative!)*

#### **Utensils**

Wooden spoon/serving spoon (for mixing)

2 x medium pot

Large mixing bowl with iced water (ice bath for cooling)

3-4 Sterilised jam jars (approx 340g size jars)

Kitchen knife

Chopping board

Colander/slotted spoon

Vegetable peeler

Cup for measuring

Teaspoon (optional, for measuring)

**Recipe - In time for the session, fill your first medium pot with water  $\frac{1}{2}$  way up and bring to the boil. Half Fill your second medium pot with 50:50 water and your chosen vinegar and bring to the boil.**

- Wash, peel & cut your selected vegetable(s) into desired sizes. Wash herbs (if you're using them)
- In the first large pot, ensure the water is boiling and place the vegetables in for 2 - 5 minutes max depending on their size (no longer because we want them to be crunchy!) to blanch them, and then place in the ice bath once removed from the stove.
- In the second large pot, place the already hot water on a medium heat, add salt to taste, peppercorns, a bit of sugar,  $\frac{1}{2}$  or 1 cup of vinegar (add bay leaf and a fresh chilli pepper here if you'd like)
- Place garlic clove(s) at the bottom of your sterilised jar, and then layer in vegetables and herbs, additionally add whole spices. Pour the water-vinegar mixture at the end all the way to the top to cover the contents.
- Let it sit in a dark cool place for 10 days before opening. Keeps well out of the fridge for at least a month as long as liquid is still covering the vegetables/herbs. Soha prefers it in the fridge for an extra crunchy and contrasted temperature to hot foods.

Part 2: scraps vinegar/kvass

### **Ingredients**

Any waste (peels, scraps, ends, etc) from part 1

Sugar

Salt

Water

### **Utensils**

Measuring jug

Large glass jar



Muslin - enough to cover your chosen jar

Rubber band -that stretches wide enough to hold the muslin over the jar

Spoon for mixing

Instructions:

Gather up your clean fruit peel & any herb scraps or stalks

Place your scraps in a large, wide mouth jar or bowl (see pictures below)

Combine 500ml water & 2tbsp of any type of sugar

Pour the sugar-water over your scraps, pressing them down ensuring they are under the water level. You may need to make some more sugar-water depending on the volume of your scraps: the ratio is 1tbsp sugar for every 250ml water

Add a generous splash of raw organic vinegar (any type) if you have it. This is not essential, but can give your vinegar a really good head-start

Cover the jar with a muslin cloth or similar, to keep any pesky fruit flies out, and secure with a rubber band. You do not need a lid for the jar, you're aiming for maximum airflow. Store out of direct sunlight

Stir the mixture well every day for 5-7 days until the liquid has darkened (see picture below "day 5"). You may notice some bubbles after a few days, this is perfectly normal, it's the fruit fermenting which is what you want

Once the liquid has darkened, strain out all of the solids and measure the remaining liquid in ml. Find an appropriate sized bottle that you can fill to the top with your liquid. In this case, you will most likely need a 500ml bottle (or 2 x 250ml bottles). Transfer the liquid into your chosen vessel, cover the opening with a muslin cloth or similar and secure with a rubber band. Label and date your vinegar

Taste your vinegar once every couple of days. When it no longer tastes sweet or boozy, seal tightly

Leave to age for 3 weeks to a year (!!!), agitating occasionally. This will help the flavours to develop and become more complex and even more delicious

## TIPS

If it is particularly warm in the room your vinegar lives, you will find it ferments more quickly and therefore takes less time/needs to be strained earlier. The opposite is true if the room is very cold

Keep fruit peel and herb stalks in the freezer until you have enough to make the vinegar (to fill a 500ml measuring jug)

Instead of sugar, you can use honey, maple syrup or agave. If you are using honey or maple syrup, it will take longer for your vinegar to ferment

(approx. 2-5 days more)  
Spring onion stalks, and onion scraps (not peel) work really well too  
Don't worry if your vinegar is cloudy, this is normal and will clear over time  
If you need any help, contact us on instagram @our\_kitchen\_cultures  
Sandor Katz (@sandorkraut) has some great tips for vinegar making and  
other fermentation in his book, "The Art of Fermentation"

### **Eden Project Magazine Article**

#### **Scene setting – a description of a KC session/activity.**

Fatima: Every week, for 6 weeks over the early autumn of 2020 we met with our 6 collaborators, UK based women of colour home-cooks, for 1.5 hours over zoom. Each session, collaborators were set a task designed to get them thinking about food and their relationship to it. There was a special emphasis on sustainable practises and techniques used at home to extend the life of food, and comparing similarities and differences across different households and cultural backgrounds.

Our collaborators were encouraged to tell their food stories: how they learned to cook and from who, how they adapted recipes from their respective cultures to use ingredients available in the UK, what they missed about food from "back home", and how the different people they'd met and countries they'd visited influenced the way that they cooked. They were encouraged to bring dinner with them to the meetings, and (as they took place at dinner time!) it organically occurred that many attended the sessions while cooking up or eating something delicious.

See below for an example of an activity we engaged in as part of the online workshops:

[ Show & tell & taste - 45 min

Collaborators show or describe the food product they were asked to bring last week

Think about the following:

**Smell**– what does it smell like? Does the smell remind you of anything?

**Texture**– What does it feel like in your hands? Is it smooth? Crunchy? Slimy? What sound does it make when you bite into it? What does it feel like when you chew it?

**Flavour**– is it salty? Sour? Sweet? Spicy? Bitter? Umami? What other flavours does it remind you of?

**Memory**– Is there a person or a time of your life you think of when you eat it? What feelings or emotions does it evoke? Does it make you happy? Sad? Grateful? Nostalgic? Angry?

What we can learn from these preservation techniques?

About different climates and techniques necessary

Ingredients available

Flavours

About you and your memories

Give us inspiration for the next activity

### **What does the project do and why?**

*F:* Kitchen Cultures sought to bring together women of colour home cooks from across the UK migrant diaspora, to think about sustainable food practices in the home kitchen and how this fits into each of our unique and shared food stories and experiences. The recipes our collaborators shared, by their very existence, told stories of hope, loss, family, friendship, belonging, resourcefulness, adaptation and ambition.

*Kaajal:* The project was as much a way to think about migrant food cultures in the kitchen as a climate practice, as well as a cultural one. It was intended as a way to value the knowledge that lives in communities of colour, in domestic spaces, that are care spaces, and usually, historically, the responsibility of women, non-binary people and femmes. I guess for me personally it emerged as a way to draw out this connection between sustainability, and the practices of reuse and maximising resources that I had grown up with, that are so prevalent in migrant kitchens. These are knowledge practices that we often overlook when we talk about sustainability, which, in the UK at least, can sometimes be seen as a prevailing white, bougie and middle class concern (despite that fact that climate change overwhelmingly impacts communities in the Global South).

Our recipes connect who we are now to our ancestral knowledge, through practices and flavours, but also to our food web and all of the beings that inhabit it— from the microbes in the soil to the farmers who till that soil, to the pollinators, packers, distributors, cooks, chefs and sellers, to the microbes in our kitchens— everyone who comes into contact with the food we eat through the production chain and into our homes. I feel as though understanding eating as a practice of climate justice creates new opportunities for us to care for our world and the other beings who inhabit it, and an awareness of our responsibility to each of these organisms, and each other. In reviving some of these practices to reduce food waste, we also connect to the stories of the people who hold this knowledge. In learning about their recipes, we also learn a lot

about a person and their experiences of migration, colonisation, climate and culture.

We were also interested in finding out about preserving and fermenting practices from cultures that are not the typical ones that you think of here in the UK. Every culture has preservation traditions, and we are in danger of losing these practices due to the industrialisation of our food systems on the one hand, and colonisation on the other. Over the six weeks we explored the ways in which food preservation had been used in their/our respective cultures, and some of the flavours and textures that this created, as well as some of the moods these evoke. We also ran a poetry workshop with award winning Bristol-based Somali poet and artist Asmaa Jama in order to explicitly draw out the stories of our collaborators.

The aim at the beginning of the project was to create new recipes to reduce food waste in the home, using cultural knowledge, and to collect stories of the ways in which those recipes evolved in order to fully situate them in context. The plan was to create a recipe and story book to share via the Eden Communities team for the Big Lunch. However what we ended up with was much richer and less clear cut than that, so we're now developing a recipe and activity kit that will allow people to engage with the project in different ways through taste, smell, and even sound!

### **How did it start?**

*K:* Technically it started with my PhD; I'm doing practice-based research into migrant food cultures as part of an artistic practice that looks at how ancestral knowledge can be valued as scientific knowledge as part of design inclusive and sustainable food futures. The Eden Project have an existing relationship with my doctoral training centre, so I was lucky enough to be eligible for a pot of funding as part of a residency with the Invisible Worlds exhibition. I've been playing in this space for a while; I was involved in food justice activism in London for a couple of years, and I've always used cooking and eating together as a way to connect with and learn from different communities as part of my social design practice. Plus I love food!

When I saw the funding call out from the residency it felt like a perfect fit, and fermentation/preservation was a natural direction for the research to take. Fatima and I have known each other for a long time, and as a chef who is interested in accessibility and inclusivity, and who I knew was herself feeling frustrated with the food industry for various reasons, she felt like the perfect collaborator.

*F:* Through what were very different career paths, Kaajal and I realised that we were interested in very similar things: food, people and their stories, social

justice issues, waste reduction, and sustainability. The original plan was to buy a van and travel around the UK to find out about the stories behind the recipes handed down through families and communities, and hopefully cook and eat with people!

We were particularly interested in meeting with groups that were typically alienated from conversations about sustainability, and as we are both from families of the UK migrant diaspora, and women, this is the group we chose and could relate to. We knew anecdotally and from personal experience, that there were good sustainability practices in the homes of migrant families who had been displaced to the UK (be that economic displacement or otherwise, 1<sup>st</sup> or second generation) and wanted to draw these out in a way that valued them, rather than just took from them.

### **How was it affected by the pandemic?**

*F:* The project was initially going to be part of an installation at the Eden centre where we would open discussions about food, fermentation, women's experiences and migration, visually and through stories. When COVID-19 happened it was clear that we were going to have to radically redesign the project as we were no longer able to meet in person, and were not able to create the installation for Eden as planned. So the project moved online with all of our meetings being over zoom.

*K:* Luckily Misha and Céline (the Invisible Worlds curators) were incredibly supportive of us reformulating the project to be run remotely. We felt it was really important if there wasn't to be an opportunity to work with existing networks, or to develop relationships with our collaborators informally, that we worked with representatives from each of these different cultures as proper collaborators. As such we felt it was important that we were making funds available as access bursaries to ensure equity of access across the different communities we were inviting to participate.

We had to think about technologies we would be using, and how we might need to facilitate access on that front. For example, the women we worked with were all of various ages, from early twenties to in their sixties. Some of them were comfortable working with technologies, some less so. During the project we used Zoom (where we had our weekly meetings), Google docs (where we shared activities and resources), Youtube (where we shared resource videos) as well as Whatsapp, which seemed to be the only technology that everyone was equally comfortable with. All of these raise their own data privacy issues, but in the end we went with the technologies that were easiest to use, and which we both had the most experience with. We also had to provide technology for people to film themselves working in their own kitchens. It created limitations,

but it also created its own opportunities, such as people being able to cook the recipes in their own kitchens instead of somewhere unfamiliar.

Another aspect it affected was recruitment; luckily between us we had some online networks to tap into, including activists and organisers from communities of colour on my end, and chefs and people in the healthcare industry from Fatima's. We ran a whole recruitment campaign that people were very supportive of, and we ended up with far more applications than we could accommodate, and had to interview for the final group we ended up working with!

*F:* Participants who were directly affected by COVID were unable to attend the sessions due to ill health and/or caring for unwell dependants. Some found that their job status was in flux during the project, which affected them being able to have the time to carry out some of the requested tasks outside of group sessions. On the positive side, many reported that the group was a way of connecting with others during a time when spontaneous novel human connection was harder to come by. Our collaborators also reported feeling a sense of community with the other members of the group, having connected over a topic that is meaningful to them.

*K:* Which of course was a key part of the project aims!

*F:* Access to ingredients, particularly culturally specific ones, was a challenge, what with covid restrictions in place. To overcome this, participants who lived in diverse areas with local access to ingredients from all over the world, posted ingredients to other collaborators who needed them for their recipes (taking appropriate precautions of course). We also sent preserved food to each other, particularly things in jars as they were easy to clean once received, or would happily sit in the box in a safe place for a few days while decontaminating.

### **What has it achieved/what are you most proud of about the project?**

*K:* Honestly, I could not pick just one thing. One of the joys of working collaboratively is just seeing where a project takes you, but there is also the balancing act of having a structure for people to follow, and leaving enough room for people to be creative in their own ways, on their own terms, in their own voice. For me the stories that emerged are priceless, and beautifully evocative. Some people chose to write poems, others shared voice notes via Whatsapp, some doodled, others filmed themselves, some created new recipes. There was no one way in which people expressed themselves. It's one of the reasons that our outcome has now changed; simply a recipe doesn't feel like enough to reflect the richness of the process and the interactions.

*F:* There were so many things to love about doing the project; meeting inspirational people, finding out about cuisines from all over the world,

forming a community of homecooks who put care at the centre of their cooking practice, learning about different preservation techniques, making new friends, developing new recipes together, sharing music, and laughing together.

### **Future plans?**

*F:* We are hoping to meet our collaborators in person and have a shared lunch, but this will have to wait until covid restrictions lift. Kaajal is currently working on a sound piece which I believe she is calling “ear-vibes for cooking to” which is a collection of sound excerpts from the group meetings layered over cooking sounds from our collaborators kitchens, and music we shared that we like to cook to.

I am currently working on another iteration of the project , a cookbook-storybook which seeks to bring together cis women, non-binary, trans, and genderqueer chefs of colour and their “Kin-spiration” , aka the person who taught them to cook at home (mum, gran, aunt, dad, chosen family). The cookbook will have recipes that represent the chefs and their kin-spiration, and will be looking to use ingredients commonly wasted in the UK Kitchen.

*K:* As Fatima says, I am currently working on a remote sound residency with Radio Arts Catalyst, where I’m taking some of the recordings from our meetings, voice notes, poems, people cooking in the kitchen, and the sounds of our ferments and turning them into something I’m thinking of as a home kitchen installation. The idea being that people can listen to it while cooking or eating some of the recipes that were shared or created as part of the project, and it will give them a ‘flavour’ of the process we went through, and some of the stories of the people involved. Plus each time will be different because of the sounds they themselves will be creating, and the smells and tastes that makes it a unique multisensory experience each time. This should be coming out in early May on the Radio Arts Catalyst website.

Fatima and I are also in the process of creating a tasting kit and recipe kit for a workshop with some of my PhD colleagues in April, which will be an opportunity to test out some of our thinking in preparation for the Big Lunch in June. Since we’re not entirely sure what will happen with COVID restrictions by then, we’re thinking we will create a kit for people to try out these recipes at home, either by themselves or with members of family and/or neighbours. Watch this space!

### **Collaborators:**

Soha Salem (Iran/Canada) + grandmother

Pepa Duarte (Peru)

Rinkal Kothari (India) + 2 x daughters

Eklass Abbas (Sudan/Saudi Arabia)

Victoria Poku-Amanfo (Jamaica/Ghana/The Netherlands)

Sibutsang Nlima (Zimbabwe) + sister

+

Poetry workshop led by Asmaa Jama

**Other information:**

Eklass' biscuits with a twist & aguaymanto jam (by Pepa Duarte)

This was a recipe by Eklass that was adapted by Pepa. In Sudan, biscuits are one of the key ways in which food is preserved, and there are many different varieties, including savoury, sour and sweet. Pepa is an artist who has been recovering her own food culture as someone who was raised vegetarian (unusual in Peru in the nineties), and is now vegan and interested in healthy adaptations of traditional recipes. Interestingly, while Pepa “adapted” the recipe to use date syrup as a more healthy option than sugar, Eklass told us that originally in Sudan they would use date syrup anyway as sugar was less readily available. Once cooled, store the biscuits in an airtight container.

Pepa has paired these biscuits with an aguaymanto ‘jam’. Aguaymanto are also known as ‘cape gooseberries’ or physalis, but they are not gooseberries at all. They were named as such by European settlers for their morphological similarities to gooseberries, however they are in fact a nightshade, and thus are more closely related to the tomatillo and tomato. She has made the jam with maple syrup, however date syrup would also do. Due to the use of syrup rather than sugar, it is more a conserve than a jam and, once opened, should be stored in the fridge for no more than two weeks.

Dry ingredients (a cup measure is about half an average sized mug):

1 ½ cups /100g wholemeal flour

¾ cups /45g ground almonds (you can also use coconut flour)

¼ tsp bicarbonate of soda

¼ tsp baking powder

½ tbsp cinnamon powder

½ tsp nigella seeds (or poppy seeds/similar)

1 level tbsp ground fennel

Large pinch of fine salt

Wet ingredients:

¼ cup /50g sunflower oil



¼ cup coconut oil

½ tsp vanilla essence

5 dates soaked in warm water, water discarded, dates finely chopped.

½ cup / 120g **warm** unsweetened milk substitute (ie: soya, oat etc) 2mins on the stove or 1min in the microwave is enough

2 tbsp ground flaxseeds, soaked in 4tbsp warm water for 15 min, use the entire mix.

Mix the dry ingredients together. In a separate bowl, mix the wet ingredients together.

Then combine the dry and wet ingredients. The mixture should be soft and a bit sticky. If it is too dry, add a light splash of the milk substitute. If it is very sloppy/sticky, add a tbsp more flour. Spread the mixture out on parchment paper on a baking tray. Like a big rectangular pizza, and a little thicker than a £1 coin. 170c oven for 20min until golden colour. Then cut into biscuit-sized pieces, turn over and place back in the oven at 150c for 15-20mins

Aguaymanto jam (aka physallis or 'cape gooseberries'); you could also use sweet cherry tomatoes or any type of berry that otherwise will be wasted, you may need to add a splash of lemon juice to berries that aren't very acidic.

250 grams physallis

4 tablespoons maple syrup.

¼ tsp fine salt

Put the berries in a pan with enough water to cover and bring to boil. Blend the berries. Add maple syrup and salt. 7min stirring medium heat. Next 7min low fire. Conserve in a (sterilised) glass jar!

edible memory by soha salem

at times i find it difficult to remember things that are probably significant

but some memories just aren't appetizing

they're bitter but not in a nice way like sucking on citrus peels

they're tart but not in a nice way like an entire greengage in my mouth

they can be hard to chew and hard to swallow too

so sometimes i'll eat fast and then forget

the moments i do remember keep me full though

realizing i could have feelings for her when she pocketed three apricots before leaving the house

learning that the perfect grilled cheese has its bread buttered inside and out

discovering we were both lactose intolerant and trying our best to hold off

drawing with pancake batter

instructed to eat every last grain because “do you know how much water it takes to grow rice?” (i’m habitually vigilant now)

three days straight of smelling like my favourite stew, you said I tasted like it too

making loved ones laugh when i lick the plate clean and silly

watching in awe as you lower saffron cotton candy into your mouth with your head tilted way back

confessing that i enjoy eating onions raw

her admitting she enjoys it too

spitting small pits into big hands

struggling to crack open fully enclosed pistachios with baby teeth

bullied off the beach by seagulls with our takeout fish & chips

tupperware filled with fresh pomegranate seeds for recess when the season hit

judged by my dentist for an obvious excess in lemon intake

our first and only argument over leftover chilli

heart shaped fig insides on our second date but you couldn’t look because you have trypophobia

ghee as a gift

meeting someone i want to cook for forever

these memories are sandwiched between blank spaces that look like empty plates

but i think what matters is that i can remember these

and i’m happy to only remember these

### **Next Steps**

#### **Book (Victoria, Fatima, Kaajal)**

Need to create some topics we’re interested in exploring for the book proposal.

So far we were thinking that everyone could have a chapter to explore topics including:

Migration and leaving 'home' to come to the UK and how that changes our relationship with food

Sustainability and food

Climate justice and land relationships

Poverty and food waste

The correlation between continental African recipes and Afro diasporic foods

Veganism/Vegetarian in the West versus Veganism/Vegetarianism in the Global South

Future of our food system/ Food as intergenerational care

Also need to think about formats, although it would be nice to be able to do a combo of recipes, stories, poetry and theory

### **Social ARTery (??)**

If you're interested in being involved you can create your account here: <https://weareaxis.org/activity/>

They just want some people to try out the platform and to take part in an event, and let them know any feedback you have. We are thinking we will host the event around mid December, or even earlier. We are getting some money to do this so we'll share that around.

### **Monthly meetup (??)**

Would love to do a monthly meetup where one person hosts/shares a recipe to reduce waste and then everyone can take a month to try it out and feedback in the next meeting. Could use this to compile a bank of recipes.

How-to videos (everyone– Pepa already done)

I will create guidance for this this week, but if anyone wanted to start filming themselves please go ahead. We have some budget for this leftover from Eden!

### **Instagram takeover**

V is doing this right now, but anyone who wants a go please shout! It'll be a great opportunity to promote your own cooking/food projects, to share your own account (if you have one) or try out using instagram (if you don't)

Please list your name and potential dates below:

- Victoria (19th November–???)

## **Reflections on Practice Outcomes (Alternative Draft Chapter 7)**

### *Speculative Probes for Public Engagement in Science & Ecology*

In this section, I explore the use of “Speculative Probes” developed from the outcomes and insights from Kitchen Cultures. These are tapping into a practice of Speculative/Critical Design (SCD) as defined by Fiona Raby and Tony Dunne on the one hand, and the Co-Design methodology of Probes developed by Bill Gaver and Sanders & Stappers on the other. The probes are developed below through four distinct yet overlapping phases: firstly, the development of the recipes into a series of “care packages” that were sent to people over lockdown so that they could engage in two online tasting workshops I created called ‘Eating (as) Ecology’ in 2020-21; the development of a recipe/poetry/activity book that was shared with people to work with in ways that invited reflections on the knowledge gained through Kitchen Cultures; thirdly the development of the poetry, sounds of cooking and fermenting, audio from our meetings and WhatsApp voice notes into a speculative soundscape in early 2021; and finally, the development of two in-person workshops in late-2021/mid-2022.

In this chapter I give an overview of the process, justification and responses to these probes as forms of public engagement. I start with an overview of the literature on Probes and Speculative Design, as well as some common criticisms of the approaches that I am looking to overcome through the practice. Considering these, I then analyse the effectiveness of my probes in relation to these criticisms, and speak to where they might be taken next.

#### 7.1 Public engagement through speculative design

As Sanders & Stappers have noted, designerly forms of research entail an act of creative making (S&S, 2019). Where the Eden Project residency of Kitchen Cultures was an opportunity for me to engage in a co-creation process through fermentation with my collaborators, I now wanted to find designerly ways of engaging others into the knowledge that emerged. Probes, or Cultural Probes, as originally developed by Bill Gaver and Tony Dunne, are a form of speculative design research consisting of a package of tools that invited “people to reflect on and express their experiences, feelings and attitudes in forms and formats that provide inspiration for designers” (Gaver, Dunne, and Pacenti Citation1999). As you can see in fig x, the practice sits upstream, prior to the design process, with the user as subject, within Speculative Design. Speculative Design is a form of design that presents “abstract issues as fictional products [in ways that] enables us to explore ethical and social issues within the context of everyday life”. (2014) However, as Design Philosopher Cameron Tonkinwise has noted, in proposing each of these products, the “DnR” are only engaging with users as consumers. The aesthetics of these artefacts are highly commercial, slickly cynical in ways that are compelling in ways that are in danger of further “reinforcing the market-driven status quo.” (p.8). Tonkinwise further argues that the ‘us’ that Dunne and Raby refer to are

the privileged, usually white middle class designers in the Global North, and that people in the Global South face no such failure to imagine the negative impacts of technological development on how we live, as they are living with them daily. These alternate ontologies are part of that we as designers should be grappling with as we engage in design research.

Tonkinwise suggests that one way of overcoming what he calls the DnR brand is to explicitly take a political position in how we speculate as designers, instead of obscurely alluding to it through dystopian aesthetics, and take responsibility for how that acts in the world (Tonkinwise, 2015). He also suggests that where SCD is traditionally engaged with as a downstream activity, where the user is the subject, moving the practice upstream, and concertedly using it as strategy for something that Tony Fry and AnneMarie Willis have called “prefigurative criticism” can be a useful critical tool. He believes that the point of this is “not to imagine the future, but to feel your way in that unknown dimension” in ways that can point towards more plural ontological modes through which to understand the world. Science Studies researcher Mike Michael has equally argued that Speculative Design might offer ways to contend with what he calls the inevitable overspill of a SciComm intervention or activity. He argues that in not being able to account for disobedient responses to public engagement in science, we lose valuable insight into how the activity might be further iterated to capture other viewpoints and perspectives that we may not think to look for.

The development of “Speculative Probes” thus seeks to use Probes as part of a design research methodology that takes the outcomes from the co-creation activities in Kitchen Cultures, and uses them to build a series of public engagement interactions that invite forms of disobedience. Much like the original probes, this is not a data gathering exercise, but is instead an iterative practice through which speculative making is used as a way to further “feel my way into the unknown space” that may comprise the future as a form of “prefigurative criticism”. It is a practice that invites inspiration, experienced with participants who share their responses, that fuels further iterations of engagement activities and tools.

## **7.2 The first (failed) experiment**

The public interaction phase was due to happen on-site with the Eden Project during Summer 2021, however due to the lockdown Fatima and I were unable to do the activity. Instead, in October 2020 the Eden Project Communities Team asked us if we would like to deliver an online cooking workshop as part of their World Food Day Programme. The format consisted of us sharing a recipe, plus the tools and ingredients that the attendees would need prior to the event (A full breakdown of the materials can be found in Appendix XX). Fatima and I took one of the easier recipes that could be completed in the time allocated (1.5 hours), an earlier iteration of Soha’s ‘Rinkal-inspired Torshi’. We also shared a second recipe for a scrap vinegar made from the vegetable peelings and offcuts leftover from the first recipe. In the first recipe, rather than being strict with ingredients, we made

suggestions for substitutions that could be made based on what you had at home. Fatima talked us through the process, and then she and I demonstrated making the recipe while people “cooked along” at home over Zoom. However, due to the number of participants, the short time frame, the fact that the event was online, and the way that the events for the day were organised by Eden Project, I still didn’t feel as though any new knowledge was being created. I had more knowledge, and these were recipes that had been developed by my collaborators through a practice that Fatima and I had developed and facilitated, yet somehow it wasn’t quite creating the space for knowledge exchange I had hoped for. There was also no way for the more tacit knowledge that was developed as part of the research, or the poetry or sounds to be shared. Mobilising co-creation as a material practice, and co-production as its ideological counterpart, Kitchen Cultures was at once dealing in concrete materiality in the form of foods being preserved in our kitchens, and abstract ideas such as memory, identity, race, culture. I could see this landing with some of the participants, but I wasn’t sure in what ways or how I could develop this engagement further.

I began to think about ways that I could facilitate the emergence of this knowledge using other outcomes from the research phase of Kitchen Cultures, in ways that was respectful of the knowledge produced and didn’t act as another form of colonial extraction. I had started to develop the recipe book by this stage, and began to build in some of the activities in which we had engaged in the workshops to encourage more metaphoric and embodied forms of thinking through food. Isabelle Stengers, in her meditation on what she calls the challenge of ontological politics, asks us how we (as academics) might engage with past knowledge without engaging in forms of epistemic erasure. She suggests that in order that we not normalise this eradication, we must situate ourselves with respect to the cultural and political eradications in which we (and the institutions of which we are part) are complicit in order to reclaim this past. There is no true or authentic tradition to “uncover”, what matters is that we “activate memory and imagination” in ways that move beyond regression, to understand ourselves among “those who sneer and not among those who are sneered at” (Stengers, p.102 *womw*). Throughout Kitchen Cultures I sought to activate memory and imagination through an evocation of time and place, utilising sensory engagements that were themselves encounters between people, places, memories, flavours, ideologies and ideas that took place in a space that was at once intensely material (the kitchen/home), and abstracted (Zoom, voice notes, WhatsApp). Stengers asks how we mobilise knowledge in ways that feel urgent and embodied, how, quoting Starhawk we might feel the smoke in the nostrils” of witches who have been burned in the past.

Annemarie Mol, in *Eating in Theory*, discusses how metabolic processes such as eating have been persistently downgraded in the knowledge economies of European nations and their colonial descendants. She asks what would happen if we were to stop celebrating human cognitive reflections about the world and instead take

our cues from metabolic engagement with the world? In this way, her formulation of ‘metabolic intimacy’ takes on a new form. In eating we might know the world in new ways, beyond the cognitive. As such I chose to explore embodied modes, including taste, in order to invite these urgent reflections. It is this idea that shaped the care packages, imperatives behind the ‘Eating (as) ecology’ tasting workshops, and even, in part, the speculative soundscape. By inviting embodied and cognitive engagement with these recipes by tasting them, and talking about their histories and their potentials, I wanted to offer participants more creative ways to relate to the ideas around relational and multispecies ecologies that I had explored in Kitchen Cultures. The practices worked through multisensory and embodied modes in ways that sought to account for SciComm overspill and plural ontologies both.

The following is an overview of the practices.

### 7.3 Speculative Probes

#### 7.3.1 *Sonic Cultures: a ‘speculative’ soundscape*

At the beginning of 2021, I gathered the outcomes from the research phase, testing the recipes and developing some prompts and activities based on our experience of the initial stage of co-creation as research. This development needs to be more explicitly explained – I’d really suggest diagram methods here would help - I took the recordings of the conversations, stories, poetry and voice notes, as well as sounds of cooking in the kitchen, and created a speculative soundscape intended to situate people within the recipe development as they cooked the recipes in their own kitchens. The above practice started to respond to my research questions about co-creation in the kitchen with women from the Global Majority, and their perspectives on sustainability. However, as a result of COVID-19 I was not able to share this work with other audiences in order to further develop a practice of engagement that could bring others into thinking with the complexities that emerged.

One way that I sought to address this was by working with Radio Arts Catalyst to produce an audio piece or “speculative soundscape” to be listened to while cooking the recipes. This was as part of a residency with artists of colour from around the UK working with sound, supported by the artistic producer Annie Jael Kwan, curator Anna Santomauro and sound producer Kitty Turner. The work includes the poems, stories, interviews and discussions that collaborators and I engaged in during the development of the recipes and activities, as well as sounds of cooking and fermenting. The intention was to re-create the feeling of cooking at home together with invisible others during lockdown. The primary aim of this piece was to introduce users to the people, practices and discussions that had underpinned the Kitchen Cultures project, and to do this in a way that was situated within the knowledge of my collaborators. A secondary aim was to invite users to consider how food connects them with the others (human and otherwise) who make up

our global food web, by inviting them to ‘listen with..’ different perspectives on sustainability.

The work was inspired by Anna Tsing’s concept of the “polyphonic assemblage”, which I found helpful as a way “to get around the sometimes fixed and bounded connotations of ecological “community” (Tsing, XXX mushroom). The communities in a species assemblage can work together, thwart each other, or not influence each other at all, simply just occupying the same place. Tsing suggests assemblages as open-ended gatherings that allow us to consider communal effects without assuming them, in a way that has the capacity to show us “potential histories in the making” (Tsing 2015). Tsing suggests that the qualifier ‘polyphonic’ further as intertwining of autonomous melodies as a way to “listen with multiple perspectives”; a technique that is no longer employed in Western music, but is still common in the music of cultures from the Global South. In some ways this reflected the process of collaboration during the research.

The stories that emerged were interspecies, intergenerational, intercultural; messy, complex, contradictory. They are muddles that preclude simplification and simplistic moralities. I wanted to tell all of these in relation to each other, as a way to create imperfect cultural encounters between species, in a way that valued the voices, the knowledge and the agency of them all. These stories do not talk to each other, but through the artificial encounters I have created by juxtaposing them, they reshape each other, creating new assemblages that might take the place of the moments of interaction and collaborations I might have missed from my ‘gods-eye’ view. The soundscape is intended to be listened to as a dialogue in which listeners can also contribute through their own practice of cooking and fermenting in their own kitchens. By inviting the user into the project in this manner, I wanted to encourage a form of listening as attunement to the multiple others to whom we are made accountable through eating, cooking and preserving, as forms of complicity and kinship to the cultures and communities (human and more-than-human) who make up our food web.

Oral traditions are an important part of how migrant communities maintain themselves, and how we often share our stories across linguistic difference. This is perhaps one reason why WhatsApp voice notes became an important way that we communicated within the group, and I wanted to reflect that in the work. I also realised that cooking together, which we hadn’t been able to do in the way I had initially envisioned, was often being recreated in our weekly catch-up sessions. People would tune in while making recipes, or shopping, or eating. The soundscape then became a way of recreating this feeling of exploring food cultures together, that others could listen to while cooking and tasting the recipes we developed through the project. Even the length is significant, as an average of how long it takes to make the main part of the recipes in the book (not including preparation time such as overnight drying, soaking, etc). As such the piece reflects a practice of relationality works beyond the environmentally ecological, that facilitates not just



our relationships to food and environment, but also to each other.

I sent the audio to Fatima, a few artist friends and my collaborators to listen to while cooking. A few of them commented that it was too distracting to listen to while cooking a new recipe, so they could only listen when cooking something familiar. I have used it a few times in workshops since, and it makes for good 'context' however due to the way it is designed, it has been difficult to capture feedback.

### *7.3.2 The 'multispecies care package' and online 'tasting' workshops*

In 2021, I developed a series of tasting workshops that took place over Spring/Summer as a testing ground to iteratively develop the outcomes from this co-creation practice with different user groups, developing a speculative practice of design for ecological engagement based in my collaborators' knowledge. I used these workshops to iteratively develop the recipes and activities as a practice of ecological design engagement through taste. In March 2021 I was invited to deliver a workshop as part of an online art and ecology event with the CHASE Climate Justice Network. CHASE is the Consortium for the Humanities and the Arts South-east England that brings together 9 leading institutions engaged in collaborative research activities. The event included workshops to do with soil ecology, embodied movement and other exploratory modes that generated new insights into how we might respond to climate change. For my contribution, I made a selection of the recipes we had developed for Kitchen Cultures and packaged them up into parcels. The recipes were at this point still being tested and further developed by myself and Fatima, so I chose some of the 'safer' cooked recipes, including an achar made with a pre-mixed spice mix from Preservation Culture that Rinkal had helped to develop, a chilli ketchup from Rinkal, Vee's escovitch pickle, Soha's achar-inspired torshi, Pepa's physalis jam and the vegan fennel biscuit.

I called this my 'multispecies care package' and made versions (including one without chilli and garlic for an attendee with allergies) to send to workshop attendees prior to the event. I saw this practice of tasting as a way of revealing the "invisible" labour that composes our food, that we consume when we eat. At the workshop, I briefly introduced the project, and then we explored each of the recipes I had offered. I first invited them to look, then to touch, to smell, then to listen, then to taste, much like the 'chocolate box' tasting activity at We the Curious (see Chapter 4) that I had felt worked really well to encourage personal insights, reflections and discussion. I then encouraged people to share their responses. Initially, people were hesitant to speak up, so I offered suggestions as to how they might engage with each recipe. The most interesting contribution was from a South Asian attendee who said that as soon as they opened the jar the smell reminded them of their grandmother, and her habit of filling the windowsill with pickle jars.

I further developed this tasting activity as part of Grandmothers Garden, an online

knowledge sharing platform on which people of colour were invited to explore their own relationship to land and ecology in Spring 2021. Organised by Sen Solanki, a climate justice activist and artist, the group comprised people from across the Global Majority in the UK coming together weekly online for a workshop and discussion led by a variety of artists and activists thinking about climate, ecology and land in various ways. For the event, I made a care package of six recipes from Kitchen Cultures: Rinkal's torshi-inspired achar, Soha's achar-inspired torshi, Vee's escovitch pickle, Sibutseng's Zimbabwean achar, plus Pepa's vegan version of Eklass's fennel biscuits and her accompanying physalis jam made with maple syrup. I made these using ingredients I had in my kitchen, (including a big bunch of rhubarb I had been gifted by a neighbour who grows a lot of vegetables for the local Chinese restaurant he works in). One of the attendees had a gluten-allergy, so in this instance I made all of the biscuits gluten free, but not vegan (as none of the attendees were vegan). I sent these to each of the workshop participants a few days before I was due to meet them online, along with a link to the soundscape to listen to before they came to the event.

One interesting response during this workshop was from an attendee who told me that my escovitch pickle wasn't very good, and that it had nothing on her mother's. When I asked what the difference was, she admitted that she didn't know, and that she would try to find out, but that it simply "didn't taste the same". This perhaps reflects a common tension that I felt was often present when I was sharing the work with people from similar cultures to my collaborators, when I was not from that culture; I had to be careful to be sensitive to my own positionality as a brown woman whose people have been complicit in the colonisation of others, including Black and other brown people, and how this played out in terms of power dynamics when "teaching" them about their own foods.

However, in Grandmothers Garden, I felt able to be open about that and about some of the more contentious or sensitive experiences from the research. I found that some of these discussions opened up discussions about participants' own experiences of racism, cultural erasure and colonialism. It also led to stories of adapting recipes, usually for health or ethical reasons, rather than due to availability of ingredients. This raised some debate about whether it was possible to eat healthily or ethically in a broken food system that was predicated on the exploitation of human (usually racialised) labour and the destruction of ecosystems in participants countries of origin. In a later feedback session with Sen, we discussed the difficulties of running a workshop such as this online. Since she had been working with this group for a few weeks by this point, she told me that actually she had found that the participants tended to respond much better if left to think for longer. We discussed how it is much more difficult to 'hold space' in a generative and supportive way in a Zoom room, and I decided I needed to make my next interaction less directed. I also felt that I needed to work with a group on 'tasting' in a sustained way, in a similar way to how I had for the recipe development with

Kitchen Cultures, or that I needed to find a way to run the session in-person (or both).

Through this practice, I explored what it meant to engage others using the knowledge that emerged from the research practice that was Kitchen Cultures. I had to find ways to connect to people remotely, which forced me to think about the practice differently. I was inspired by the We the Curious ‘chocolate box’ activity (see Chapter 4), the Rice Brewing Sisters’ Club’s *kkuroemi* (Chapter 3) as ways of connecting and facilitating forms of knowledge to do with food, culture and ecology. An experimental honey smell and taste workshop I attended in late 2020, in which we were sent samples of different honeys and then were invited by the artist over Zoom to ‘see’ if we could taste the different crops that the bees had been feasting, also inspired me to think about more creative ways to engage people over Zoom. I also felt that sending people the ‘care package’ in the post continued the practice of care that we’d started for each other in the original Kitchen Cultures project. However, facilitating this online was difficult. It takes time to build trust and reciprocity in online spaces, and this was an unusual activity for people to perform to a camera. As such, I thought that a book that would allow people to make the recipes themselves, with excess foods they had in their own kitchens or communities, and engage with the poems, stories and activities in their own time. Unfortunately, this is something that has been much more difficult to capture.

### *7.3.3 Kitchen Cultures: the recipe book*

The book is a recipe/poetry/activity book for people to engage with at home that emerged as a response to my thinking about the need for people to be able to make the recipes in their own time, and to adapt them in their own ways according to their own taste. It is a collection of stories about my collaborators in their own words, including recipes and poetry. The activities in the book are processes that I felt might situate people within the stories, and allow them to apply them to their own lives in ways that might perhaps facilitate new ways of relating to food. Celine, the then curator on the *Invisible Worlds* exhibition at the Eden Project was keen on the idea of a material outcome, and even managed to find some budget for me to pay Fatima to further develop the recipes, and for me to design and illustrate the book. The aesthetics of the book, much like the aesthetics of the project, are hand drawn, colourful, with repeated motifs and patterns influenced by fabrics and patterns from many different cultures of the Global South. I was working against the DnR aesthetics of slick fashion photography, as I was keen for the project to feel more domestic or home grown.

Once Fatima and I had tested and were happy with the final versions of the recipes, we shared them with our kitchen collaborators. Once they were happy, I designed and printed some copies of the book, which included a link to the soundscape, an introduction written by each of our collaborators, and a recipe and poem (where possible) by each. For the collaborators who didn’t write a

poem, I included an extra recipe they had shared with me, or a longer story about them, as I was keen for each to get equal representation within the book. I also included an activity that was intended to invite reflection on the recipe, and the story or poem that accompanied it, in relation to the persons own life and food history. Some of these were activities we had done with our collaborators during the research phase, such as an icebreaker or one of the prompts Asmaa had used in her poetry workshop. Others still related to something that had created an interesting discussion in an online workshop, or that I had reflected on as a result of taking part in the activities myself, of reading the poems, or making and eating the recipe.

I chose the Zimbabwean mango achar that Sibutseng brought with her to the sharing activity in week 2 for the care package as I felt that this recipe illustrated the relationship between migration, food, culture and ecology. The recipe told a story about how colonists had carried North Indian people to African shores, and the recipe had been carried further by the people themselves. Somewhere along the way it was adapted to work with local ingredients, and took inspiration from local cuisines, presumably being merged with a local brine pickle. That was likely how the pickling 'brine' changed from mustard oil to mustard-infused water. I wondered if this in some way reflected an understanding of how to work with local microbial ecologies, or if it was perhaps an accidental substitution, a misunderstanding, or some other reason entirely. I then included Vee's escovitch pickle, as this reflected a different story about migration; of Vee ancestors being forcibly taken to the Caribbean by European slavers, and how they created ways to hold onto their own food cultures by adapting to the climates they found themselves in and the resources they had available. They also adopted the language of their colonisers to name the foods that emerged from this, to the point where the name is recognisable from other Portuguese/Latin colonies, and has an etymology that can be traced back through Portugal, and arguably right back to the middle east (through the root word 'kabees', for a vinegar pickle).

I included Rinkal's torshi-inspired achar, as it made an interesting counterpoint to the Zimbabwean achar. This was a more traditional recipe that had been deliberately adapted through the conversations that Rinkal and Soha had been sharing about their respective food cultures, and the collaboration that Fatima and I had facilitated as part of the Kitchen Cultures research project. The main inspiration that Rinkal took was the addition of a touch of vinegar, and some sumac. Naturally, I also then included Soha's achar-inspired torshi, which saw the addition of some chilli powder and cumin. This more deliberate encounter between cultures felt like a corollary of the types of cultural exchange that Soha spoke about in her reflections on the project, about how coming to London meant that she suddenly had access to food cultures from all over the world and how that has influenced her cooking as much as anything. They are both curious about food from other cultures, and Rinkal in particular tried out making every recipe that was shared in the chat or the group discussions.

I then also included Pepa's variation on Eklass's fennel biscuit, and her aguaymento (physalis) jam. The biscuit felt important to share for a couple of reasons. Firstly, because as we spoke I realised that the way Eklass understood preservation wasn't about storing things up in a larder for winter. Hers is a nomadic heritage, so for her, preservation means storing for travel. This means that many of her preservation recipes were biscuits. – interesting Many of these did use a fermentation process in the making of them, however Pepa's adaptation took this particular recipe, and not only adapted it to be vegan, but she also replaced each component with something she considered 'healthier' (as I mentioned before, often reverting back to the original ingredient Eklass was used to). As a result, Pepa's recipe was more complicated than the original, and required a lot more specialist ingredients. She also created a simple and delicious jam that used maple syrup, to which Fatima added a pinch of salt. This paired very well with the biscuit, so it seemed natural to serve them together. This recipe was included in the book as it illustrated how historically food choices might have been about what was available, but today we can make choices based on our own ethics, morals and the things we feel are important in our lives. Another extra recipe included was a ketchup from Rinkal, to illustrate how ubiquitous and familiar fermented products are in our lives, and a Sudanese Shatta (chilli sauce) from Eklass, so that we had at least one 'jar' ferment from that region.

The next time I was asked to deliver a pickling workshop, I asked if the organisers could facilitate the activity using the recipes and activities book. They agreed and in September 2021 participants at PRIMARY, a community arts organisation in Nottingham, made Rinkal and Soha's recipes at a workshop as part of their Nourish season. The response from the facilitator and the curator was cautiously positive. The participants very much enjoyed the activity, however the soundscape distracted from the discussions they were having around the table as a group so they had to turn it off. The discussions that emerged from reading the stories and poetry were really nourishing and generative of the group, however the activities were difficult to do in that context. They also suggested that I change some of the wording to be simpler (e.g. in relation to a food and its metaphoric affordances, to change the word affordance to something simpler such as 'properties'). These kinds of interactions were a useful reminder for me to avoid overly academic language, and to keep the project grounded and accessible.

#### *7.3.4 Eating (as) ecology: in-person tasting workshops*

The in-person tasting workshops

##### 7.3.4.1 WHAT SHALL WE BUILD HERE?

Next, I ran a workshop as part of an event at Arts Admin in London called 'What shall we build here?'. WSWBH was a two-day festival at the Toynbee Studios space in East London, and was an exploration of topics to do with art, climate and society. However, since this was still taking place in late 2021, we had to

make provisions for social distancing. The event took place in a former library in the building, with four large tables set out with seats for three people each, and a spare seat for me to join them as I moved around the room. For this workshop, I made three of the ferments specifically: Sibutseng's achar with aubergine and chilli, Rinkal's torshi-inspired achar with carrot and chilli, and Soha's achar-inspired torshi. I bought some flatbread from a nearby supermarket on Brick Lane to go with the pickles. As I wasn't able to sit with each of the participants at the table simultaneously, I created some place mats with instructions on the activities that they could follow. I also brought copies of the book for each of the participants to look at and take home with them. Rinkal and her daughters also came along to this event, and sat at the second table where they joined the activity.

There were twelve people signed up for the event, and as they came in I played the soundscape. Once people were seated, I gave a brief introduction (see Appendix XX) to the project, my collaborators and the activity, and invited people to introduce themselves. I then put on the collaborative playlist that we had created during the project while people began the tasting activity. I started on the table to the left, at which there were three people. One of them was a law student and activist friend who had come along as they were interested in my work, and the other two were close friends, one of whom was a neuroscientist, and the other a software developer. The neuroscientist immediately took issue with my 'taste' diagram on the place mat. They went on to tell me that while this was historically how taste had been understood to be perceived (see figure xx), more recently scientists had begun to understand that taste was a complex interplay between touch, sound, smell and memory. She mentioned that there were studies to show that different sound frequencies could change our perception of taste, and even that parts of the brain associated with taste could change over time. We then went on to discuss, as a group, the memories and ideas that the taste of the ferments were sparking for them. Topics explored included childhood, sustainability, sharing food with strangers as an act of intimacy, favourite foods from other cultures and speculations of the sorts of 'tasting' technologies we might develop in the future.

On the second table was Rinkal, her daughters, and two cultural workers interested in food and sustainability in relation to art. When I came to the table, they were discussing different preservation techniques from their respective cultures. The youngest of Rinkal's daughters was colouring in the place mat, while the eldest was solemnly answering questions about the project, and helping her mum when she didn't quite understand what was being asked by the other people on the table. On this table we explored how food could be art, and what we could learn about sustainability from different cultures. The remainder of participants had gathered on table three, and were carrying on several discussions by the time I joined them. One of them very much wanted to talk about the health benefits of fermented foods, and took what I felt to be a rather orientalising and fetishistic approach to the food knowledge of other cultures. This led to a conversation about the White

Pube essay ‘I Hate Dishoom’, which a couple of people around the table had read. In that essay, Pube co-founder Zarina Muhammed discusses how alienating it is for her, as a second-generation Bengali migrant, to have your own cultural heritage made into a product for others to consume in ways that makes it inaccessible for you. This is done using an aesthetic they describe as “lassi in a mason jar, stainless steel serving dishes for the aesthetic only, 70s Bollywood kitschy disco pop plays overhead... laid against a hipster industrial aesthetic of exposed brick, piping and rough wood surfaces”, that skips over the cultural and historical significance of dishes such as vada pav as themselves examples of complex cultural encounter by describing it as a ‘bombay chip butty’ (Muhammed, 2020). Interesting – and how did this influence your work and designs???

We had discussed that essay in one of the Kitchen Cultures meetings, in which I read the part of the essay pertaining to vada pav out loud: about how the pav is a leavened bread that was introduced by Portuguese settlers, and later adopted into many different North Indian (at that time) cuisines (including my beloved Gujarati dish pav bhaji). Soha described the essay as an instance of ‘accessible food sociology’. In the tasting workshop, it allowed us to move onto a discussion of how food cultures have influenced each other, from extractive relations such as the spice trade, slavery, and the indentured labour of people from the colonies, to more ostensibly mutually-beneficial relations between neighbouring counties in the UK. We had a brief discussion about the different names for bread rolls throughout the country, and then ended with a short exercise where people filled in the reverse of the placemats about the topics they’d discussed (“What is in each jar?”).

#### 7.3.4.2 EMERGENT ECOLOGIES: KITCHEN CLUB

In mid-2022, I was invited to deliver a tasting workshop as part of Arts Catalyst’s Kitchen Club by Anna Santomauro, the curator I had worked with on the soundscape. This was the first time I was able to gather people around a single table and run the tasting experience from beginning to end. Kitchen Club grew out of a project that Arts Catalyst have been working on at Sheffield Mind, the mental health charity, and forms part of their wider Emergent Ecologies programme. Kitchen Club consists of a community garden on the edge of a housing estate in Highfield, to the South of the city, and the building that Mind occupy there is a community centre with a small kitchen and a large table around which people can gather. Mine was the second in the series of events, with the first being run by ‘Social Pickle’, a local organisation who work with food waste and community knowledge to create preserves and ferments. Since there was such a crossover in topics, Anna asked if I could focus more on the themes of cultural exchange and adaptation that the act of migration engenders, and the colonial histories that underpin our food systems.

For the event, I had to make the biscuits, and the jam fresh, however I had versions of the two of the ferments I had made in 2021 still sitting on a shelf. I taste-tested them, and then tested again with litmus paper to ensure they were safe to eat.

Instead of care packages and remote activities, this time I took the jars I had with me so people could see the labels from 2021 and the ingredients/allergens in each. I bought some flatbreads from a local supermarket to eat the pickles with. I wasn't able to play the soundscape as people entered as there wasn't a speaker, however the way the space was situated and organised already felt a lot more social and 'convivial' than the room in Toynbee Studios. As people arrived, we made cups of tea and had a chat at the kettle, and then as people sat down, we went around the table and introduced ourselves and said something about our own experiences with pickling and fermenting. There were twelve people, a variety of young students and then some older artists and people interested in sustainability. One of the organisers from Social Pickle was also present, as was Anna, and Finn, an intern from Arts Catalyt. I took a few moments to introduce myself, Kitchen Cultures, my collaborators, and then described how we had developed the recipes.

The first recipe we tasted was Rinkal's Torshi-inspired achar, which I passed around and asked people to look at and smell in the jar before they took a spoonful. It was a version that I had made from some carrot and some chilli from my neighbour's garden. As we tasted the achar, I invited people to engage with the recipe using all their senses, and invited their thoughts on the smells, sounds, flavours and memories. As people ate the pickle and offered their initial thoughts, I related the story of the recipe, about how it had emerged in the project discussions, and how we thought it might have ended up in Zimbabwe, and the different ways it was eaten in both India and Zimbabwe. I told the story of the collaboration, and then asked people to think about recipes they were familiar with that might be fermented or contain fermented ingredients. I mentioned ketchup as an example. I mentioned how in India it was used as a condiment by all of my family, along with Maggi chilli sauce, to the point where growing up I had thought they were a 'traditional' Indian accompaniment to samosas. Participants in the workshop began to discuss their own food histories, and a woman with Polish heritage spoke about how she had been rediscovering pickling

and how she now pickled everything. "I'll ferment anything if it stays still long enough!", she said, to which I replied that anything that stayed still long enough would pickle itself.

The next recipe we tasted was Soha's Achar-inspired torshi pickle, which I again shared the story of. I asked people to think about recipes that they eat that might be adapted, or that they have a story about getting 'wrong' but enjoyed nonetheless. People started to discuss unusual food combinations, and how they'd come across them. I related the work of Tiffany Jaewon-Shin, and how it was about the ways our bodies adapted to their environments, and about ways that we could perhaps maintain our microbial cultures, and what the value of that might be. Some of the architecture students became interested in this idea, and we spoke about how microbes survive for different amounts of time on different surfaces, particularly in relations to the research done about the COVID virus in 2020. One of the students



said it felt like she could taste the microbes in the pickle, and that it was probably her imagination but she thought that “you can taste when things are alive.” I said that was good, but I wanted to challenge that a little bit with the next two recipes.

The next recipe we tasted was Eklass’s biscuit, as adapted by Pepa, and then also adapted by me as I didn’t have all of the ingredients that Pepa had requested. I had made a batch that was vegan, and a batch that was vegan and gluten-free. At this point I veered off-script in response to the way the conversation in the room was moving. I had planned to ask about food choices that you could make for ethical or health reasons, and why that might change based on the region and food cultures you were from. Instead, I related the story of how this recipe had evolved through collaboration, and asked them to think about who or what they might be collaborating with daily and not realising when they ate. Who were they reliant on for their food, and what forms did that reliance take? We spoke about the differences between local and large chain supermarkets in relation to how it changed a neighbourhood, and someone guessed the bread I’d bought was from the local ‘ethnic’ supermarket. We did speak briefly about vegetarianism and veganism, and why people felt ethically compelled to make those choices. I spoke about being raised vegetarian, and joked that perhaps the people to try the ‘spoiled’ foods in the first place had died, and whether therefore what we were eating was a result of human testing. The workshop attendee from Social Pickle replied to say that it was now universally understood that since humans had co-evolved alongside the plants that we ate, the eating of fermented foods probably involved more of a mutual relationship than that.

For the final recipe, I invited people to taste the jam, both on its own and with the biscuit. I asked them to think about everything that goes into each jar, and about eating the food as a practice of care. Not just of ourselves, or the microbes we feed in our bodies, but also the people, cultures and ecosystems around the world that a recipe has the capacity to connect you to. I then invited speculations on what a more hopeful food system might look like, perhaps from the perspectives of other organisms. The responses ranged from a system with “no more humans”, to more localised forms of food production, to technologies that could grow organic food without soil or with limited human labour. I also had someone describe the tasting practice as one of “accessible complexity”. In a discussion with Anna afterwards she described the event as very warm, and she said that my practice was one of hospitality, and of hosting (which is itself a form of facilitation and holding space).

