

The background is an abstract, fluid composition of colors. It features large, organic shapes in shades of deep purple, magenta, and a range of reds from light pink to vibrant, almost orange-red. The colors are layered and blended, creating a sense of movement and depth, reminiscent of marbled paper or a liquid being stirred. The overall effect is warm and dynamic.

You Stir the Pot:

Recipes for Change

Issue 1

@youstirthepot



YOU  
RECIPES

STIR THE  
FOR

POT  
CHANGE

ISSUE 1\_AUTUMN 2022

CONTRIBUTORS

ADAM ZUCKER	57
ALEX GOLDBERG	37
ALEXIA VENOT	70
AMANDA MARTINEZ	5
CAIT JONES	38
CÉLINE PELCÉ	36
COCINAS ALTERINAS	66
ELISABETH LORENZI	50
EMILY SMALL	30
EMMA AKMAKDJIAN	69
ERIN MCQUARRIE	46
HA HALPERT	54
INYOUNG YEO	48
JACQUELINE STOJANOVIĆ	13
JAMIE BOYLE	41
JEANNE F. JALANDONI	34
JENNIE MAYDEW	27
JULIA WALK	20
KAITLIN BRYSON	69
LAURA SPLAN	31
LIN QIQING	58
LIZA STARK	43
MARLENE HERBERTH	35
MAYA MINDER	53
NICOLE YI MESSIER	12
OTTO RUMMUKAINEN	56
PETAR SAPUNDJIEV	60
PING YU PAN	32
SAREH IMANI	8
SHERRY MUYUAN HE	68
STINA BAUDIN	52
THR34D5	26
VICTORIA MANGANIELLO	60
WHITNEY NEWTON (牛睿妮)	28
WILL MONTGOMERY	64
WINNIE VAN DER RIJN	10
ZITO TSENG	40
VICTORIA MANGANIELLO > YOU STIR THE POT: AN INTRODUCTION	3
MARLENE HERBERTH > THE HITLER IN THE CAKE	22
MAYA MINDER > ON RECIPES, WRITTEN GESTURES AND ORAL STORIES PROPAGATION. WE ALL KNOW HOW TO COOK!	71



# YOU STIR THE POT: AN INTRODUCTION

I've been told NOT to stir the pot countless times. An expression the adults in my childhood must have picked up from their own parents similarly unavailable to understand the next generation's strife, "Don't Stir The Pot" was often the response to my saying "why?" or "for what?" or "how about this." When something works for somebody and they'd prefer not to be bothered to defend it for fear, I suppose, of an inaccuracy or disparity being revealed, especially one that requires them to do extra work or change their own situation, they don't want anyone else to change it, to mix things up.

The internet is full - no surprise - of origin stories for this expression. In general, it is agreed that "to stir the pot" is to make trouble, agitate or provoke. Someone who stirs the pot is causing conflict or generating debate, deliberately being provocative. Some frame it as an approach meant to irritate and generate destruction, drama and malice; others think of it as a method of creating awareness or effective change. But the imagery is clear: a "pot-stirrer" agitating a depth of various components in order to reorder them or bring them to the surface. While we might literally stir a pot of soup or sauce in order to evenly distribute the ingredients and distribute and manage temperature, we might also maintain dialogue around important topics in order to prevent the heavy and impactful things from settling to the

bottom, out of sight but near the flame.

Allegedly introduced sometime in the late-nineteenth or early-twentieth century, "to stir the pot" is a common or familiar idiom among fluent English speakers but can be a bit confusing otherwise. And I discovered this first hand when proposing the project to friends whose mother tongue is not English. In Italian, they say "agitare le acque" (to rock the boat) and in Polish, "zamieszać" (to mess with): both expressions familiar to English speakers. In Dutch, "De knuppel in het hoenderhok gooien" (to throw a bat into the chicken shed) or Russian, "пустить козла в огород" (to let a goat into the garden) are used in similar situations and with similar nuance but utilize different metaphors.

These early dialogues and musings generated so much and for one, a collection of discussions on the ways that words and culture affect one another. How might my cultural and homelife associations between causing trouble and creating stew affect my experience with both things? As an artist, educator and organizer, my work is inspired by and responding to women's work, food and technology. I like to work within instructions like weaving draft patterns, because I find there is freedom within frameworks. Perhaps the most powerful, fruitful and fulfilling framework of all has been collaboration and this book

is truly the product of dozens of minds both behind and within the words and images you will read.

When the global pandemic began in early 2020, I, like many others, spent more time than ever before in my kitchen and on my internet. In the north-eastern USA, at least, it was the time of yeast scarcity and George Floyd's murder. Of beloved restaurants' closings and healthcare jeopardy. While similar parallels were felt around the world, it was certainly not for the first time.

Time that may have previously been "out" was now more likely spent "in" and gatherings were regenerated into digital space. Despite our sudden isolation from one another, we did not stop communicating. In fact, it was a series of FaceTime conversations in March of that year with artist and friend Amanda Martinez, who's recipe "Tamales for an Open System" provided us with our collection's title "You Stir the Pot," that initially motivated me to formalize this project. With this first issue, I hope, that we are just starting.

There is, of course, a history that spans time and space of food & domesticity and social justice intersecting.

A famous western example is the Suffragete Cookbook published in 1888 (compilation attributed to Hattie Burr) which has been seen by many as a symbol of feminism and justice. These



pamphlets contained recipes like “Spaghetti a la Suffragette” and relied on domestic norms to create a covert and intentional strategy in organizing their liberation. Edited to provide readers with information of the movement under the guise of a conventional cookbook, their format was a direct inspiration for “You Stir the Pot”. However, it is important to note the incredible shortcomings of the suffragette movement and the racism and inequality that was pervasive within their efforts. When I learn from the Suffragette movement, I hope to take “You Stir the Pot” forward as possibly, truly subversive and intersectional in the name of all the women, many of color, who uplifted that effort but were left out of the history books and popular narratives.

In her essay “The Hitler in the Cake,” , Marlene Herberth discusses her own grandmother’s cookbooks, their subliminal messages and the experiences of those around the recipes both past and present. Political

leaflets disguised as other things were “common” in the third reich. For example, The Wiener Holocaust Library in London has a seed packet entitled “Tomato - Miracle of the Markets!” from 1939, a camera manual entitled “Instructions for the Dollina” from 1938 and a guidance council entitled “A Guide for the Housewife” (date not specified) which all concealed anti-nazi and anti-war materials.

As I audit this new and ongoing project, I see how incomplete the research is and with future issues, intend to include more investigation with precedents that span beyond these western examples. There is an open invitation to anyone reading here to share their own findings, experiences and perspectives. Maya Minder, in her essay “On Recipes, written gestures and oral stories propagation. We all know how to cook!,” provides us with thoughts and ideas for starting your own contribution to this growing collection. And you can find a suggested reading list on our website.

Whatever “You Stir the Pot: Recipes for Change” is was decided through the recipes here. There are many personal stories as well as cultural narratives. There is hopelessness and optimism. There is collaboration of all kinds - between people, generations (and spiritual realms) and languages. We have some recipes that will be easy to follow and others that take a bit more investigation on the part of the reader but I recommend that you read every recipe all the way through before you begin to prepare and repeat it. Trust “the moment” of your nose and of your mind as you sift through these instructions and consider how to start social change in your kitchen but bring it to your streets. And share your own recipe with us (instructions for doing so are in the back of this book). And finally, go stir the pot.



# TAMALES AS AN OPEN SYSTEM

BY AMANDA MARTINEZ

Do not lie to yourself: you must set aside an entire day for this task. Trim the fat and cut up into chunks about 3 and a half to 4 pounds of pork shoulder. Quarter a large onion and mince four cloves of garlic. Place the pork shoulder, onion, garlic, salt, pepper and enough water to cover the pork shoulder into a dutch oven, bring it to a boil and then reduce heat to a simmer for at least three hours.

You are in no rush. This is the time in which you must ruminate on mixture. When one is mixed, there can be a certain amount of indeterminate cultural soup that occurs over time. At its best it results in a feeling of fluidity; one feels defiant of borders and definition. At its worst, there is a feeling of imposter syndrome in which one lacks a strong sense of place. Behaviors and appearances can become modified, changed, colonized. Language can be lost. But the resistance of food is strong and its link is much harder to break. The sensations of tastes experienced early in life, or even in the womb become linked to cravings later in life creating a cultural connection that is hardwired into one's senses.

You stir the pot.

You must also make a red chile sauce. You will need 12-15 large chiles (like Hatch), five garlic cloves, a pinch of salt, a pinch of flour and a spoon full of shortening. You may want to wear gloves during this process but you also may not, if you have something to prove to yourself. The peppers should be cleaned and roasted (preferably on a grill or over open flame, but an oven will do), for only a few minutes or until they begin to give off an aroma. Then soak them in water until cool. Blend the peppers and a couple cups of their water with garlic, cumin and salt until they form a smooth paste. Put a dab of shortening in a sauce pan and add the chili paste and flour. Simmer about 10 minutes until desired thickness (you can add more water if necessary).

*Tamale* is anglicized from the Spanish *tamal* which came from Nahuatal *tamalli*. It's the amalgamation of the predatory linguistic shuffle dance of colonization followed by retroactive auditory imitation.

Tamales are believed to have originated between 5,000-8,000 BC with indigenous cultures utilizing them as an easily portable food source. As a child you have loved the format of tamales as much as eating them. You remember how they always felt like little sculptures; the perfect object that was food and container in one. This was by design. Tamales, consisting largely of corn, which is sacred to indigenous cultures, were considered sacred food. When you begin to look into the "fillings" of original tamales, you find fruits, eggs, fish, even lizards and a much wider variety than their contemporaries due to the specific nature of the tamale's portability and what might be available at a given time in a given location. A natural pocket, perfectly ergonomic and taken on trips as well as eaten for ceremonies.

You must not stand on ceremony. The communal logic of the tamale tells us that the burden of making this process-heavy food is lessened when shared by a group. Like many ancient foods, it is also by design that it can feed a crowd.

After as many hours as you can stand to share space passively with the pork's powerful aroma, you must remove the meat from the broth, strain the broth and reserve it in a bowl. Shred the pork with two forks, clawing at it with one in each hand. Add the pork to the red chile sauce in a sauce pan and let it simmer on low for some time until integrated.

Integrated; mixed. Taste the sauce and see if it needs *something*.

Resistance is born bite by bite. Not neatly or beautifully - though beauty is in it - but in an interdependent web that is so systematic you cannot



see the full arc of its reach at once. It is born out of necessity. It is like when you are in bed with a lover and you both realize you would not be there except for the particular combination of problems in your lives that led you each to that moment.

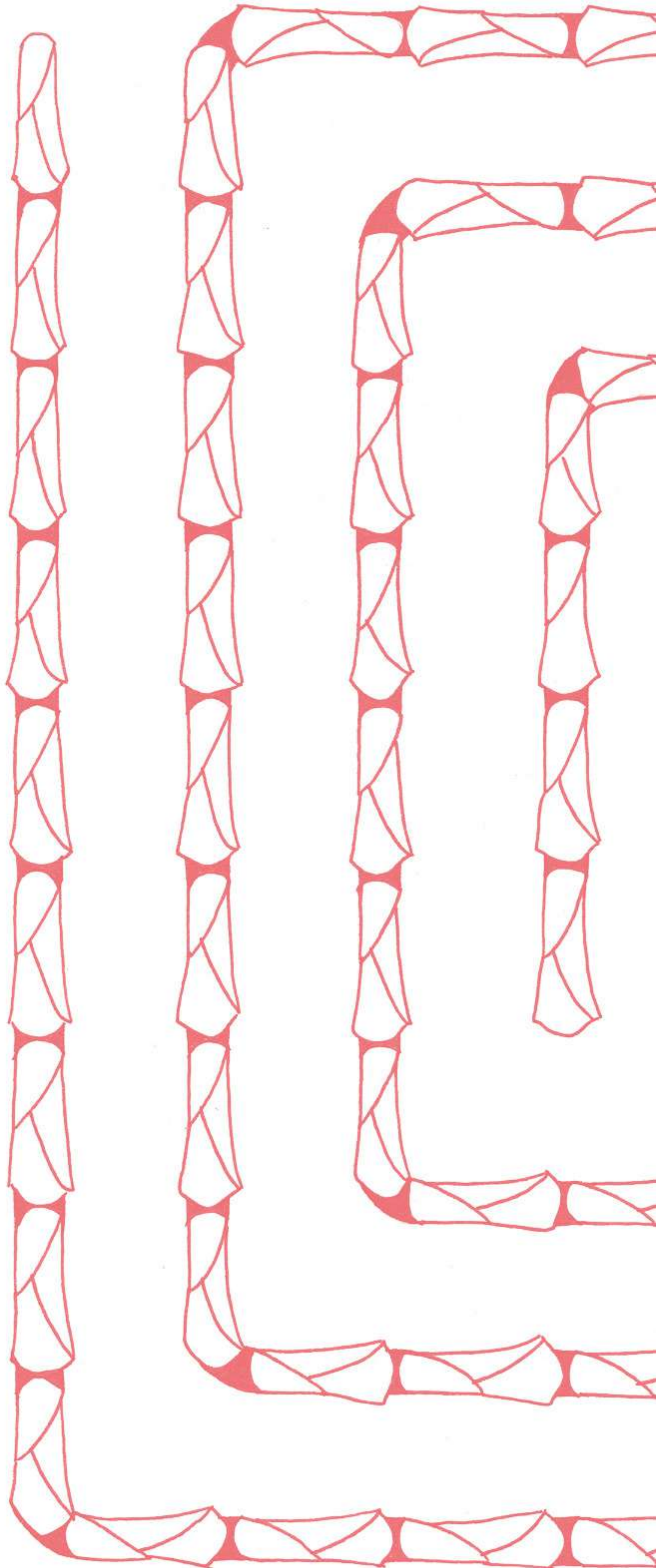
You have to work the masa.

In a large bowl, add 6 cups corn masa, about  $\frac{1}{2}$  cups shortening (now is not the time to forego fat) and a touch of broth to make it thick and beat the mixture together until you have a smooth paste that can be worked with the fingers.

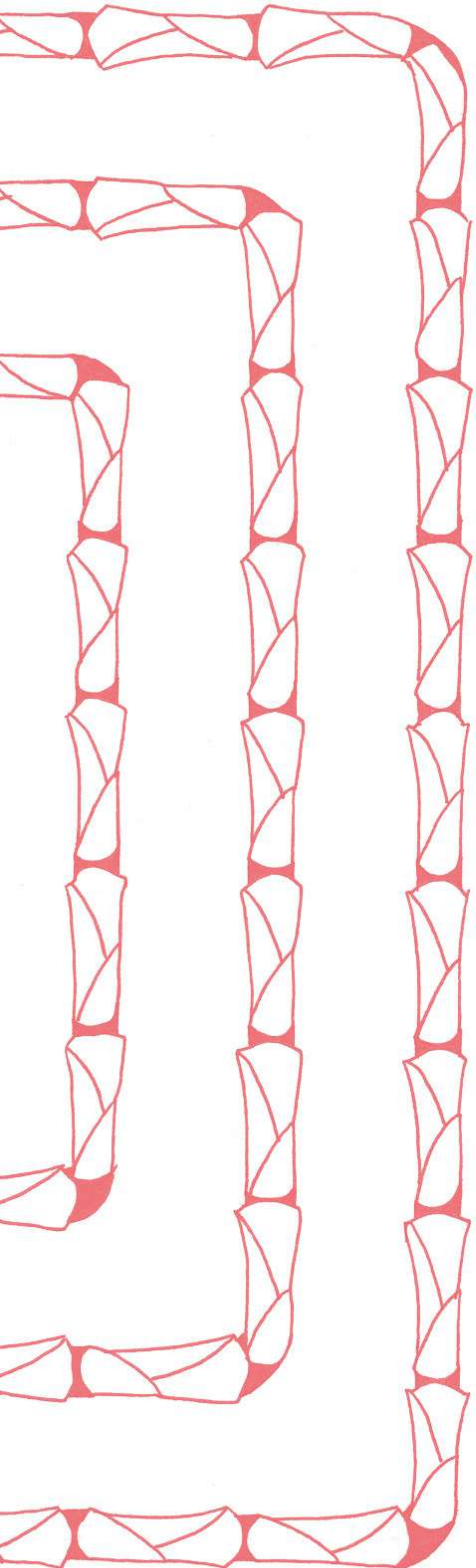
The way the sefita folds the masa at Myrtle-Wyckoff is too much for the tourist looking to capture it on their iPhone. It won't stop someone from trying to make a documentary about it, however. A list, a post, a blog, an article with an introduction by a foodie or a critic. They will try to quantify what is overtly unquantifiable; to slice and dissect the masa instead of simply touching it and ingesting its warmth. It is comfort made physically tangible; what the blogger would deem "authenticity" and what an academic cannot describe. It is a sensation more aligned to understanding that comes only from lived experience.

You must multi-task: you should have about 50 corn husks on hand and soak them in batches in warm water for at least half an hour in order to remove the corn silk strands. Let each batch drain on a cloth towel.

In Yukio Mishima's "The Priest of Shiga Temple and His Love", the story is set against a backdrop of meditation he calls "thinking of the Lotus seat on which the lord Buddha sits". Mishima's fractal-like meditative images form a suggestive chain one can concentrate on to exercise the powers of the imagination and thereby escape the mundane qualities of this mortal plane. You might similarly contemplate the simple, repetitive motion of folding tamales into their husks. There is a shift in spatial perception that occurs when one is truly lost in a meditative act that is alike to snow-blindness. The world around you steels and your heartbeat slows as you concentrate only on the sensation of muscle







movement. It is one more way the tamale is a channel, connecting you to those who came before, those who folded them before you were born. The action is an imprint.

You must imprint the masa with your fingertips to form each tamale. Take a spoonful of corn masa and spread it in the center of one of the drained husks with your hands until it forms a protective barrier. If the husk is small, as they naturally vary in size, you can place two together to give enough room to work with. Spread a spoonful of your pork and chile sauce mixture on top of the masa: not too much, not too little. Fold the sides of the husk inward and fold the bottom of the husk upwards, so that your edible package is complete. You can begin to stack them into a steamer basket placed inside of your dutch oven. Place each tamale upright with the folded bottom as its feet; until you have amassed a sizable anthropomorphized group standing at attention. Add water to just below the bottom of the basket in your dutch oven and bring it to a boil. Cover the tamales and reduce the heat and let them simmer for 30-45 minutes until tender.

You must take a bite of the warm corn masa cradling the spiced pork shoulder. The ancient grain dissolves on your tongue, the chiles burn your palette releasing capsaicin which causes you pleasure. This sensation doesn't ask what percentage you are. It doesn't ask what borders were crossed or when. It simply welcomes you home. As you take another bite and begin to peel back the husk, a small formation is pushing its way out of a pinhole at the bottom of the corn husk. You watch as it grows before your eyes. A sinewy brown strand begins leaking out of the pinhole. It deepens into a red color, then spreads itself onto a circle of newly formed corn masa. Another tamale is forming from your tamale. This tamale has a neatly folded husk, a perfect circle of corn masa and pork shoulder. You squint. Another tamale is forming from that tamale, a neatly folded husk, a perfect circle on corn masa and pork shoulder. You squint. This tamale is forming a chain to still another beyond.



## Golak's recipe /

Hormuz is an island in the south of Iran located  
Some call Hormuz the rainbow island as it's  
Among green, brown, white, ochre, red, and black  
Locals use its soil as a spice to cook, to make  
If you ever find yourself in Hormuz, grab some

That's it! It's easy to make.

It's like

Use it as a spice to carry the memory of the red



## taste of the red mountain

Have you ever heard of the edible mountain?  
in the Persian Gulf.

known for its colorful soil.

mountains, the island's Red Mountains are distinctive.  
pickles, and to bake special bread.

of the red soil.

Mix it with water.

Let it settle.

Add some salt.

The red water has a special sour taste.  
the mountain has done all the work already.

mountain even after leaving this magical place.



# COMMUNITY IMMUNITY\*

SOUP FOR THE COMMON GOOD

BY WINNIE VAN DER RIJN

## ACTIVE TIME

30 Mins

## TOTAL TIME

1 Hour

## YIELD

Serves 8 (serving size: 1 1/2 cups)  
Quantity can easily be increased for sharing, community based healing and feeding the masses. Ideal for equal portioning into jars and distributing at protests.

So there I was sitting at home in need of sustenance, tired of handwashing, doomscrolling and maskne. What could I make to lift me up, physically and emotionally; bolster my defenses against pandemics, ennui, and the fall of the American Empire? Immunity soup immediately came to mind. The community-boosting ingredients together rise up to help you overcome the status quo, can radically transform your attitude, and refocus you for the common good.

Perfect for sheltering in place- it's a big pot of brothy soup that you can make ahead and enjoy for a couple of days or (ever) March; the flavor just gets better over time. You may be wary of the large amount of garlic, but keep in mind that it mellows considerably after being cooked. The garlic also deters monsters, and no one can smell it over Zoom anyway. Though we love using bone-in chicken breasts here, you can also swap in 3 cups shredded rotisserie chicken breast in a pinch (be aware that it will add more sodium).

## INGREDIENTS

- 2 tablespoons olive oil
- 1 1/2 cups chopped onion
- 3 celery stalks, thinly sliced
- 2 large carrots, thinly sliced
- 1 intention
- 1 pound mushrooms, sliced
- 10 medium garlic cloves, minced
- 1 scoop gratitude
- 8 cups unsalted chicken stock
- 4 thyme sprigs
- 2 bay leaves
- 1 (15-oz.) can unsalted chickpeas, drained
- 2 pounds skinless, bone-in chicken breasts
- 1 1/2 teaspoons kosher salt
- 1/2 teaspoon crushed red pepper
- 12 ounces curly kale, stems removed, leaves torn
- Local flavor- sachet of spices and/or bouquet garni of herbs (optional)

## NUTRITIONAL INFORMATION

Calories 253 Fat 8.5g Saturated Fat 1 g Monounsaturated Fat 3g Polyunsaturated Fat 0.9g Protein 28g Fiber 6g Cholesterol 54mg Iron 2mg Sodium 581 mg Calcium 116mg Sugars 5g Estimated added sugars 0g

## How to Make It

### STEP 1

Heat oil in a large Dutch oven over medium. Add onion, celery, carrots and intention; cook, stirring occasionally, 5 minutes. Add mushrooms, garlic and gratitude; cook, stirring often, 3 minutes. Stir in stock, thyme, bay leaves, and chickpeas; bring to a simmer. Add chicken, salt, and red pepper; cover and simmer until chicken is done, about 25 minutes. This soup is never brought to the boiling point but instead simmers; giving all of the ingredients time to meld together allows them to become a community, greater than the sum of their parts

### STEP 2

Remove chicken from Dutch oven; cool slightly. Shred meat with 2 forks or cut into bite sized pieces. Both shredding and cutting will enable you to release anger, which can inhibit healing; as you find bones of contention, discard them. Stir chicken and kale into soup; cover and simmer until kale is just tender, about 5 minutes. Discard thyme sprigs and bay leaves.



# IMMUNITY BOOSTS

BY ANN TAYLOR PITTMAN

EDITED BY WINNIE  
& DANNY VAN DER RIJN

## *Chickpeas*

A good source of zinc. As with vitamin D, a zinc deficiency is associated with lower immunity.

## *Dark Leafy Greens*

Kale and similar greens are rich in the antioxidant vitamin C. The C, paired with the zinc from the chicken and the chickpeas, delivers a one-two knockout blow to cold symptoms.

## *Release of pent up anger or frustration*

These emotions can stand in the way of healing.

## *Garlic*

These bulbs contain allicin, one of the world's most powerful antioxidants.

## *Gratitude*

Helps open heart and mind increasing chances of immunity.

## *Hot Broth*

Steaming stock makes your nose run, which helps flush out congestion. Broth-based soups also keep you hydrated.

## *Crushed Red Pepper*

Capsaicin, which adds heat, can clear sinuses. Breathing out the fiery pepper can also release anger.

## *Mushrooms*

Look for fungi labeled vitamin D rich; they're grown in ultraviolet light to spur D production. A deficiency in the nutrient has been linked to an increased risk of infection.

## *Intention*

Setting an intention has been shown to enable healing.

## *NOTES*

BE GENEROUS  
- THE MORE  
YOU ADD THE  
FARTHER IT  
GOES

\* This recipe provides immunity for physical and spiritual well-being only. Does not provide legal immunity e.g. from local, state or federal prosecution for the mis-handling of a pandemic. Immunity Soup is not a substitute for a pardon. Please inquire elsewhere about purchasing an elected official.



BY NICOLE YI MESSIER



## My Mother('s) Tongue

When I set out to learn Hangul, my mother('s) tongue, I thought that it would come more naturally, having heard the sounds of Korean throughout my entire life from my mother and the sounds of Korean television constantly playing in the house. To my surprise, the Hangul pronunciation felt foreign to my mouth as opposed to my ears. I recall when I met my cousin for the first time in 2019 while visiting Korea, she surprisingly said "your mom's Korean sounds old, no longer modern." I've started a series of pieces that explore the relationship of language to lost time, family, and immigration called My Mother('s) Tongue.

For many, food is a form of love language. Below I capture a staple recipe in my house, a remixed fried rice, part Korean, part American, part my mother, and part me.

## My Mother('s) Spam Fried Rice

### CUT YOUR INGREDIENTS

Take a can of spam and cut it into small cubes

Julienne one large potato

Chop 5 cloves of garlic

### MAKE THE EGG GARNISH

Crack an egg and separate the egg yolk from the egg white

Discard the egg white

Beat a dash of salt into the yolk

Heat a thin layer of vegetable oil on a nonstick pan

Turn the heat off and pour the yolk into the pan, tilting the egg across the pan so it's thin

Cook on each side for 1 minute

Fold and slice egg into strips

### COOK EVERYTHING

Heat a pan with sesame oil and a spoonful of butter

Add the garlic and stir and cook

Add one day old rice and soy sauce

Add a dash of dashida

Add spam and potatoes

Stir fry

Add more soy sauce and dashida to taste

Add garnish







## In September we make ajvar

In September we make ajvar. A three day process bringing three generations together to bake, peel and stew capsicums to preserve for winter.

In Bor, Serbia, during this month we see the last days of summer, the light is golden in the afternoon and the air is turning crisp at dusk. We swim in the nearby lake between intervals of taking turns to bake capsicums on the woodfire oven.

The women of the family stay up until midnight hunched over buckets, hands dripping oily red, skinning capsicums and sharing stories together; some serious, many funny.

Meanwhile in town, just 10km from us, the sirens ring three times a day at the copper mine. We struggle to breathe when we visit the market there to buy capsicums, air thick with pollution.

How nice it is to return to the lake to make ajvar. The air is clean. The ajvar is delicious. We are together. Simple, communal traditions to remember and continue to share.



## Meli's Ajvar

### Ingredients:

10 kg of large red  
capsicums  
1.5 – 2 kg of eggplant  
2 bulbs of garlic  
250 ml of sunflower oil  
150 grams of sugar  
100 ml of white wine  
vinegar  
100 grams of salt







Peel the eggplants, cut them into quarters and blanch them in boiling water with one tablespoon of vinegar and half a tablespoon of salt. Boil them for five minutes. It is important to peel the eggplant because it can be bitter. When they soften, place them in a strainer for two to three hours or leave them overnight.

Wash, dry and roast the capsicums on the stove, either over a flame or hot plate. When they are baked and their skins are blackened, place them in containers and cover them so that the skins are steamed well and can be peeled off more easily.

When they cool down, peel the skins from all of the capsicums, and place the fleshy part in a colander to drain for two to three hours or again, overnight. Save the strained liquid from the capsicums.









When the capsicums and eggplants are drained, the cooking begins. Grind the flesh of the capsicums and eggplants in a meat grinder or chopper.

Put the sunflower oil in a wide and deep pot, add two cleaned bulbs of garlic and fry them until they are golden brown. Take them out of the pot and pour the ground capsicums and eggplants into the pot, then add two thirds of the vinegar, salt and sugar. It must be stirred constantly for around an hour. If the ajvar is too thick, add the remaining liquid from the strained capsicums. If you use all of this and liquid is still needed, add more sunflower oil. Add salt, vinegar and sugar to taste.

When it is close to the end, the ajvar will start to bubble as if it is boiling and when it is at the very end, you should be able to scrape a wooden spoon on the bottom of the pot and easily see the metal of the pot. The wider the pan, the quicker it will be.





To store the ajvar, wash and dry glass jars and their lids and place them in a heated oven halfway through cooking the ajvar.

Pour the hot ajvar into the warm jars and close them with the heated lids. Protect your hands from the heat.

Wrap each jar in newspaper and place them in a box. Before closing the box, check that all the jars are tightly closed, they can be more difficult to close when they are hot. Wrap the box in a blanket or quilt and let them cool gradually for up to two days.

Depending on the density, this quantity yields seven to eight 720g jars.







## What am I supposed to cook?

Was soll ich denn kochen, alle Töpfe zerbrochen  
 Im Herd kein Feuer  
 im Korb keine Eier  
 Was soll ich nur kochen, ist alles zerbrochen.

That's what I heard my grandmother singing when she entered the kitchen, like a small mountain village in the south of Austria. She was a tiny, wispy woman with kind eyes, strict but with a huge heart. Living and working in the old school building, flowers have always bloomed in front of the house since she lived there. My grandmother got up very, very early. When I woke up, I could already smell a pot of soup boiling over the stove, or I could listen to her singing...

Ein Hund kam in die Küche  
 und stahl dem Koch ein Ei...

Every day lunch had to be ready at 12 o'clock. That's probably why she had to start so early, or maybe there was another reason which I simply couldn't imagine. Anyway a boiling hot soup, a salad and a main dish always had to be ready at that time. She always tried to involve us children in the cooking process. She was very good at making something special out of almost nothing.

Im Herd kein Feuer  
 im Korb keine Eier  
 Was soll ich nur kochen?

Roll out the dough as large as possible, preferably over the entire table. Ask all the kids around the house to cut out any shape they want. The cut pieces should not be too large and not too small. After you did that, heat some oil and fry the Hasenöhrl. They will blow up during the frying process.

When I was a kid, the Hasenöhrl always reminded me of pillows. Little pillows I could put my head out to.

Actually the word Hasenöhrl means "ear of the rabbit".

Once you have fried everything take some sauerkraut. If you are lucky you use self-fermented one. Every single person who takes part in the meal prepares their own rabbit ear by making a hole in the dough and filling it with sauerkraut.

Don't forget to invite everyone who helped cutting out for dinner.

Simply because eating and cooking together connects.

It's a special moment that puts everyone finally in the same place. That's what we all need because it is these tables that embrace change and flow.

What am I supposed to cook  
 everything is broken  
 no fire in the stove  
 no eggs in the basket

What am I supposed to cook  
 if everything is broken?

Even if you have no idea what you are supposed to cook...



The two dishes I remember best were  
Kärntner Kasnudln (of course) and  
Hasenörtl. The main ingredient of both dishes  
is flour and water. The first dish is probably  
well known. It's a kind of pasta filled with potato,  
fresh cheese and mint mixture. The other one  
Hasenörtl is not that known, but also really  
special to me, that's why I want  
to introduce it to you.

Recipe and ingredients changed over time because  
people could suddenly afford to use eggs instead  
of water. Still, you don't need many ingredients to  
cook it.

What you need is:

- 700 g flour
- some butter
- egg yolk of 5 eggs
- salt
- some lemon
- some milk

Put everything together &  
make a dough out of it.  
The consistency of the dough should  
not be too soft, but similar to that of  
a biscuit dough.

Let the dough rest for around 30 minutes.

Even if you have no idea  
what you are supposed to cook...



BY MARLENE HERBERTH

# THE HITLER IN THE CAKE

Photographs by Pascual Martinez + Vincent Saez, Cincu 2020 shot on my Grandma's Spiegelreflex camera (1950s)

<sup>1</sup>The photographs taken by Pascual Martinez + Vincent Saez, Spanish artists that have published an internationally acclaimed Photo-Book about "The Saxons of Transylvania" documenting much of my grandmother's life there, are also guided by her presence. With a focus turned involuntarily next to myself, they reveal the photographer's legend of ghost presence in photography, speculating grandma's being always alongside me in her house, physically and spiritually guarding and guiding my way.

<sup>2</sup>Manuscript transcribed from Sütterlin script to Latin script by Edith Feleki-Dengel, translated from German to English by Marlene Herberth, SOXEN private collection.

## "Speaking Chorus

Whole Chorus: You cannot quench the grounding fire anymore, it eats its way deeper and deeper into the People and no prohibition and no ploy will warrant you a way of containing these flames.

Single voice: Don't you hear the crackling singing, drawing and lurking through the German districts.

Bright (Girls) Chorus: Ardent wait and ardent hope, hearts are open for Him everywhere, and everywhere their burning cry calls for the laws that God created for us.

Dark (Boys) Chorus: You will not be able to quench the flames that have been set loose, burning in hundreds of thousands.

Whole Chorus: We pass on the Word, from mouth to mouth, we announce the dispatch from house to house, and you will never be able to quench this fire again."<sup>2</sup>



This is the last page of a recipe notebook, which I inherited from my Grandmother, handwritten by one of her sisters in Transylvania, dated December 1937. It has a strange, religious sound to it, one that creeps into your heart and gives you shivers. It was the time of flourishing Nazi-Germany Propaganda reaching out to Transylvania and, surprise, it came down also through cooking groups and inbetween recipe notes.

Looking at the absolute small to find the vast, looking at a tiny moment of time to see the wondrous sequence of history<sup>3</sup> was in my thoughts when discovering political inserts in this old recipe notebook. Notes on liberalism, German Nazional-Sozialismus, propaganda songs, poetry, and a lot of wonderful recipes, ranging from soups to the most delicious cakes sit alongside in this historical document. Just in between, a lush, chocolate, spices and walnuts cake called "Hitler," these were silent "secrets", well kept in our house, encoded in an almost indecipherable handwriting called "Suetterlin". Finally seeing them translated was a revelation.

I am writing this essay as an exploration of lineage, burden and healing, of historic relief without denial of roots, of living with ancestry and trying to understand the past to clear the future.

For the past 10 years, I have lived in my grandmother's house in Cincu// Großschenk, Transylvania. Born and raised in the city of Bucharest, I used to visit my grandparents in Cincu regularly. Just after my grandmother died, I came here to spend the summer and tend the empty house. Everything felt so harmonious that I never wanted to go back to the city again. It's now 10 years since that moment and I am still in Cincu, growing strong roots, a wonderful family and our common creative studio, KraftMade Research & Lab. Being here led me to investigate my origins, my family, the inherited multi-sensorial objects and to process emotions. My grandmothers' presence is still influencing and guiding me through time in lateral loops, unveiling precious understanding about my viewing of the world.

## *Who are the Saxons of Transylvania?*

Transylvania, a small region in the heart of today's Romania, is the home of a small cultural group called Transylvanian Saxons settled there starting in the 8th century from Germanic territories in Northern Europe.

According to legend, a Pied Piper lured local children away from the German town of Hamelin; they disappeared into a mountain and traveled underground until emerging from a cave in



Transylvania where they settled into seven cities. The tale is believed to be inspired by the colonization of Central European territories by Hungarian King Géza II, when young families from what is today Belgium through to Germany, were led to Transylvania to fortify border towns and build a functional infrastructure. These skilled people, unifyingly called 'Saxones' in their new home, created a productive society there, a culture on their own with specific architecture, dialects, customs and heart, in "the land beyond the forests".<sup>5</sup>

During the 20th Century this now 800 years old culture that seemed to have such strong roots started to decline. First came the Annexation of Transylvania by Romania (after the collapse of the Habsburg Empire) in 1918. Although Saxons openly voted for this reunion because they had received guarantees they could keep their own lands and administration, after the historic event none of the promises were kept. Slowly but steadily the German 1920's Propaganda of the great Fatherland protruded in all corners it could plant some seeds. The Saxons were seduced with exciting activities for young people, alongside written materials, books, songbooks, lifestyle and handicraft teachings, and so on. What followed was their seduction into Hitler's army, and that was when the real decline started. Many never returned. Those who went back, were again deported into Siberian working camps. The even fewer who survived were soon faced with a new communist society, one that deprived them of their properties, animals and tools, which they had to give up for the "collective good". During Romanian Communism, Western Germany started a highly secret programme of "buy-back" Saxons. They offered money and traded prices per Saxon head according to their education, as a sort of historical reparation for the trouble of the Second World War. As many as could exited like this, leaving everything behind. The rest left in the first weeks and months after the fall of communism in 1989. Over 500,000 Saxons now live scattered around the world, mostly in Germany and the US, yet keeping close relations to each other, guarding their history and their heritage, honoring their lost "Motherland".

Around 10,000 Saxons, mostly elderly people, now live in Transylvania among other ethnies.

### *Sütterlin font design*

Ludwig Sütterlin (July 23, 1865 - November 20, 1917) was a graphic artist who lived in Berlin, Germany, and was most notable for designing and creating the old German blackletter handwriting Sütterlinschrift (Sütterlin script).

Ludwig worked as a teacher at the "Teaching Institution of the Royal Museum of Decorative Arts" in Berlin, and the future "United State Schools for Free and Applied Arts," where he held courses in artistic fonts. In 1911, Sütterlin was tasked by the Royal Prussian Ministry of Culture to create courses dedicated to children starting to learn how to write. At the time, the current writing style was based on alternating pressure, which made it difficult for primary school pupils to hurdle the writing exercises, leading Ludwig to develop a child-oriented methodology for writing beginners: making the line width uniform, all letters vertical and geometrically straight or circular. This new and more simple writing allowed all students, artistically inclined or not, to be able to write the script. In 1914, the initial trials of using Sütterlin in Berlin schools began and ultimately was declared Berlin's national script for education by Prussia in 1924.<sup>6</sup> Most other German states followed the example of Prussia, and this is how it reached as far as Transylvanian Saxon schools.

Starting 1941 this handwriting was banned by the Nazi regime and replaced with the Western standard way of writing.<sup>6</sup>

### *The Dumpling Academies & Schnitzel Diplomas*

In Cincu// Großschenk, a small village in Southern Transylvania where I live with my family, there is a Parish house next to the Fortified Lutheran Church in the village, where a "Haushaltsschule" - a Housekeeping school for young girls - was established in 1920. It contained a big room for sleeping, a large kitchen and several weaving looms. There

was a generous garden with vegetables, fruits, vineyard and a flower patch in the middle of it all designed like a star, the pride of the house. Besides this they had chickens and pigs to take care of. A long table on the open veranda facing the garden was the place for eating, learning, chatting and food tasting for guests. The official "register", a kind of archival showpiece of the course, was a white tablecloth where every participant would embroider their name in their own handwriting<sup>7,8</sup>.

The courses were four weeks long and there were four concomitant student groups exchanging roles every week. One group learned cooking, baking and preserving. Another group would do the gardening, while the third would learn how to weave. The fourth group was responsible for cleaning, washing and ironing.

The text in the Cincu village Monograph<sup>9</sup> describing the school briefly states: "Besides the practical courses, there were lectures held and the evenings were for entertainment: performances, poetry and lots of singing".

This kind of school was not unique in the area, in fact, there were many and they were popular. An eyewitness<sup>10</sup> reports they were lovingly called "Knodelakademien" // "Dumpling academies" which you would graduate with an "Schnitzeldiplom". During our researches around Transylvanian villages we found the same recipes and hand-written recipe-notebooks all over, also meaning that the propaganda machinery that subversively protruded through the informal gatherings reached the proper, young and active public.

<sup>5</sup><https://vimeo.com/showcase/7780708/video/475814808> , accessed December 2020, Longplayer Assembly 2020 by Artangel London

<sup>6</sup>The Saxons of Transylvania, Pascual Martinez + Vincent Saez, Overlapee, London 2019

<sup>7</sup>[https://en.wikipedia.org/wiki/Ludwig\\_S%C3%BCtterlin](https://en.wikipedia.org/wiki/Ludwig_S%C3%BCtterlin), accessed 20.10.2022

<sup>8</sup><http://luc.devroye.org/fonts-41727.html>, accessed 20.10.2022





### *The Hitler in the Cake*

My Grandmother, Riki Balthes (1923-2012), used to tell a lot of stories about her life. About her young years, school, war, deportation and so on, her life seemed an infinite stream of weird events, a lot of suffering but also (some) wonderful times, as I guess any 90 year old Saxon would have lived throughout the 20th Century. I was fascinated with these stories because I learned so little in official history books, so I tried to convince her to write down her memories. And of course translate all those Suetterlin hand-written manuscripts in her house that were indecipherable to me, as much as I tried. She never wanted to write down her memories, yet she did, selectively, translate some of the recipes. But the politics of it all was a strong taboo, not only in our family, but also in all elderly Saxons I know (and I asked every time). There is almost no way of getting a Saxon to tell you what happened in the pre-war time, how German propaganda crept in, how, why and where they went to war and how they got away (some, in my family included, deserted the army after they realized what they have been lured into). They carried this "guilt" silently and many took it with them into their graves. Understanding this context is important as to why my grandma just omitted in her translations the "Hitler Cake".

Back in 2020 I had a happy encounter with Ms. Edith Feleki-Dengel, a German language specialist with a Saxon background, the first in many I asked, who could actually read the Sütterlin writing. So I

took out our recipe manuscript collection and asked if she could make sense of it. And there it was, the proof for the deeply buried historical taboos: the Hitler cake. We could hardly believe our eyes, because such an overtly reference, such an intimate find is usually buried right back. Yet for me, it was finally an important proof for the direct propaganda the Saxons were exposed to. Not only through the "official" materials that we find and archive, but in a subversive manner, the preoccupation of young people in their free time, the spirit of the day. What united them, what motivated them, and how they were sweetly misguided in their passions, their young, rebellious and passionate energies channeled for what turned out to be the tragedy of the century and the almost dusk of an entire culture. Moreover, the context of a young girls' housekeeping school makes this more complicated. On the one hand they were belittled as Schnitzeldiploma holders, on the other hand they were cherished as receiving and resonant vessels of political power.

The fact that political movements were created and stimulated through something as "frivolous" as recipe notes turned propaganda in the first half of 1900s, protruding thus to home-bound young girls and housewives that otherwise did not benefit from a classical academic or military education, resulted in a tool most effective, demonstrating that "Suffragettes" was not only a movement of the West, but a philosophy spreading loudly and publicly and also silently and subversively in all patriarchal cultures, center and periphery.



Interestingly, Transylvanian Saxon women were granted, by the time's male elite, the big task of being the "guardians of the Saxon culture, keepers of the ethnos, the saviors of the community"<sup>41</sup> in the context of growing nationalisms and pressure from both Romanian and Hungarian sides. This happened as early as the beginning of the 19th Century, yet without receiving equal political rights. But as strength comes in togetherness, in the second half of the 19th Century, they were already well organized and oriented towards international models of women emancipation, so that in the beginning of the 20th Century they were holding seminars, organizing education, lecture evenings, spoke out for big social causes and were officially asking for the right to vote "for those women who could pass an intelligence test"<sup>42</sup>. While women in Hungary were granted voting rights in November 1918, in the newly formed Romania this was denied. So Transylvanian Saxon women took their organization out of the protective arms of the Lutheran Church and formed the "Free Transylvanian Saxon Womens' Alliance" soon to become the "German-Saxon Womens' Union for Transylvania", which existed until 1939. They sought to broaden their alliances with Romanian and International Women Unions and Associations. Yet when women in Romania received voting rights in 1929, Romanian women went to court against taking up women from ethnic minorities on electoral lists. Also, the International Council of Women could not grant them membership as they only accepted "nations". 1939 they were forced by context and political preferences of the time to join the "German Women" division of the local National-Socialist Self-help Movement of the Germans in Romania (NSDR), where their liberal-conservative views of the world melted away.

So you see, dear reader, that this recipe note-book, dated December 1937 was written during the peak of these ideological and physical Transylvanian Saxon "bowl" movements. During my research, I read that cream-laden cakes were actually Hitler's favorites. His representation traveling in the form of such a lush cake made history taste sweet and promising as the songs bearing hope and land once again for the depleted little group



that were then the Transylvanian Saxons in the newly formed Romania.

When I actually baked and served the cake, elderly Saxon people frowned: "I would never come to the idea to actually bake this cake!" They wanted these daunting memories to disappear at long last. But for some it must also be liberating. Understanding lineage and the burden of the past, taking it out in the open, finally feeling lighter, dissolved in history, does this absolve from guilt?

Although I am very much part of this history, born 80 years later than my grandmother, I feel quite a distance from it, as a "zoom out", looking from my millennial mountain view panorama perspective. With the right wing parties now on the rise everywhere in the world and a war at our border, hearing often news of Novosibirsk - where my grandmother was deported for 5 years in a stone-mine - almost erased from the face of the earth, I feel history repeating like in a Hollywood cum Kafkaesque set. But I simply cannot decide yet if we are more prone to propaganda now because of the multitude of information sources or if we are more privileged in history's shelter because of the multitude of information sources. History will certainly show in a not so distant tomorrow.

My only hope is, it will turn out bitter sweet as this cake, but without the Hitler in it.

I want to share this recipe here, out in the open. I want to bake it as often as I have the opportunity. I want to start a dialogue around it. For me, it

is as important as preserving the Transylvanian Saxon culture's heritage. It's part of it.

I invite you to do the same. And then ask yourself and others: Where do you come from? What defines you, what precedes you, what grounds you? How much have we grown apart from our instincts and call it reason? How much are we determined by lineage and how much do we accept it? And finally, what drives us forward and what do we leave behind?

#### HITLER CAKE

##### Base

Mix 250g sugar with 8 egg yolks for 1/2 hours (original recipe, now you can also use a mixer). Set aside.

Take 2 chocolate bars (approx. 300 g, preferred kind, melted over water bath, m.n.), 1 half teaspoon powdered cloves, 1 tablespoon powdered cinnamon, 150 g white flour and incorporate with 8 egg whites, beaten.

Mix all the above, fill in one greased pan and bake

##### Filling

Mix 140 g Butter with 140 g sugar until frothy.

Heat 200 ml milk and pour over 140g powdered walnuts, leave to soak for at least one hour or overnight (strain excess milk).

Mix everything together with 1 whole egg.

<sup>7</sup>Großschenk in Siebenbürgen. Ein Heimatbuch, Friedrich Untch & HOG Großschenk, Wort und Welt Verlag, Thaur bei Innsbruck, 1994, p.183

<sup>8</sup>almost 100 years later, in 2018, not being aware of this table setting on this particular veranda, we organized in the precise same place „Mordant Dinner“ by artist Victoria Manganiello. In contrast with the white tablecloth as a must for this table in 1920, during contemporary „Mordant Dinner“ performance, guests are offered food directly on a hand woven white tablecloth, imprinting a different kind of register. For me this is the perfect metaphor for how things never change, except their expression.

<sup>9</sup>Großschenk in Siebenbürgen. Ein Heimatbuch, Friedrich Untch & HOG Großschenk, Wort und Welt Verlag, Thaur bei Innsbruck, 1994, p.183

<sup>10</sup>Edith Feleki-Dengel, oral interview with a participant, 2022

<sup>11</sup>Angelika Schaser: Review of: Schiel, Ingrid: Frei - Politisch - Sozial. Der Deutsch-Sächsische Frauenbund für Siebenbürgen 1921-1939. Köln 2018, in: H-Soz-Kult, 18.07.2019, <[www.hsozkult.de/publicationreview/id/reb-28178](http://www.hsozkult.de/publicationreview/id/reb-28178)> , accessed 10.2022

<sup>12</sup>ibidem

A very special thank you to Edith Feleki-Dengel and Pascual Martinez+Vincent Saez.



in 1924 von uns für uns Brotkorn. In diesem  
jull unisib belai bun. Fundelung gar pefun idun  
in der? Haffan unisib unisib idun in die Hück:  
unisib pefun belai bun.  
Litler-Prüfung:  
25 Stkg Zucker & feidubbar, werden  $\frac{1}{2}$  Hinn de  
ge wifet, 2 Hinn von Hefekolende 1 Haffa pefun  
Halken 1 Hfblöffel Zinnst 15 Stkg Haffa in dem  
Hinn der & feidubbar ge pefun unisib unisib  
ge brackten. Fülle: 14 Stkg Litler werden mit  
14 Stkg Zucker pefun unisib ge wifet 14 Stkg unisib  
in fuffen Hück belai bun Hück in. unisib unisib





seasonal

# KOJI TATIN



BY THR34D5

## recipe

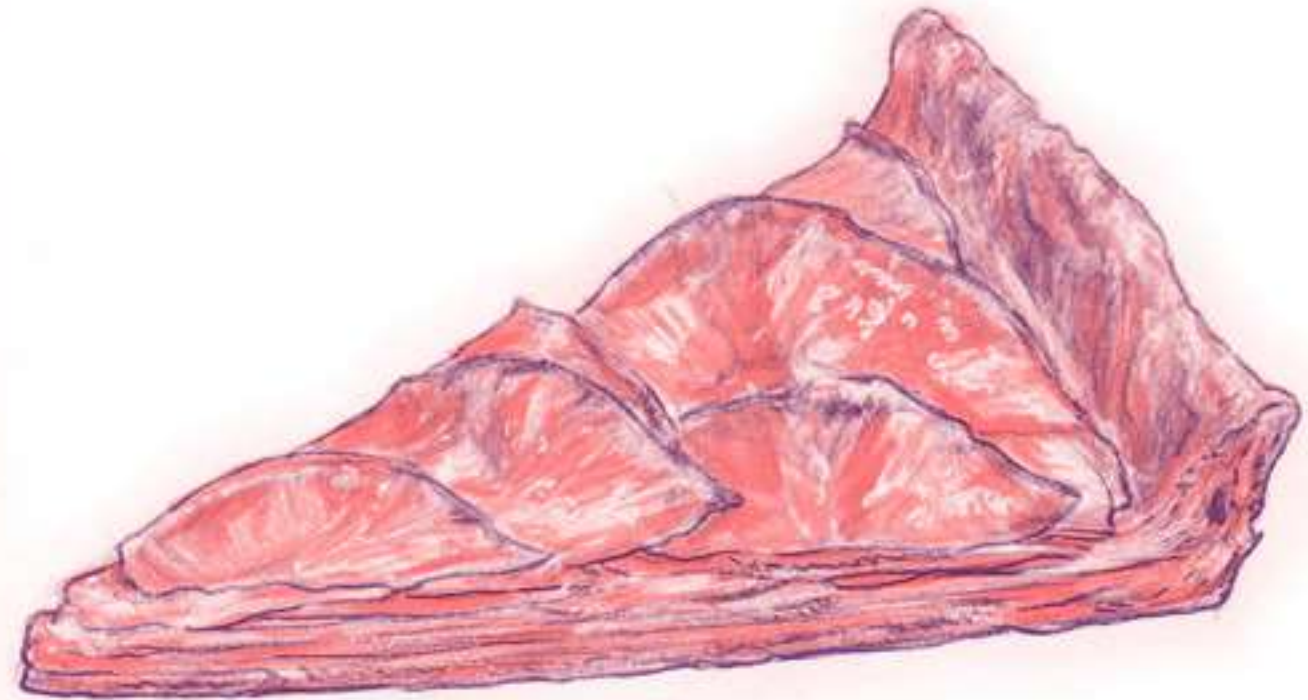
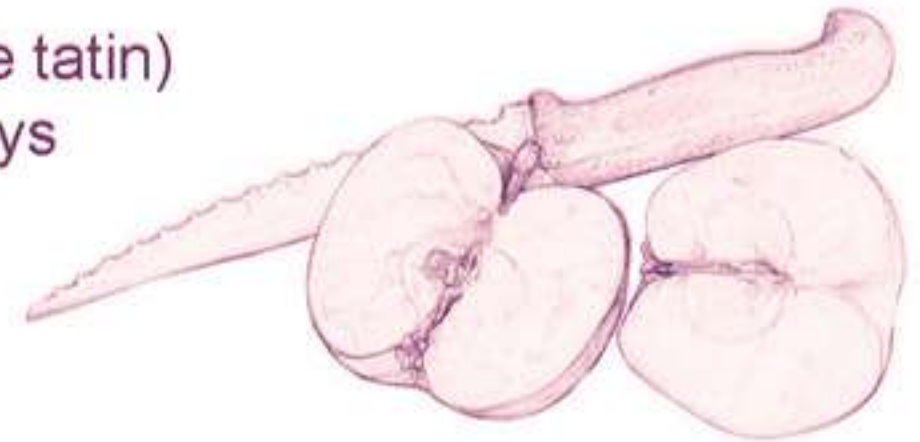
cut 8 apples in medium to thin slices (according to the look you want for the tatin)  
cover them with shio-koji, store them at 30°C in a closed container for 5 days

heat 50g of butter and a pinch of salt in a cake mould  
cover it with a 3mm sugar layer

cook the apples in approx. 25g of butter and 35g of sugar until they are soft and golden.

place the apples in the mould  
cover them with butter, sugar, cinnamon and cardamom  
bake for 20min. in an oven at 210°C / 410°F

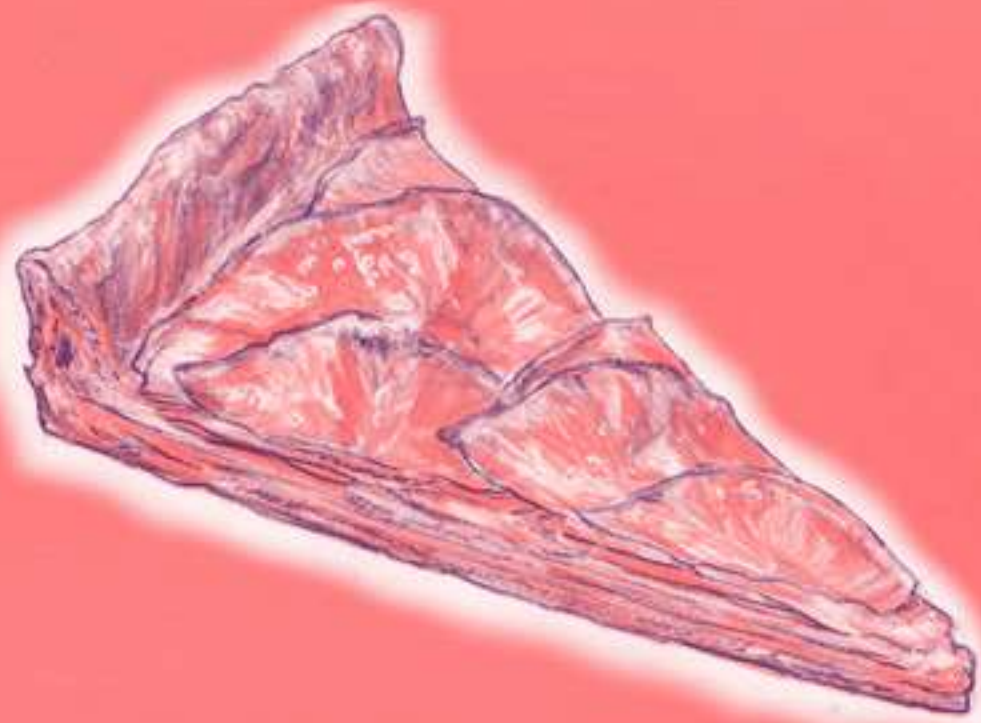
cover with puff paste  
bake for 40min. in an oven at 210°C / 410°F  
flip the tatin in a plate



## adapting the tatin to seasons

most fruits or vegetables can be used for the tatin  
we suggest you just pick what grows locally currently  
the season wheel in this recipe give a few possibilities to adapt it according to time of the year in Northern Europe

for a salty version, replace the butter + sugar mix by a maple syrup + soja sauce + butter mix and the cardamom and cinnamon by spices to your taste



BY THR34D5



1. THOROUGHLY CLEAN OR STERILIZE A NON-REACTIVE VESSEL
2. RINSE AND CHOP VEGETABLES; COAT WITH SALT IN A BOWL
3. WORK THE VEGETABLES WITH CLEAN HANDS; APPLY A FIRM, LOVING PRESSURE TO RELEASE LIQUID



4. FIT THE VEGETABLES DENSELY INTO THE VESSEL; THEIR RELEASED LIQUID SHOULD SUBMERGE THEM

## PICKLED VEGGIES

(FERMENTATION)

5. COVER WITH A BROAD LEAF (GRAPE, CABBAGE) AND PLACE A WEIGHT ON TOP TO KEEP VEGGIES SUBMERGED

6. READY IN 7-14 DAYS; COVER WITH A LID AND REFRIGERATE

ELONGATING RESILIENCE

MAXIMIZING RESOURCES AT THE TIME THEY'RE AVAILABLE

FOOD

← PRESERVATION:

← A MODEL

CULTURING AN ENVIRONMENT BENEFICIAL TO COLLABORATION

1. THOROUGHLY CLEAN OR STERILIZE A NON-REACTIVE VESSEL

HUMANS SUPPORTING MICROBES

2. WASH YOUR INGREDIENTS; PAT DRY
3. PLACE INGREDIENTS IN VESSEL; FILL WITH VINEGAR (5%+ ACIDITY)

4. LET VESSEL REST IN A COOL, DARK SPACE W/ LID ON

5. STRAIN AFTER 2-3 WEEKS; REFRIGERATE



↑ THE WHOLE IS GREATER THAN THE SUM OF ITS PARTS:

↑ ELONGATE RESILIENCE BY DEHYDRATING VEGETABLES AFTER FERMENTATION

## DRIED HERBS

(DEHYDRATION)

1. CLEAN HERBS AND KEEP ONLY THE LIVELIEST LEAVES + STEMS

2. GROUP HERBS INTO SMALL BUNCHES; TIE STEMS WITH TWINE AND EXTEND THE LENGTH OF TWINE

3. HANG IN A COOL DARK PLACE; IF NECESSARY, PROTECT FROM DUST + LIGHT BY SUSPENDING IN A PAPER BAG

PRACTICING PRESERVATION SUSTAINS A CULTURE OF RESOURCEFULNESS, GRATITUDE and MEMORY



## INFUSED VINEGARS

(PICKLING)





# CULTURAL HYBRID VEGGIE DUMPLINGS

## INGREDIENTS

Circular dumpling wrappers from your local Chinatown. No one has the time to make them anymore.

### *For the filling:*

1 bag of bok choy  
(about 10-12 pieces)

10 or so shiitake mushrooms

2 tiger peppers  
(can be subbed with serranos or jalapenos)

A package of spicy szechuan dried tofu or five spice tofu (based on spice level)

Cooking oil (avocado or vegetable)

White pepper

Soy sauce

Salt

### *Sauce proportions:*

92% Soy sauce (not La Choy)

5% Chinkiang Vinegar (Googled, as I just know it as cu) 3% Sesame oil

Chili oil (optional)

My mom was never one to cook with measurements. It was all instincts. A pinch of this, a dash of that, enough of this so that you can smell it. Trying to learn a recipe from her took keen observation, questions, and trial and error. "So you mean about a tablespoon? What's that exactly? How do you know it's not enough?"

I would proudly send her my creation based on the instructions I had cobbled together, such as her addictive chili oil, and she would respond with "it looks like the oil was too hot, see how dark it is? It won't be as spicy" or a "Not bad."

As my interest in preserving historical textile arts expanded, I came to realize many of these traditions are dwindling. Instead of upholding crafts, younger generations find them time consuming or they are simply encouraged to pursue other fields. I noticed the same had happened to me. I had started off diligently using and learning Mandarin while living in Taipei, but once we moved to the US, my writing skills essentially remained at the elementary school level. Later, with the help of computer pinyin, I was able to text with my relatives and colleagues, adding fashion industry terms to my minimal vocabulary. Yet every time I visit the bustling streets of Chinatown, I am back, dusting off my roots to the surprise of store keep-ers as I gleefully collect my bounty of produce whose names I only know in Mandarin - or even only by their flavors. Dumplings perfectly encapsulate this hybrid.

BY WHITNEY NEWTON



1. Cut the ends of the peppers and mushrooms and bottoms of the bok choy off. Compost them.

2. Wash all the veggies, making sure to wipe away all the sand between the bok choy stalks, removing some of their origin.

3. Replacing hand chopping for efficiency, losing the unique cuts and artful craft, food process the bok choy and mushrooms. Relocate these to a new bowl, away from where they were able to grow.

4. Food process the peppers and tofu.

5.  
加油!\*  
Pour 2 tablespoons of oil in a pan on medium heat

\*Add oil! A phrase that is used to encourage/ cheer someone on! .

6. Once the oil is warm (up to the cook, I still am trying to figure out how my mom knows), if you prefer a spicier filling, as I do, add the peppers and cook until fragrant!

7. Add the bok choy and mushrooms, with a few shakes of frustration, or salt, and a healthy pour of soy sauce for the miscommunications and divided views. Cook until done .

8. Include the tofu now. Cook until warm.

9. Drain any flavorful and culturally rich liquid from the filling, and set aside to cool .

10. Fill a small bowl with water, being thankful if it doesn't need to be boiled before consumption .

11. Place a dumpling wrapper in your non-dominant hand. In the center, add a small spoonful of filling. Be careful to handle the dumpling with care as it's easy for this melded history to be scattered in the rush and distractions of the 21 st century .

12. Dip your fingertip into the small bowl of water and draw a semi circle on the dumpling wrapper, thinking of the moon. Dumplings are eaten as a symbol of prosperity for Chinese New Year, held on a new moon .

13. Stitch the wet side of the wrapper with the dry side by pinching them together with your fingers, appreciating its tactility. Make sure the seams stick, akin to the times when you don't need a translation app to understand your mom's texts. Feel free to get creative, add in some pleating inspired by the Miao skirts .

14. Set dumplings aside until you have enough to overfeed your guests (or until you've run out of filling/ wrappers).

15. Give the pan an encouraging douse of oil, on medium heat. Place the dumplings on the pan in a circular pattern, from the outer edge to inner like an embroidered spiral .

16. Once the oil starts to sputter, pour a little water over the dumplings and immediately cover, as you would do with the lunches you brought to school, ashamed of the smell .

17. Cook until the water is gone. If the wrappers are still looking floury, add another splash of water, letting the steam reveal a hint of its true contents .

18. While the dumplings are absorbing the stories around them, add all the sauce ingredients together in a bowl .

19. Once the water is gone and the bottoms have become a nice golden brown, plate them, dip in the sauce, and enjoy!

20. Forget how many you've eaten as per the rule .

21. Let your mom know, reminding her that you still hold on and crave some of what once was .



# PRESERVING APRICOTS

(MY FATHER'S RECIPE FOR APRICOT PRESERVES)

BY EMILY SMALL

I grew up right over the hill from the Salinas Valley in Northern California. My summer memories are filled with the grey ocean air sitting atop seas of farmland nurturing artichokes, rainbow lettuces, berries of all kinds, and apricot trees. When my father was young, he played for hours in those same apricot orchards. Beginning around 2014, drought and then fires cleared the land of its rich produce, leaving only acres of strawberries able to grow. Now when you drive from Santa Cruz to Moss Landing, rather than salty earthy smells that mix with eucalyptus bark from the trees which guard the fields against the ocean, all you can smell is the sickly sweet strawberry essence that has overtaken the land. This is my father's recipe for fruit preserves, how he remembers the orchards, how I remember the mixed berries and the artichokes, how we both hold on to what the ecological crisis has made only a sensorial memory.

## INGREDIENTS

2 1/2 pounds apricots pitted and peeled  
2 lemons juiced  
5 3/4 cups sugar  
1 pouch CERTO pectin  
A bit of grief

## TOOLS

One large saucepan  
One dry measuring cup  
Two large bmvls  
Jars with lids and seals  
Canning rack  
A bit of optimism

1. To sanitize your jars, boil them in water for 10 minutes while you think about the ocean and how all of your life it has been a cool constant which we have failed to match. It helps to throw some salt in at this point, or if you can some actual seawater as it preserves the ocean smell with the fruit.

2. Measure fruit, snack on a few, and wish they were as sweet as they were when you were young and you and your father would spend the whole morning searching for the perfect specimens for cooking (add the rest to the stockpot).

3. Measure sugar, look up where the sugar you're using comes from, use this equation to calculate the environmental impact of transportation to bring the sugar to you now: ~10 kcal of fossil fuel to 1 kcal of sugar. Multiply by 50 if transported via air freight over sea freight.\* (add to the stockpot)

4. Add 1/2 tsp. butter to pot to reduce bubbling, bring mixture to a rolling boil over high heat and for exactly one minute before adding pectin and stirring for another minute then remove from heat. While making sure your fruit does not burn, remember that California wildfires burned over one million acres in the Bay Area alone, as well as killing over 300 animals caught in farmlands, and wiping the already threatened bee industry from Vacaville inland.

5. Quickly ladle the mixture into prepared jars 3/4 of the way and cover with lids. Place jars on an elevated canning rack and lower into the canner until the water covers the jars. Boil for 10 min before removing and allowing to cool completely. As they cool, remember that the fires, as well as the change in the farming landscape, has displaced thousands of workers who could not farm in unsafe air conditions in 2020, many of which cannot find other means of work through violent immigration policies. Check the seals to make sure each is locked completely.

6. Preserve the memory of a coastline full of biodiversity by putting your preserves on a shelf and petitioning for the reduction of fossil fuels in the manufacturing happening closest to your community.

The Salinas Valley is on land which is home to the Ohlone, Rumsen, and Mutsun peoples.

\*TedXBoulder Peter Newton, Failing to Go The Distance



**grassroots  
action  
česnica**

**gay  
shit-shaking  
cornbread**

**human rights  
agitation  
bazin**

**diversity  
activism  
speckendick**

**progressive  
revolutionary  
tunnbröd**

**feminist  
campaigning  
saj bread**

**radical  
uprising  
laffa**

**global  
boycotting  
ka'ak**

```
/"speculative breads for breaking the status quo"  
//Laura Splan, 2021, generative text animation  
//download open source code: laurasplan.com/breads-for-breaking  
  
PFont myFont;  
String[] movement;  
String[] action;  
String[] bread;  
int probability;  
String temp1 = " ";  
String temp2 = " ";  
String temp3 = " ";  
boolean start = true;  
int lastElapsedTime, duration;  
int delay = 2;  
  
void setup() {  
  size(600, 600);  
  movement = loadStrings("movements.txt");  
  action = loadStrings("actions.txt");  
  bread = loadStrings("breads.txt");  
  myFont = loadFont("Times-Bold.vlw");  
  textAlign(CENTER);  
}  
  
void draw() {  
  if (start == true) {  
    temp1 = movement[int(random(0, movement.length))];  
    temp2 = action[int(random(0, action.length))];  
    temp3 = bread[int(random(0, bread.length))];  
    start = false;  
  }  
  
  if (millis() % 8000 < 4000) {  
    if (millis() - lastElapsedTime > duration) {  
      if (millis() % 8000 < 1000){  
        duration += delay;  
      } if (millis() % 8000 > 1000 && millis() % 8000 < 2000){  
        duration += (delay * 2);  
      } if (millis() % 8000 > 2000 && millis() % 8000 < 3000){  
        duration += (delay * 6);  
      } if (millis() % 8000 > 3000 && millis() % 8000 < 4000){  
        duration += (delay * 14);  
      }  
      animation();  
      lastElapsedTime = millis();  
    }  
  
    } else {  
      duration = 0;  
      probability = int(random(0, 3));  
    }  
  }  
  
void animation() {  
  background(255);  
  fill(0);  
  textFont(myFont);  
  
  if (probability == 0) {  
    temp1 = movement[int(random(0, movement.length))];  
  }  
  if (probability == 1) {  
    temp2 = action[int(random(0, action.length))];  
  }  
  if (probability == 2) {  
    temp3 = bread[int(random(0, bread.length))];  
  }  
  
  text(temp1, width/2, height/2-66);  
  text(temp2, width/2, height/2);  
  text(temp3, width/2, height/2+66);  
}
```



# RICE DUMPLING (ZONGZI/粽子)

## / MY MOM'S FUSION STYLE

Taipei

As I doing my art project Family Recipe since 2014, I found Taiwanese Cuisine presented a multiculture phenomena. It has very significant features from its immigrant and colonial history. The invention story of beef noodle soup reflected the history, so does the rice dumpling, every family has its own unique recipe from its roots.

In Taiwan, there are two main strains to make Rice Dumpling, which we call South and North rice dumpling. The other types of rice dumpling, like Hakka, Huzhou, Cantonese or Aboriginal rice dumplings etc., those rice dumplings are also very popular. People used to like to joke the divided idea of south and north rice dumpling, like a civil war during Dragan boat Festival. But the truth is their differences are not so obvious anymore. Using steamer or poaching in water, using bamboo leaves or bamboo shoots leaves are probably the most distinguish features for two.

I found my mom's rice dumpling recipe shows a fusion style. Her cook research were bases on television program, recipe books and her practice experiences. In the base of North trend, she combines different flavor, ingredients and technique from different sources.

### 1. INGREDIENTS/ FOR 20 RICE DUMPLING

	<i>1.1</i>
• pork shoulder butt	1200g
• peanuts	300g
• chestnuts	20
• salted cured duck egg yolk	24
• sundried mushroom	15-20
• glutinous rice	1200g
• ginger	6 slices
	<i>1.2</i>
• chilli	1-2
• garlic	3-5
• brown sugar	6t.
• rice wine	1/2cup
• pickled melon	3t.
• soy sauce	1/2cup
• Five Spices Powder/ or a bag of spices (star anise, fennel, clove, Licorice, pepper, cinnamon/ seasoned orange peel, etc.)	1/ 6t.
• water	2L
• star anise	3-4
• sichuan pepper	1t.
• pork fat slice	1/4cup
• shallot	1/2cup
• salt	1/2t.
• bamboo leaves	40-50

### 2. PREPARATION

#### *2.1 Make a marinade pot & Pork shoulder butt*

- Fried ginger, chili slices and garlic in a hot oil pot.
- Make caramel with brown sugar.
- When the caramel is ready, put rice wine, soy sauce, few spoons of pickled melon, stir fried to mix the flavor together.
- Then pull in 1L water, and a bag of spices into the pot, cook until soup is boiled.
- Cut pork in square, cook pork in marinade soup for 30-40min.
- Take out pork for cool down.

#### *2.2 Marinade peanuts*

- Put peanuts in cold water soak for 2 hour.
- Put some star anise and Sichuan pepper in boil water, then put peanuts cook for 2 hour.
- Soak peanuts in the soup for latter.

#### *2.3 Fried chestnuts*

- Fried chestnuts in a hot pan, cook until you can see chestnuts have get a slice brown and oily look.
- Take out chestnuts for cool down.

#### *2.4 Bake salted cured duck egg yolk*

- Place a baking paper on a baking tray, put egg yolk on baking paper, and sprinkle some rice wine on top.
- Put into oven, bake for 10 min in 180°C .



### 2.5 Rice mix

- a. Rinse glutinous rice and soak in water for 2 hour.
- b. Soak sundried mushrooms into water for soften mushrooms (10min.), take them out to slice, we can save mushrooms' water for favored water latter.
- c. Boil a pot of hot water with mushrooms' water, and one cup of marinade soup to make a pot of favored water, keep it boiled on stove.
- d. Fried shallot slices with pork fat slice in wok, take it out when you get scent, don't burned it.
- e. Keep using pork fat slices in a hot wok, put sundried mushroom slices and salt, stir fried them until you can small scent of mushroom.
- f. Pull glutinous rice into it, get a cup of favored water into wok to fried rice. Keep fried rice when it absorbs all water, put another cup of favored water to fried rice again, keep doing this 3 or 4 times, until rice is about 70% cooked. For finish rice mix, put shallot back to the wok mix with the other ingredients.
- g. Put lid on the wok for mix rice for 20min.

### 3. Wrap

- a. Bamboo leaves has washed, drained.
- b. Take two or three leave layered together, to make a wider space.
- c. Folding a small pocket in the middle, put rice mix into bamboo pocket, about 1/3 in space.
- d. Then stuffing pork, duck egg yolk, chestnuts and peanuts on the top of rice mix, that's fill another 1/3 space in bamboo pocket.
- e. Stuffing rice mix again, to fill the rest 1/3 space.
- f. Folding leaves from top to seal rice dumpling, then it tie up.
- g. Keep finishing all rice dumpling wrapping.

### 4. Steam

- a. Prepare a pot of hot water on stove, then put steamer on the pot.
- b. Put rice dumpling into steamer, steam for 1 hour.





## THE ASIAN AMERICAN MISFIT REMEDY

for when you feel under the weather about not being Asian or American enough. Now you can feel like both!



- pour 1 can of American Coca-Cola in a saucepan on medium heat.
- Boil the soda with 1 inch/1 Tbsp of fresh ginger from the motherland. Skin & slice ginger so you really get a taste of your ancestral home.
- Bring to a simmer for 5 minutes, ensuring both Asian and American cultures are blended well together.
- Squeeze  $\frac{1}{2}$  - 1 lemon into the mix
- Serve in mug or tea cup. Drink immediately.

Note: Remedy only works when consumed hot  
Asian and American cultures will separate  
once beverage cools down.



# HOW TO GET THROUGH THE DAY – PLANT SPIRIT GUIDE

BY MARLENE HERBERTH

Wake up! Put some *CHICORIUM LINTYBUS* roots to boil. Wake up! Wash your face with *OCIMUM BASILICUM* water. To be radiant all day, loved and cherished. Wake up! Drink the black *CHICORIUM LINTYBUS* drink and smell some *MENTHA PIPERITA*. Rub it between your fingers and inhale. To be awake and focus. Yes, you are clarity.

If you go out, fill your pockets with *MELAMPYRUM NEMOROSUM* to keep away the evil eye. And not to be robbed or harmed. Leave some at home, too. So your home won't be damaged. You are untouched.

Make yourself some *SALVIA OFFICINALIS*, *ACHILLEA MILLEFOLIUM*, *PAEONIA OFFICINALIS*, *MELILOTUS OFFICINALIS* infusion. To keep your immune system from crashing down throughout the day. Add *HYPERICUM PERFORATUM* to calm you down. Calm down. Add *TANACETUM VULGARE* to connect with your spirit. To fulfill your potential. To be at your best. Yes, you are the best.

Always keep a full moon harvest of rose dose. You might want to meet your love. To be loved, drink it. Wash yourself with it. You are pure love.

Rub some *MENTHA PIPERITA*. Focus. Drink more *CHICORIUM LINTYBUS*. \*Wake up.

If you have food, you must drink some *SAMBUCUS NIGRA* infusion after. To shed those toxins out. And bad energy, everything out! To purity of body and mind.

Want to go out after a long day? sniff some *ACORUS CALAMUS* powder. To be at your vibrant very best. Spirited and vibrant, that's who you are.

At home alone again? Calm down. Drink some *MELISSA OFFICINALIS*. Bathe in *MATRICARIA CHAMOMILLA*. Smoke some *PASSIFLORA*. Sleep deep, gone in your dreams. You are whatever you want to be.

## \* PLANTS FEATURED:

CHICORY - *Chichorium Intybus*

BASIL - *Ocimum Basilicum*

MINT - *Mentha piperita*

WOOD COW-WHEAT - *Melampyrum Nemorosum*

SAGE - *Salvia Officinalis*

YARROW - *Achillea Millefolium*

PAEONIES - *Paeonia Officinalis*

SWEET DOVER - *Melilotus Officinalis*

ST. JOHN'S WORT - *Hypericum Perforatum*

TANSY - *Tanacetum Vulgare*

ROSE - *Rosa Damascena*

ELDERFLOWER - *Sambucus nigra*

SWEET FLAG - *Acorus Calamus*

LEMON BALM - *Melissa Officinalis*

CHAMOMILDE - *Matricaria Chamomilla*

PASSIONFLOWER - *Passiflora*



# MOSS TEA FOR A RADICAL MEETING WITH YOUR SURROUNDINGS



BY CÉLINE PELCÉ

## INGREDIENTS AND MATERIAL:

a landscape to walk in (preferably humid)  
water  
a pot  
a coffee dripper  
a coffee filter  
cups  
time (in total: 3 days)

### *Meet the moss*

Walk in the landscape. Even if you're looking for some moss, don't. Look around and feel the landscape. Go upstream along the brook, meet the trees, smell the rocks. At one point, at the foot of one tree, at the origin of the stream, or as a big rug laying on the ground: The Moss.

Caress it, as long as you want, gently, to meet its texture, and introduce yourself too.

If you feel like it, grab a handful of the moss and bring it home.

Put it on a plate and let dry for 1 or 2 days according you the humidity of the place.

### *Infuse the water*

You may have grabbed some soil with the moss. Once the moss has dried, brush the soil as much as possible, even with a tiny bit of water if needed. The less soil the better you will taste the moss. Some like the soil taste too !

Pour some water in a pot. If you have a handful of moss (cf. picture above), you can pour around 50cl of water.

Put the moss in the cold water and turn on the heat to medium. Let it heat until boil and let it simmer for 10minutes.

Prepare your filter in the dripper and place it above the cup. Pour the infusion through the filter.

Enjoy the landscape again while drinking the tea !

### *Some facts*

Moss has not root. Therefore, it doesn't soak up the pollution.

There are about 12 000 different species of moss, and a big majority is edible to humans. Amongst which Sphagnum moss species, Common Haircap Moss, Silky Forklet Moss, Swan's-Neck Thyme Moss, Common Tamarisk Moss, Glittering Wood Moss, Square Goose Neck Moss, Reindeer, Spanish moss, Iceland moss, Kalpasi...

Mosses are part of the groups of the species Bryophytes. Bryophytes are small, chloro-phyllous, flowerless plants derived from algae and among the first to colonize terrestrial environments over 380 million years ago (Shaw and Goffinet, 2000).





# ELABORATE DEATH OF MY YOUNG DECEPTION

When I was asked to participate in the cookbook project, I knew it was an invitation to visit my mother, her mother, her mother's mother. They are all gone. They were gone before I knew them as an adult woman. Before I was old enough to hear them voice their pain, but that doesn't mean that I didn't feel it.

Strong, powerful, beautiful woman living in a pattern of silence. How long has this been going on? Abuser silences abused, abused becomes abuser, abuser silences abused. How were we convinced to hurt each other? These women had so much love to give. They died of self inflicted broken hearts bruising themselves and their young. For what? Because that's how it was. Tradition. Traditions.

And boy could they live into that tradition. They were diligent and competitive. Avid bridge players. Sometimes the prospect of winning took over and they forgot to analyze the rules of the game. They forgot to ask themselves if the game was a game worth playing.

They could cook and they loved food. We all had a sweet tooth and it became the way forward. A little sweet was able to balance any sour.

I've now found myself alone on the floor of my tiny Brooklyn kitchen letting the smell of my Kugel waft through the air as it cooks in the oven. I knew it had to be Kugel because we all loved it. The last time I ate it was when my Mom brought it to Boston for my college graduation in 2009. She made it in Baltimore and drove

it up with pride. She was also armed with Silver Palate Cookbooks for myself and all my roommates. What a bittersweet connection we had. One that is so true, but also so constricted by the world around us. It was like she was passing the torch to become the next great Jewish housewife.

After that we struggled. The wild in me could not become that wife. Could not become that supporter. Could not become subservient.

The juvenile in me was mad at my mother that she was that woman. We tore each other up instead of working together. Her love tried to shield me from the oppression. She blamed it all on herself, and taught me to blame myself, and the self hatred was ramped.

Then all of the sudden she had three months. Three months to be what we should have been that whole time. It was so beautiful. There was nothing left but love. Sometimes in pain it is easier to dismiss how good it was, but we are nothing if we don't celebrate the sweet stuff.

So at thirty-three, I finally realize that I've framed my life around becoming unchained by this sexist system. At thirty-three, I've found myself making a kugel because I want to, because I want to connect to the sweetness in my mother, in her mother, and in all the hurting mothers I've known, have yet to meet, and will never know.

I'm listening to Bonnie Rait Radio and I remember what my mother looked like when she heard this music.

## *A dash of Freedom*

I'm wearing my new black eyelet holiday sweater that I've only worn alone and I remember how good she always looked and I can finally trust that it was all for her.

## *Something just for You*

I used a cast iron instead of a pyrex and I remember how it got increasingly harder for my mother to go with the flow.

## *An invitation to be Resourceful*

I mixed the cinnamon and sugar for the topping and I remember the cinnamon and sugar container that was hiding in our coffee cabinet. She thought it could go on anything.

## *A bit of Sweet*

A bit of sweet to counteract the sour. When she left I promised her I would keep pushing. She did what she could to unlearn the patterns and I've now got to keep pushing.

## *Unravel the knots*

We can make change. We can take individual responsibility. We can grow collectively.

## *One step forward*

I sent a picture to my friends because pride is a part of my growth. I finally understand that if an individual shines, we all shine brighter.

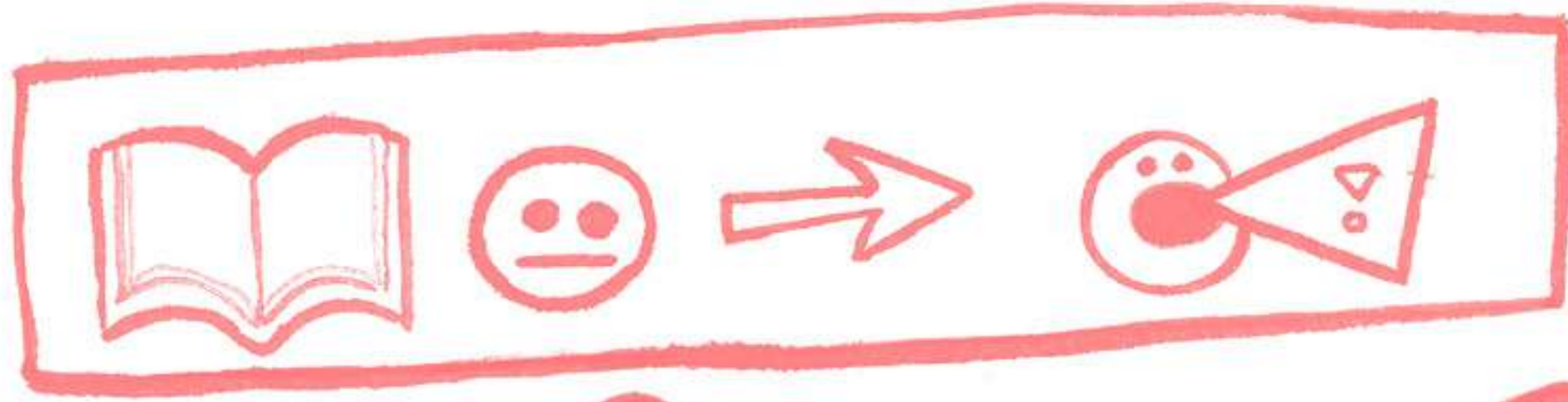
## *Let your light shine*

The neighborhood came over to eat it with me and we laughed about the sour and the sweet.

## *Whisk the eggs because we are better together.*

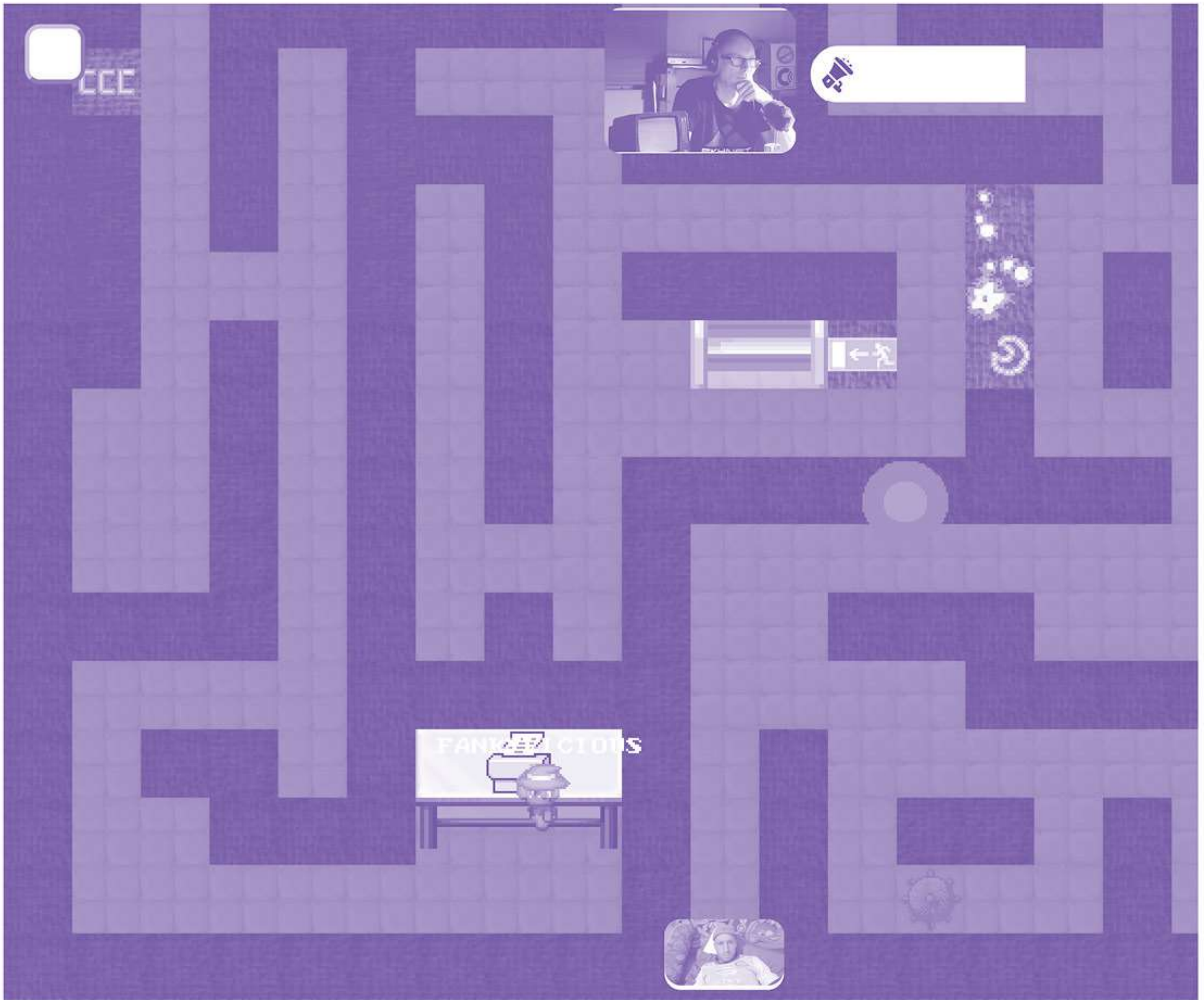
When my friends showed up to join me, I was reminded that my community will eat what I am serving. Let's serve the sweet and fill up on love until we are so full that we have to share with every living thing on this suffering planet we call home.





BY CAIT JONES





BY TOM INIKI



# 洗腦湯 xǐ nǎo tāng

BY ZITO TSENG

## INTRODUCTION

洗腦/xǐnǎo was originally used to describe the coercive techniques used by the Maoist government in China to transform people into mindless followers of the new Chinese social system. During the Korean War, some American prisoners of war were 洗腦/brainwashed by the Chinese Army. While reporting on this matter, journalist Edward Hunter first used the word 洗腦/brainwashing in the Miami News in September 1950, which is the earliest known English-language usage of the word "brainwashing". Nowadays, during the election seasons, or while there are controversial political issues, the phrase "洗腦/xǐnǎo" is everywhere on the internet. People often accuse the supporters of the opposite standpoint to be brainwashed by political parties they supported. However, while it seems like almost everyone has been brainwashed according to these accusations, the detail of the contemporary brainwashing techniques is still a mystery.

Here, in this recipe of xǐnǎo tāng, we will demonstrate how you can wash a brain at home to give you some hands-on insights into how things are actually done.

## INGREDIENT

head (undamaged), ginger, goji berry 枸杞, ligusticum 川芎, codonopsis pilosula 黨參, rice wine, salt.

## METHOD

1. Carefully crack the head open with a cleaver. Avoid damaging the brain during this step. Remove the brain from the skull.
2. The blood-brain barrier is a highly selective semipermeable border covering the brain. It can protect the brain against toxins, pathogens, and memes. Therefore, in order to successfully wash the brain, we must first carefully remove the blood-brain barrier with bare hands or a toothpick.
3. Place the brain under a trickle of running water to wash away any residue memory of the past.
4. Just like boiling a frog, cooking a brain is an excruciating but numbing process. place the cleansed brain, water, ginger, goji berry, ligusticum, codonopsis pilosula in a pot over low heat. Turn the heat off as soon as it starts to boil.
5. Finally, as a finishing touch, add a splash of rice wine to make the brain intoxicated.
6. Salt to taste. Drink it while it is hot. Repeat the process if necessary.





# SAUERKRAUT

”AFTER THE  
FERMENTATION,  
BAKE A CAKE !”

Cabbage  
Salt  
Water, probably

You will be **creating an environment in which life can flourish and thrive**. In that **small utopia**, cabbage becomes sauerkraut.

**Note**, harm follows if you don't tend to the environment with care, assuring that it is protected and that appropriate resources are abundant. **If you are new to the process**, ask an elder, a friend or a neighbor with experience for **guidance**.

To start, you will remove any damaged outer leaves, and the tough core from the cabbage. You want to **provide** the organisms, the friendly bacteria, in this new environment **the best and most tender** offering of cabbage leaves. Chop and shred the cabbage as thinly as possible. Work the salt into the cabbage. The cabbage will release juice in this process, which might be **enough**. You might need to add more salt water brine. You **will know soon**.

**Into a non-reactive** container, press the cabbage down. If the cabbage is not fully submerged in liquid, this is the **moment** that you will **assist** and add a bit more salt water **until a state of full coverage is achieved**.

**Now, this environment needs a little more assistance, gentle pressure**. The cabbage will need to be weighted with something in order to keep it submerged; the friendly bacteria need an anaerobic environment **in order to thrive**. The object that provides this service needn't be specially designed; Alice Waters suggests **it could be a rock** on a small plate with a diameter slightly smaller than the container. The bacteria need **protection from mold** that could **overpower** their efforts and create a harmful result.

Once everything has been set into place, **let it be**, at room temperature. This will require **trust in your nurturing effort**. After a week or so, you might need to skim the top of the brine to **reestablish a thriving environment**. At this time, you can also taste the sauerkraut (it will be sauerkraut by now). If it is ready, cover and refrigerate to halt the fermentation. If more intensity is desired, replace the weight and allow the process to continue, checking back in on the taste from time to time. Your **relationship with the flavor will tell you when it is right**.

**PREPARATION: days to weeks**. You'll sense when.

**EASEFUL** with patience and care

**YIELD: enough**



# WELT POCKET PATTERN

**Pockets** are a form of individual them, microcosms of selves, sto

## 1. Cut out the components



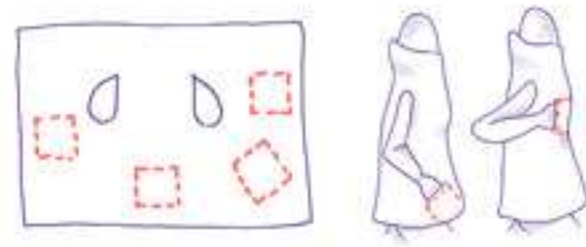
## 2: Sew the flap

With the right sides of the fabric touching, line up the notches. Pin around the edges except the bottom. Sew, turn inside out, and press.



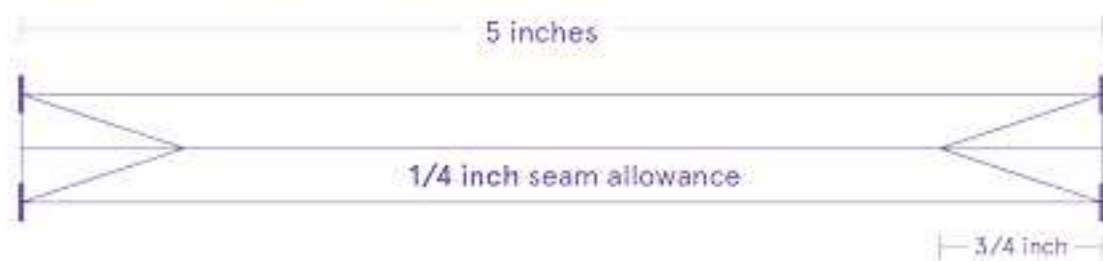
## 3. Determine placement

Determine where your pocket will live. Consider ease of access in opening, removing objects, and closing your pocket quickly.



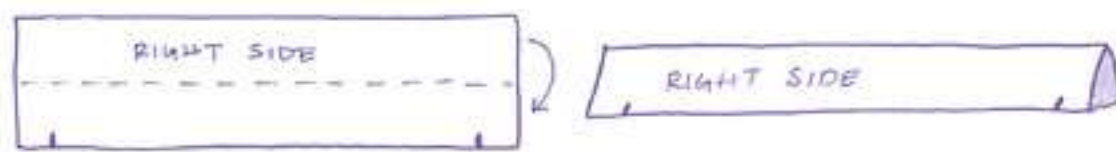
## 4. Mark the welt location

Draw the diagram on the right side of the fabric where the pocket will live. Henceforth this will be known as the *welt box*.



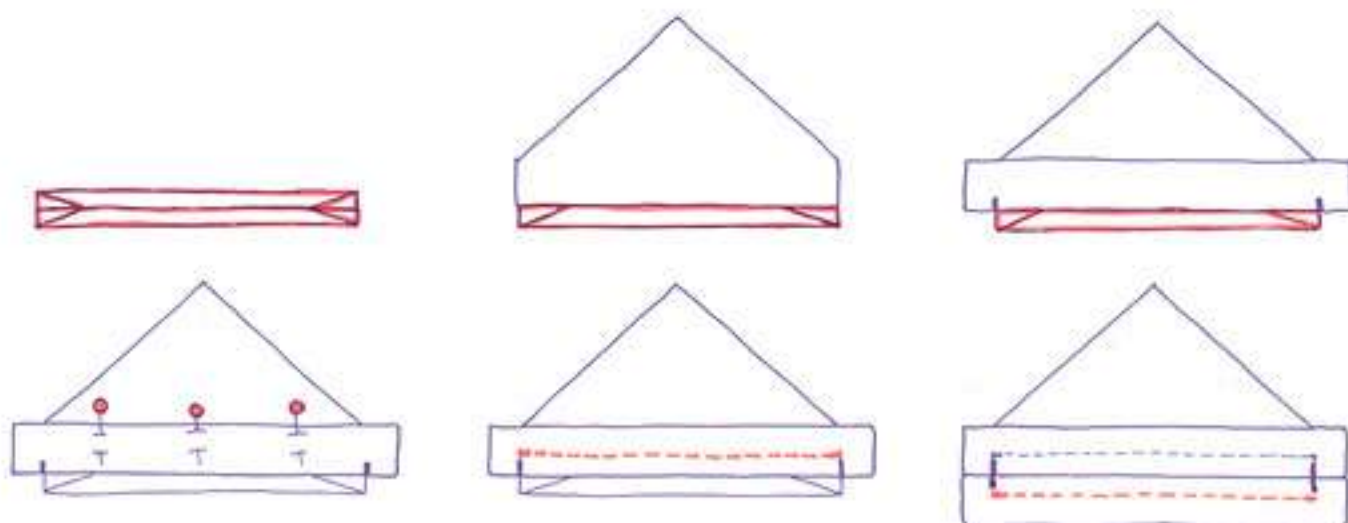
## 5. Press the welts

Fold the first welt in half with the right side of the fabric is showing. Press with iron. On one side of your welt, mark the 1/2 inch notch on both sides. This notch will allow you to center your welt. Repeat for the second welt.



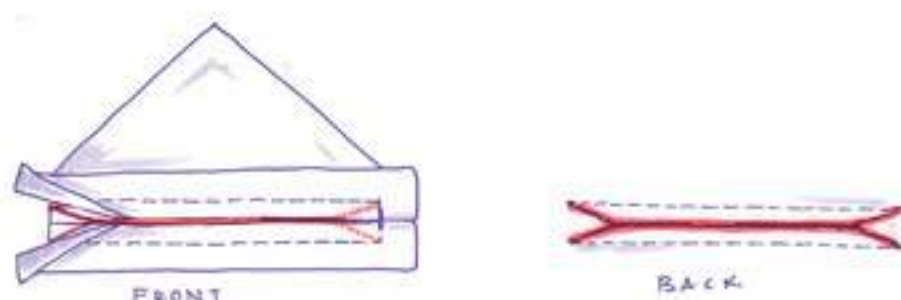
## 6. Sew the flap and welts

Center the flap in the welt box so the raw edge touches the middle line. Pick up the first welt. With the pressed seam on top, line up the raw edge with middle line of welt box. Center the welt so the notches on each side match the edges of the box. Pin the welt and flap to stay in place. Sew a straight stitch from notch to notch with a 1/4 inch seam allowance. Do not go over the notch and be sure your line is straight. Repeat with the bottom welt, minus the flap.



## 7. Cut the pocket open

An exacto knife or small, sharp scissors work best for this step. Cut the middle line of the welt box only from the top of the left triangle to the top of the right triangle. Next, cut the sides of the triangle markings so there are two side flaps and a top and bottom flap. You need these to attach the pocket - do not cut them off.



They allow us to carry everyday tools that take many identity, and communicate. The power of pockets lie conceal. They are vessels of privacy.

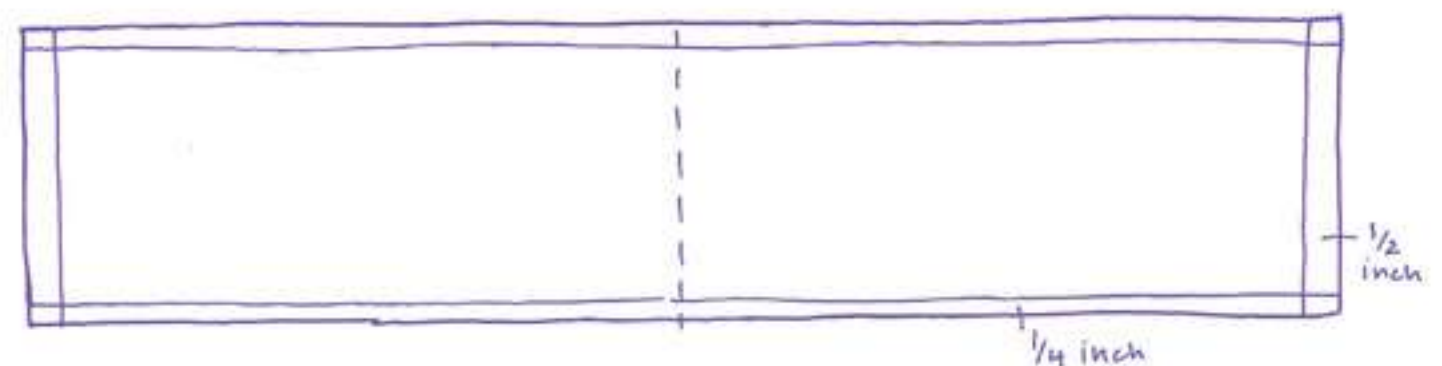
The pocket's digital counterpart is a smart phone. It but smart phones were never designed for privacy. A formation to sell to various groups, from political par devices are insecure pockets for our data, leaking inf daily activities we engage in. While one piece of data rich patterns of behavior. This digital pocket become political manipulation or government intimidation.

This welt pocket has been adapted to include an inn lining made out of conductive fabric. This functional tracking by blocking all wireless signals to and from c devices.

To use, deposit your device into the faraday pocket. down 1-2 times and tuck it into the pocket. In order completely, all edges of the conductive fabric must b Otherwise, your signals can escape.

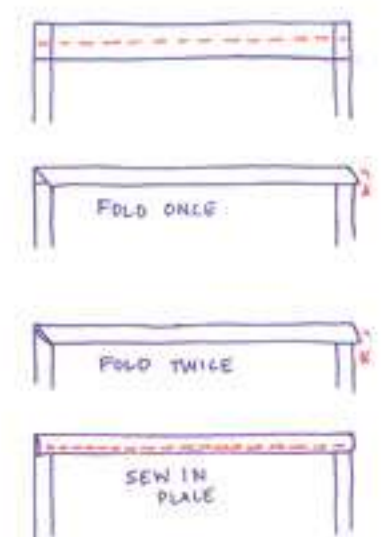
## 8A. Cut the faraday pocket out of conductive fabric

Copper taffeta from lessemf.com works well. The entire length is 23 inches including the 1/2 inch seam allowance on either side. The total width is 5 inches including both 1/4 inch allowances.



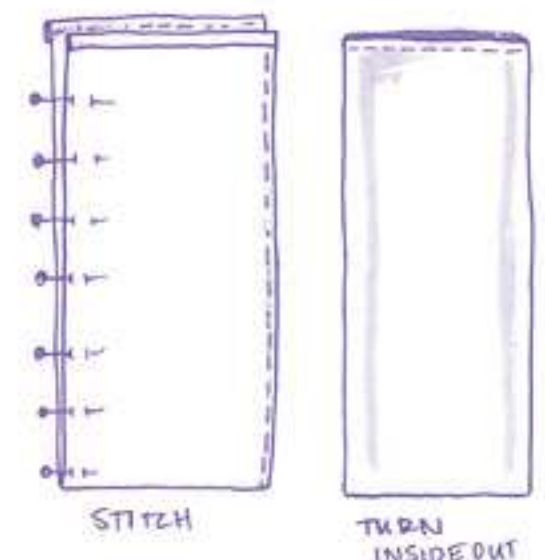
## 8B. Sew the top hem

Fold the top over a 1/4 inch, then fold it over again by 1/4 inch. Sew in place. Repeat on the other side.



## 8C. Sew the sides

Fold the copper fabric vertically so the right sides of the top hems line up. Pin the sides in place. Sew with a straight stitch from the top to the bottom. Repeat on the other side. Turn the pocket inside out and press down edges with your hands.





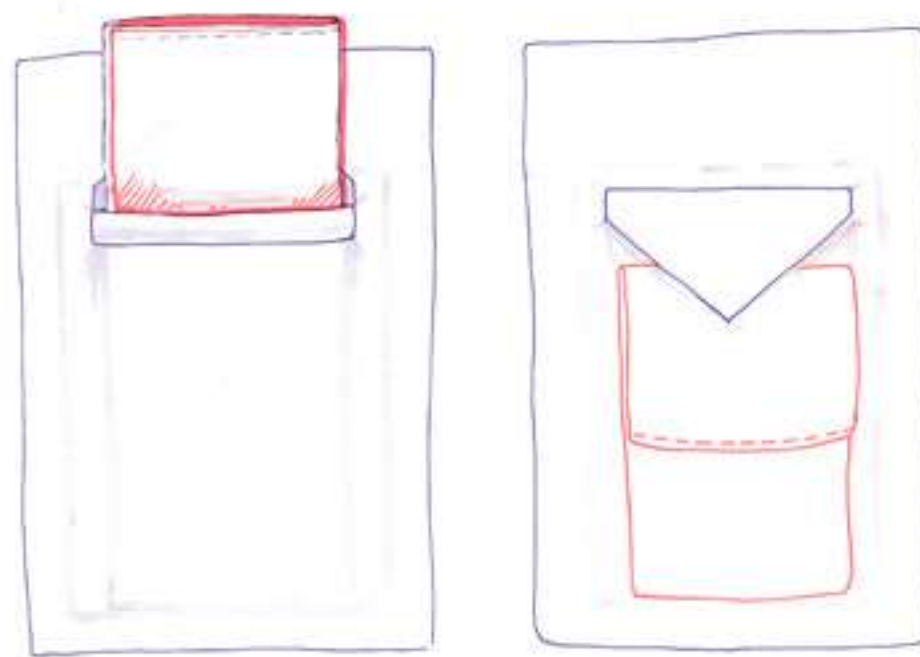
# al control. There are worlds inside stories of lives.

many forms: objects to manipulate the environment, marks lies both in their ability to convey and

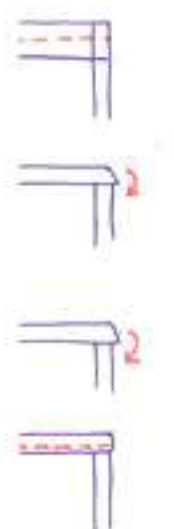
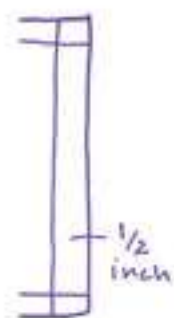
e. It has the analogous traits and aforementioned abilities, cy. Apps discretely collect GPS location data and other in- il parties to police to marketers to governments. Our smart igit information about where we live, who we meet, and what data is innocuous, many pieces stitched to together reveals comes a tool for your visibility, exposing you to commercial or n.

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ust be closed.

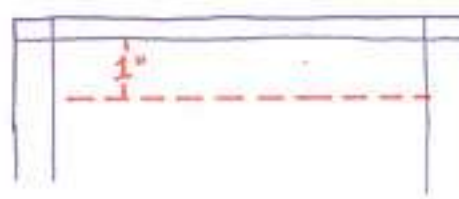


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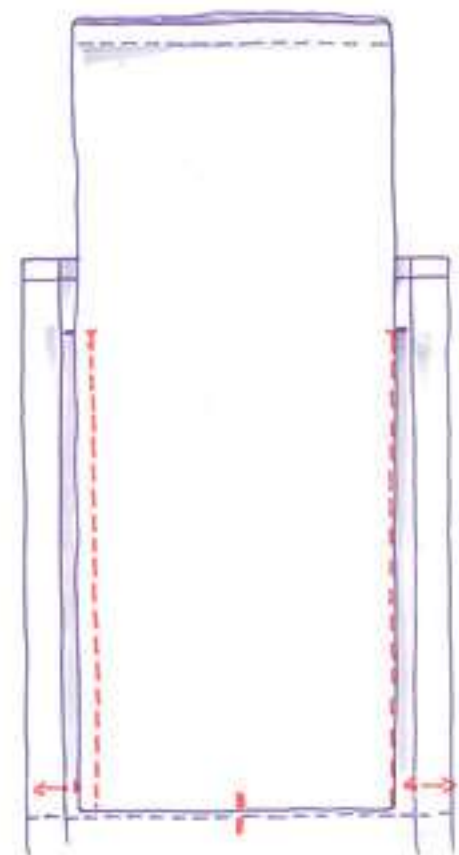


## 8D. Sew the faraday pocket into one side of the welt pocket lining

Choose which side of the welt pocket you will sew on. Mark a line one inch below the top raw edge.

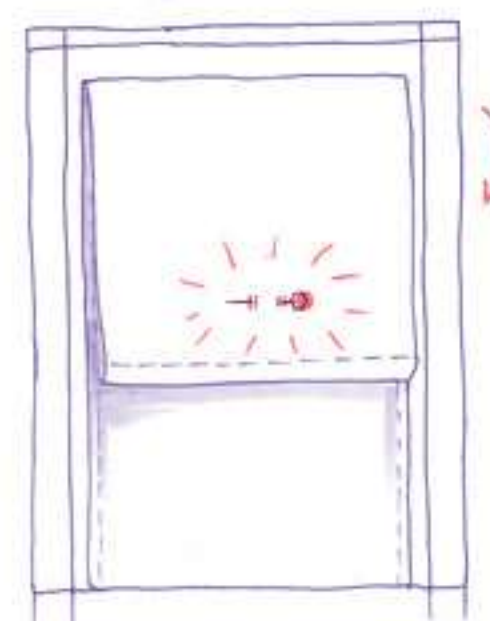


Next, line up the bottom of the faraday pocket in the center bottom of the welt pocket. Center the faraday pocket in the middle of the welt pocket. Pin the faraday pocket into place. Sew a straight stitch from the bottom of the faraday pocket up to the line you made an inch below the top. Repeat on the other side.



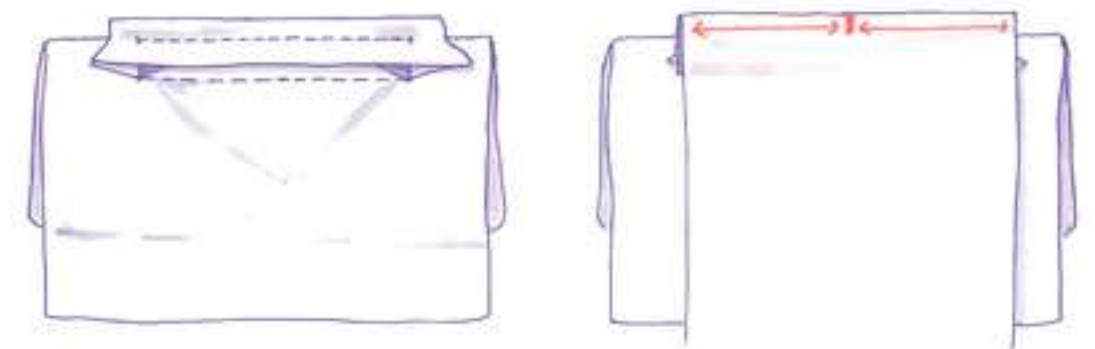
## 8E. Pin the faraday pocket to the welt pocket lining

Fold the top of your welt pocket down and pin it. This will prevent you from accidentally sewing it to your pocket.

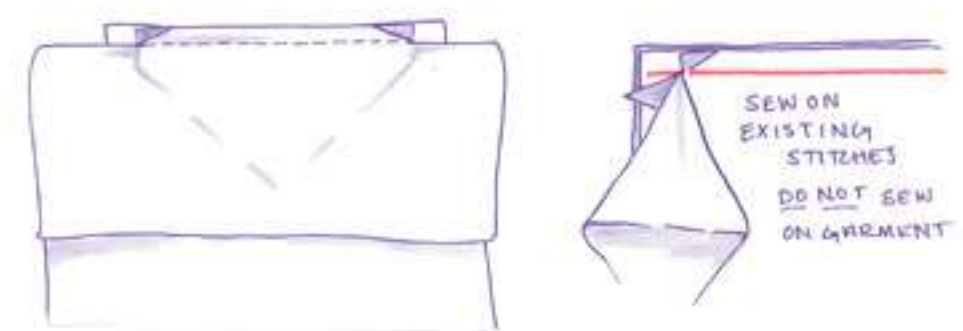


## 9. Sew the pocket to the top welt

Flip the top welt to the back. Make sure to keep the flap on the front. You will have two sides: one that has a pocket hole and one that doesn't. Place your pocket lining over the hole and line up the raw edges.



Turn your work over so you can see the line of existing stitches. Start sewing on the welt (with the pocket underneath) then sew right on top of the existing stitches until you reach the end of the other welt. Remember: do not sew on the actual garment.



BY LIZA STARK

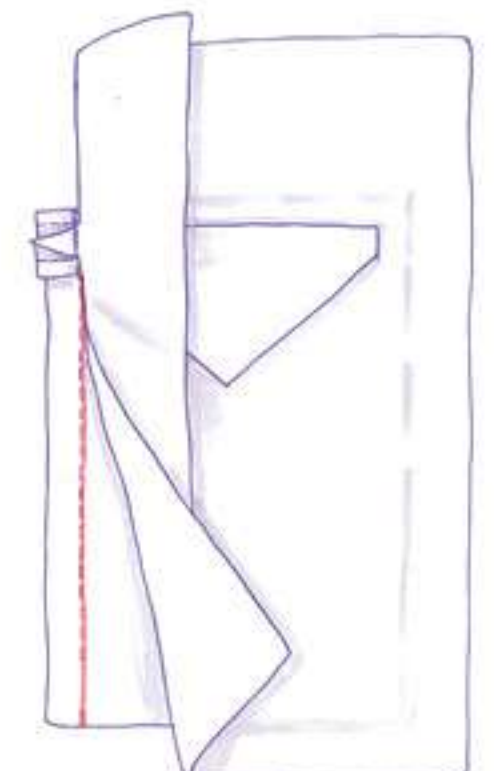
## 10. Sew the pocket to the bottom welt

Flip the bottom welt to the back. Guide it under the top welt. Take the other side of your pocket lining and bring it up over the pocket hole. Line up the raw edge of the pocket lining with the raw edge of the welt. Turn your work over so you can see the line of existing stitches. Start sewing on the welt (with the pocket underneath) then sew right on top of the existing stitches until you reach the end of the other welt. Remember: do not sew on the actual garment.



## 11. Sew the side pockets up

Turn the work over on the backside. Make sure the triangle flap is visible. Gather the welt edge, triangle, and right side of the pocket lining, then up their edges. You should not be sewing the actual garment. Sew a straight stitch from the top of the pocket lining through the welts and the base of the triangle then down the rest of the lining. Repeat on the left side.



## 12. Press the welts

Turn the work so the right side is facing you. Adjust the bottom welt so it is on the top or visible. Press the welts into place with an iron.

For more information on project implementation and links to resources, visit <http://thesoftcircuitteer.net/>

liza stark

2020 // the most important year that will not end



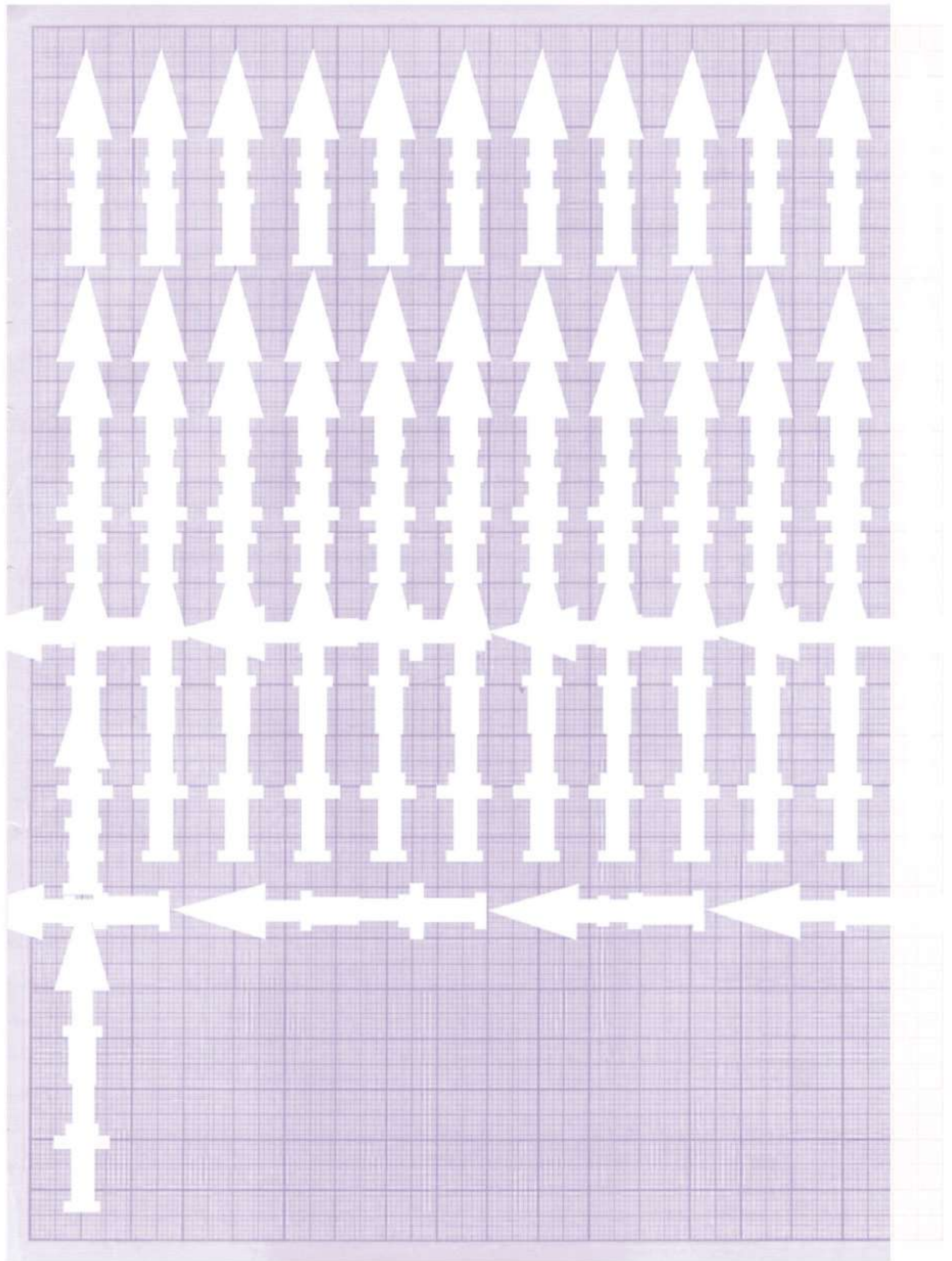
A Weaver's Walk

NET  
 KERB  
 HEDDLE  
 LAMPPOST  
 WARP  
 FENCE  
 LINO  
 WEIGHT  
 DOOR  
 SHED  
 GRATE  
 BATTON  
 REED  
 CABLE  
 SHUTTLE  
 SIDEWALK  
 SPIN  
 FAN  
 TEMPLE  
 FLAG  
 PIXEL  
 BRICK  
 EPI  
 ATM  
 WEFT  
 CROSSWALK  
 PARK  
 PILE  
 CITY  
 LOOM

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NET	NET	NET	NET	NET
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HEDDLE	HEDDLE	HEDDLE	HEDDLE	HEDDLE
LAMPPOST	LAMPPOST	LAMPPOST	LAMPPOST	LAMPPOST
WARP	WARP	WARP	WARP	WARP
FENCE	FENCE	FENCE	FENCE	FENCE
LINO	LINO	LINO	LINO	LINO
WEIGHT	WEIGHT	WEIGHT	WEIGHT	WEIGHT
DOOR	DOOR	DOOR	DOOR	DOOR
SHED	SHED	SHED	SHED	SHED
GRATE	GRATE	GRATE	GRATE	GRATE
BATTON	BATTON	BATTON	BATTON	BATTON
REED	REED	REED	REED	REED
CABLE	CABLE	CABLE	CABLE	CABLE
SHUTTLE	SHUTTLE	SHUTTLE	SHUTTLE	SHUTTLE
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FAN	FAN	FAN	FAN	FAN
TEMPLE	TEMPLE	TEMPLE	TEMPLE	TEMPLE
FLAG	FLAG	FLAG	FLAG	FLAG
PIXEL	PIXEL	PIXEL	PIXEL	PIXEL
BRICK	BRICK	BRICK	BRICK	BRICK
EPI	EPI	EPI	EPI	EPI
ATM	ATM	ATM	ATM	ATM
WEFT	WEFT	WEFT	WEFT	WEFT
CROSSWALK	CROSSWALK	CROSSWALK	CROSSWALK	CROSSWALK
PARK	PARK	PARK	PARK	PARK
PILE	PILE	PILE	PILE	PILE
CITY	CITY	CITY	CITY	CITY
LOOM	LOOM	LOOM	LOOM	LOOM



0	0
NET	NET
KERB	KERB
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WARP	WARP
FENCE	FENCE
LINO	LINO
WEIGHT	WEIGHT
DOOR	DOOR
SHED	SHED
GRATE	GRATE
BATTON	BATTON
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REED	REED
CABLE	CABLE
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SIDEWALK	SIDEWALK
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FAN	FAN
TEMPLE	TEMPLE
FLAG	FLAG
PIXEL	PIXEL
BRICK	BRICK
EM	EM
ATM	ATM
WEFT	WEFT
CROSSWALK	CROSSWALK
PARK	PARK
PILE	PILE
CITY	CITY
LOOM	LOOM





# HALF-TIME ORANGE SLICES FOR FEMALE ATHLETES

BY ERIN MCQUARRIE

## 1. Take one ripe Navel Orange

Infuse with:

*Agility*

*Speed*

*Power*

*Strength*

*Defiance*

*Focus*

*Spirit*

*Humor*

*Resilience*

*Leadership*

*Motivation*

*Confidence*

*Courage*

*Humility*

*Communication*

*Optimism*

*Self-Discipline*

*Hope for Equality*

*Patience*

*Perseverance Style*

*Flair*

## 2. Slice into equal segments

## 3. Share with teammates

## 4. Play!



# OLD BREAD BREAD

## A NON-CONFORMING RECIPE

BY INÉS NETO DOS SANTOS

I have sat down to write this recipe countless times, utterly failing countless times. Turns out, I don't think this recipe wants to be written - or rather, it doesn't want to be defined as a recipe, at least not in a traditional sense. After searching the internet, asking other bakers and friends and bread enthusiasts, I have to say ... I don't think Old Bread Bread can be defined exactly.

Old Bread Bread is a loaf of bread made by mixing crumbs of old, stale, dry bread into new dough. It's the ultimate no-waste food, particularly when you realize it is actually incredibly adaptable: you can re-appropriate nearly any old, sad, stale bit of something by incorporating it into bread dough. Stale croissants (deliciously buttery), dry cake crumbs (surprise chocolate flecks!), a piece of stinky cheese you forgot at the back of your fridge (hello cheese toastie!) ... and the great classic: those stone-hard, dry bread ends at the bottom of the bread bag, the bits you forget about or your teeth aren't quite qualified for gnawing on. No throwing those out anymore.

This bread refuses labelling, rejects specific measurements or precise instructions. It's impossible to actually write a recipe for it - you have to feel the dough, really pay attention to it.

And this is what is really insanely satisfying in this bread. It sort of tells you: screw this. I'm not fitting into a predefined mould. What are recipes anyway? Thom Eagle calls recipes lies (albeit useful ones) and I think Old Bread Bread would agree with him. Old Bread Bread doesn't fit the capitalist ideals of homogenised experience, shape, flavour; nor does it accept the flattening ideologies of globalised trade. It requires time, attention, awareness and a throwing away of any preconceived ideas of what the 'perfect loaf of bread' should look like. It asks you to be present, to not judge (yourself or your dough). Old Bread Bread welcomes amateurs, allows for experimentation and creativity and opens up space for a questioning of the rule systems we live in. It is impossible to predict how its dough will behave, and that is okay. More than okay - it's wildly fun and engaging as soon as we let go of expectations.

HERE IS A NON-RECIPE FOR OLD BREAD BREAD.

Take a handful of old bread ends, crumbs, dry bits you may have forgotten about. Feel free to substitute with other stale baked goods.

Soak the dry bread in a splash of hot water, leaving it in a bowl until it absorbs the liquid and becomes mushy. Squeeze most of the water out and set aside.

Prepare your basic bread dough

Here's how I do mine:

150g levain (pre-prepared sourdough starter if you're into it) or

7g dry yeast

275g warm water

425g flour

(I like to use a mix of white and wholemeal)

13g salt

Mix the levain or dry yeast with the warm water. Add the flour and salt mix until well incorporated (you should get a dough that holds together and is only a little bit sticky).

Remember how this dough feels - heavy, perhaps, but together. This will be your reference.

Now the fun part begins. Add the soaked bread bits to your prepared, fresh dough. Fold them in, as if you're using the new dough as a blanket to wrap the mushy bits in. You'll notice the dough will become much more wet suddenly - this is where your awareness and presence in the moment kicks in. Add flour, little by little, to combat the wetness, and aim to return the dough texture to its stage pre-mush. You might have to add lots more flour, or only a little. Fold your flour in, kneading the dough by pulling and folding it onto itself (it really isn't as technical as it sounds, go with whatever movement feels natural).

Line a loaf tin with baking paper, and pour your dough in (you may need two tins, or save the remainder of the dough in the fridge, covered, for later). Cover with a cloth and let ferment at room temp for 2-3h until it rises a little above the rim. Pre-heat the oven to 220°C/428°F and place your bread in, baking it until it has risen and become golden, about 45min to 1h.

Wait until the bread has cooled down a bit before slicing it, it makes it easier to cut - or don't! Who can resist warm bread with butter!



# EGG ROLL (GYERAN MARI) DIPPED IN WILD FANTASY

I roll my memories into a floating dimension of a banchan (side dish) I had when I was thirteen. The pattern repeats six times ideally and sits in lust yellow on my grandmother's red table. I sit on an Ondol (heated floor). My bottom feels warm. My mind wanders into six layers of fantasies, as one sizzles and transforms from the bottom and curves around one another wrapping each other 360 degrees.

## *FLATTEN AND ROTATE.*

Crack 4 eggs into a bowl,

Mix it well with chopsticks.

The texture is frothy, the color is completely and wholly yellow without any spots, gradations, and transparency.

Heat the pan between low to medium. Pour a bit of oil.

Heat it for about 1 minute.

Pour the egg mix onto the surface of the pan.

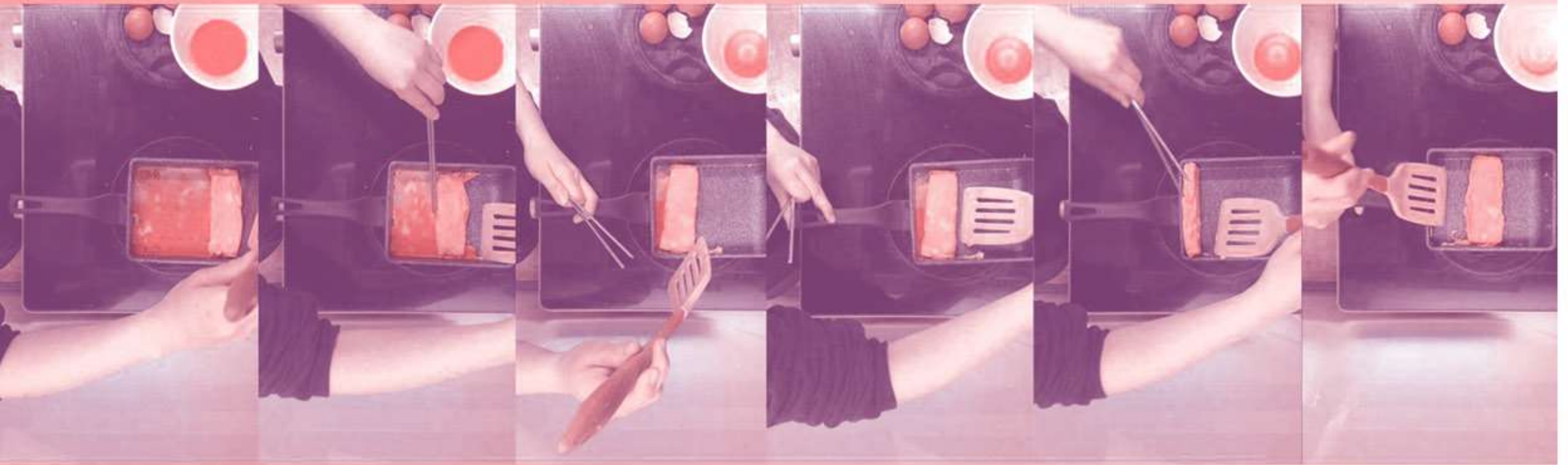
Move the pan around and flatten.

Roll the flattened layer carefully,

*FLATTEN AND ROTATE.  
ROTATE AND FLATTEN.  
FLATTEN AND ROTATE.  
ROTATE AND FLATTEN.  
FLATTEN AND ROTATE.  
ROTATE AND ROTATE.  
FLATTEN AND FLATTEN.*

Repeat 6 times.





STILL IMAGES FROM VIDEO BY INYOUNG YEO, YOUNGCHAN KO

Let it sit.

Carefully slice them.

Six layers of fantasies rolled  
onto one another.

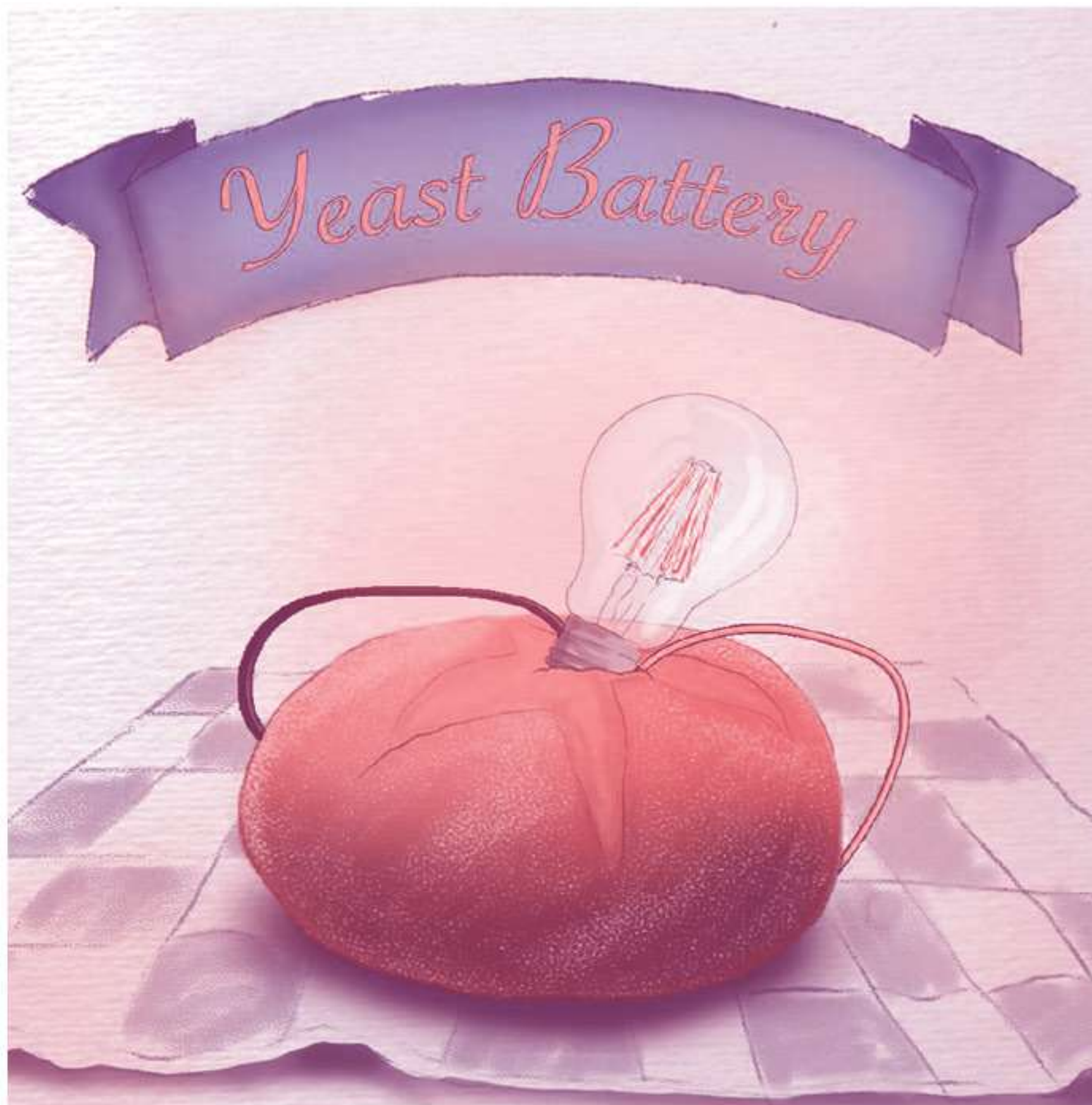
The first bite is orgasmic. The  
warm, moist inner layers retain  
the temperature, wrapped around  
by the nicely flat outer layers.

Extend



# E-BIOTIC BATTERIES

BY ELIZABETH LORENZI

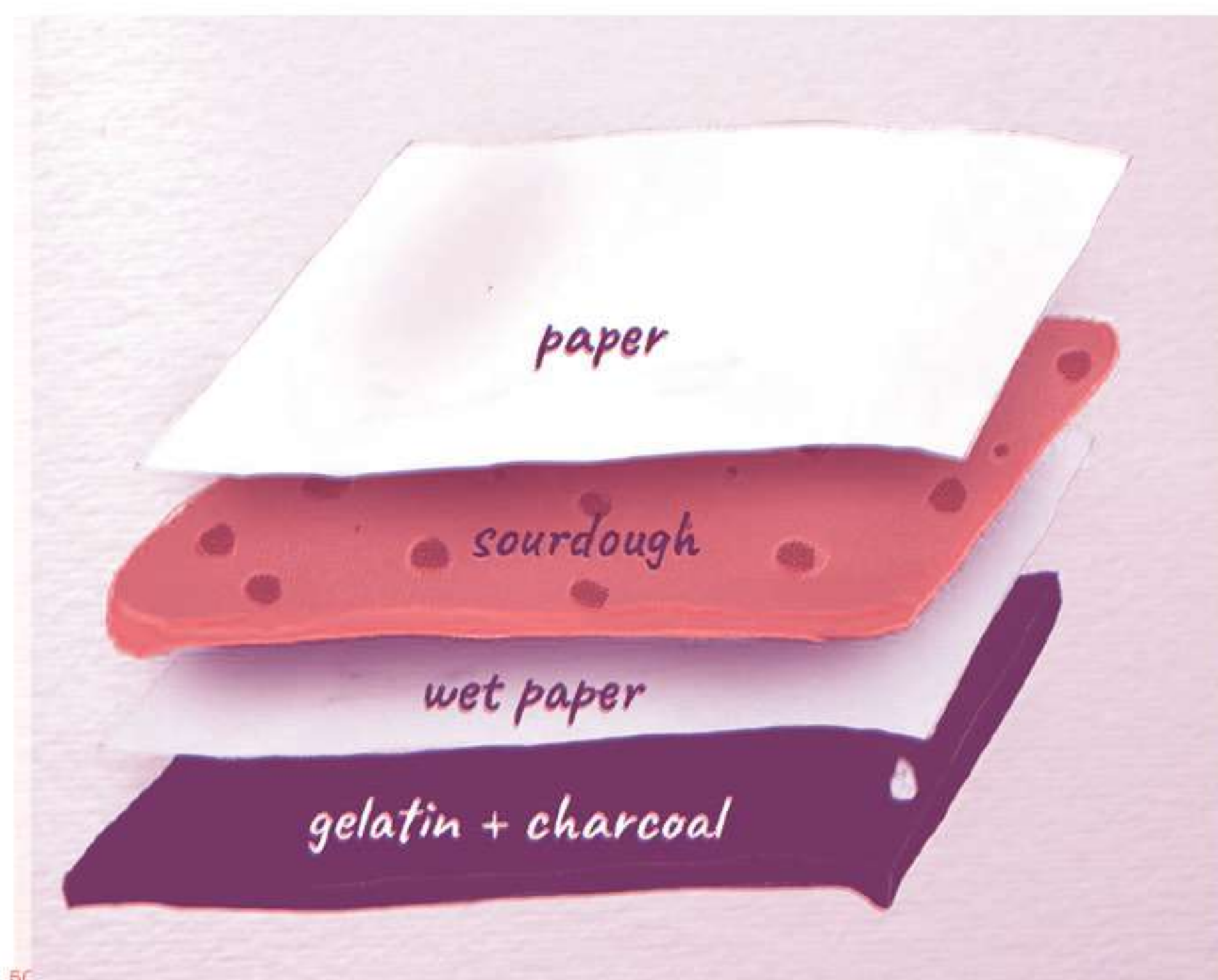


My recipe explores the electronic possibilities of the fermentation processes since these microbiotic processes release electrons. I just have to capture them with a positive electrode (cathode) to create an operating battery. The philosophy is try to imagine the shapes, materials and techniques if the historical development of electronics would have happened in feminized environments. That's why I looked in the kitchen, within pots and in the textile works, connecting in this path with sustainable and open access visions about electronics.

## HOW A BATTERY WORKS AND WHY ONE MADE WITH SOURDOUGH

Batteries are a collection of cells whose chemical reactions create a flow of electrons in a circuit. All batteries are made up of three basic components: the anode (the '-' side) and the cathode (the '+' side), known as the electrodes, and an electrolyte (a substance that chemically allows the flow of electrons between the anode and the cathode). In our biotic battery the sourdough is the anode. Sourdough is made by the fermentation of dough using naturally lactobacilli and yeast. In this biotic process electrons are released.

We need create a cathode, a material that traps these electrons in its atomic structure, to generate a potential difference. In our recipe the cathode is made by mixing charcoal (carbon) in a gelatin base. Between the sourdough and the charcoal we put a layer of wet paper allowing the flow of electrons.





*PROCEDURE*

*Anode:*

While mixing the glycerin with gelatin, slowly add the hot water. Keep the mixture warm, so it will not solidify before adding the activated charcoal. let it cool in a mold

*Cathode:*

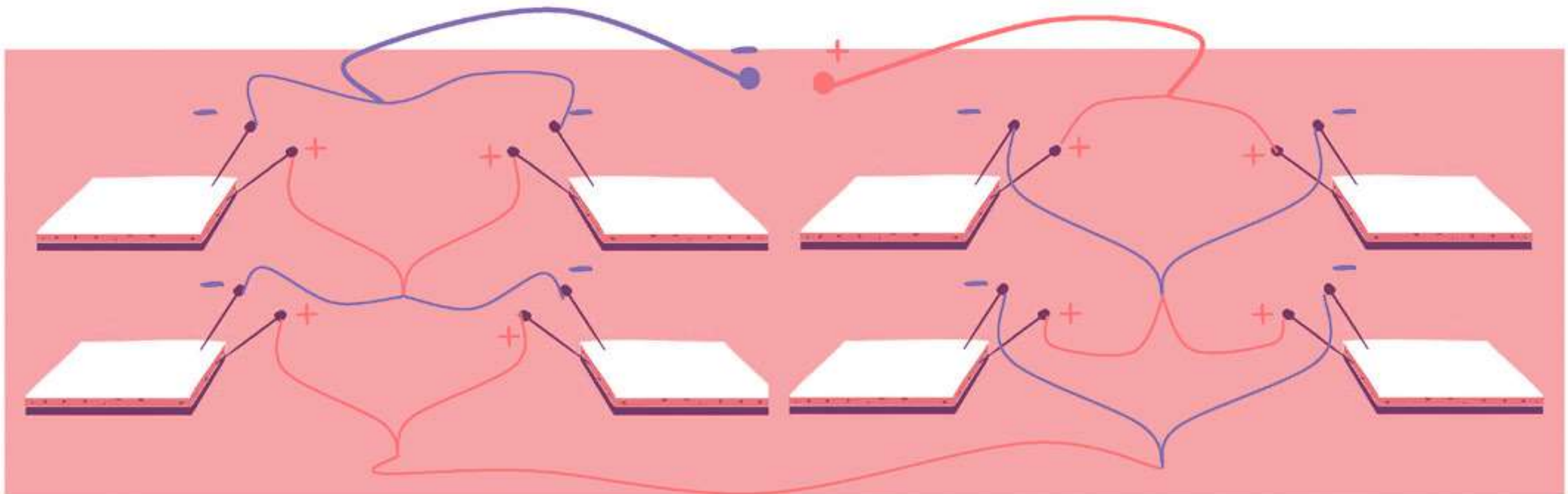
Combine flour and warm water in a container. Stir vigorously to incorporate air; cover with a breathable lid. Leave in a warm place, 25-30°, for 12-24 hours. At this point you may begin seeing some bubbles indicating that organisms are present.

*INGREDIENTS*

Activated charcoal  
Gelatin 12 gr  
Glycerin 0,5 gr  
Hot Water 60ml  
Paper (or coffee filter)  
3/4 cup flour  
+  
1/2 cup warm water  
= Sourdough

Scoop up some sourdough and put it on a piece of kitchen paper and cover it. Place it on top of the gelatin layer with charcoal. Dampen the paper that will be in contact with this layer. Prick the anode with a pin and do the same with another pin on the cathode. Connect it with a multimeter and measure the volts You can turn on a led if you make many units and connect them in series and in battery following this scheme. Depending on the activity of the sourdough and its humidity level, you will get more or less power. To turn on a led you need 3 volts. With one unit you can reach up to 0.5 volts

Check the video for references  
<https://www.youtube.com/watch?v=obXTIk1A43k>



*CREDITS:*

*Research and writing:* Elisabeth Lorenzi @elisabeth.lorenzi

*Illustrations:* Tina Lorenzi @tinainustrina

*English proofreader:* Nicola Squillacciotti



BY STINA BAUDIN

# BLACK RICE FOR THE REVOLUTION

## (DIRI DJON DJON)

Fighting in a time like this requires an insurmountable dose of strength. In order to heal, foster understanding and open our hearts, we need sustenance. This rice for the revolution comes from Haiti, the independent republic, that historically fought its way to independence in 1804. A rice for the people; its magic is in the shared experience. Intended as a side, it can be appreciated with an array of dishes across cultures. Come as you are!!!! This rice invites protestors and vegetarians to take a seat at the table. The freedom marching mushrooms, Djon Djon, native to the land, releases protective loving properties when digested - gifting all eaters with unity and community.

Feed yourself, feed others.

The ancestors have spoken.

### KEY ELEMENTS:

1½ cups of Djon Djon  
1 cup of rice  
2 cups of water  
1 cup of lima beans  
1 green onion (Scallions) cut into small rings  
½ medium onion, diced  
3 tablespoons cooking oil  
1 teaspoon crushed garlic  
2-3 whole cloves/ crushed cloves  
1 teaspoon Haitian spice (all soaked)  
1 chicken stock cube (Maggi or other)  
1 scotch bonnet hot pepper

### DIRECTIONS:

#### STEP ONE

First things first  
Using your hands, meticulously, one handful at a time look for and discard any impurities that may be in your Djon Djon mushrooms

#### STEP TWO

Wash beans, rice and mushrooms prior to cooking. Cleaning your food, cleans your soul. Next, soak the Djon Djon in 2 cups of water (the water that will be used for cooking) for approximately 12-24 hours. Set this to the side.

#### STEP THREE

The next day, or when the allotted time has past... Strain the Djon Djon through a sieve to collect the water (the water collected will be used for cooking the rice)

#### STEP FOUR

In a pan set on medium heat, add the oil, spices and lima beans to the pot, stir for 3 minutes or until it is golden. Then in that same pan, add the onions and shallot and sauté with the peas for approximately 3 minutes. Gradually, add your crushed garlic, Haitian spice, chicken bouillon cube and the 2 cups of Djon Djon water and clove powder. Increase heat to 'maximum'.

#### STEP FIVE

Wait for the water to boil and add the cup of rice. Let the pot of rice simmer down. Once the rice begins to surface, lower the heat  
Optional: Add the scotch bonnet pepper and cover the pot until read to serve

SERVE. FEEL IT IN YOUR SYSTEM. UPLIFT AND ENERGIZE YOURSELF TO FIGHT ANOTHER DAY.



TASTE

is umami  
is culture and knowledge  
is open to fermented food  
is shared in groups  
is porn

is death

is global  
is fusion

TASTE is diversity

is North  
is East  
is South  
is West

is explosion

is

is

is

is apolitical

is political

TASTE

is coevolution  
is symbiosis  
is (in-)human culture

CULTURE

is practice and knowledge

is grassroots

is empowering

is local

is network

culture is social fermentation

CULTURE is FOOD

FOOD is POLITICAL

SOCIAL and FERMENTATION



# THREE UNDOUBTEDLY INCORRECT RECIPES

At first when you wanted to look for a recipe online you would browse linked and nested indices to maybe find out how to make pad thai but just as likely something else—pao de queijo or a bong from an apple.

But as information is digitized the index itself begins to take the place of the object. Access to the index is a form of wealth, but harder to stockpile than dried beans for the end of the world. And anyhow, there's always the danger the apocalypse might end the internet and burn down the beans. I suppose to be safe we should memorize recipes and pack portable utensils in case marching with signs doesn't have the powerful effects we hope.

Francis Yates, in *The Art of Memory*, quotes a fourteenth century text that lists Thomas Aquinas' four rules to remember well,

The first is that he should dispose those things which he wishes to remember in a certain order.

The second is that he should adhere to them with affection.

The third is that he should reduce them to unusual similitudes.

The fourth is that he should repeat them with frequent meditation.

I would add that one should also draw and write things down; but although the medieval concept of memory was physical and emotional, and inseparable from a certain kind of image, paper was probably hard to come by. But the thinking hand is an idea from medieval times, when the activity of the mind was written into the body and read back, perhaps more effectively through chopping and stirring than writing.

The last time I checked, GoogleTranslate, which decodes about a hundred languages, didn't touch a single language indigenous to the Americas. The edges of the taxonomy are always arbitrary and always justify their existence for very good reasons.

Only about five percent of languages possess any sort of vitality online. Video archives of people speaking endangered languages don't count, the language has to be growing in use. Wikipedia is often used to compare the way languages work online, but even in English it is mostly written and edited by a body of men not representative of the majority of English speakers.

When I began to look at the geographic range of the indigenous languages of the Americas, I found that I live within a few blocks of the greatest number of Otomi speakers outside of the central altiplano of Mexico. There are a number of initiatives in New York City to make records of endangered indigenous languages. Most concentrate on young men (for all the usual very good reasons), but I can't help thinking of the way medical research was, until recently, conducted exclusively on young men and the findings presumed to apply to everyone. Women migrants are harder to find and more vulnerable, working less in public, but they speak a different dialect of any language. A small example: while almost everyone far from the home talks nostalgically about food, women and girls are still more likely to have practiced cooking and to have in mind specific processes and sensory memories which they associate with food from home.

In the case of those dishes we "adhere to with affection," the gestures of cooking and serving lodge themselves in us through repetition. Cooking is a task that won't stay done—I prepare, serve, and eat the food, or else no one eat it and it rots, but neither outcome is stable;



everyone get hungry again within hours. Like bathing and being kind, you have to keep doing it on purpose. And a recipe is a snapshot of that species of work, a bracketed description of a thing always in transition, a translation and a description of a translation.

San Jeronimo Acazulco Otomi is the most fragile of the Otomi dialects, spoken by only a handful of people, most seventy or older. I watch a video of a woman describing in a clear voice how engagements and marriages came to take place in the old days, the long negotiations over meals in which baskets of fruit, liquor, and cloth were exchanged over weeks. In the end, she said, an ox was prepared in a great wedding feast, a stew cooked in six enormous pots.

#### PAO DE QUEIJO

Heat the oven to about 200 C. Bring a cup and a bit of milk, a cup and a half of water, a half cup of butter, and a generous pinch of salt to a bare boil on the stove, stirring devotedly all the time. Remove from the fire and add in 4 cups of tapioca flour bit by bit—stirring unceasingly. Add an egg and stir until smooth, then add another and keep on stirring even though it's nearly impossible. Then add in about two and a half cups of grated hard cheese from Minas Gerais and don't stop stirring until every bit is mixed in. Shape into gooey balls and bake for 12-18 minutes, checking to make sure they are golden and puffed. Serve and eat.

#### A PIPE MADE OF AN APPLE

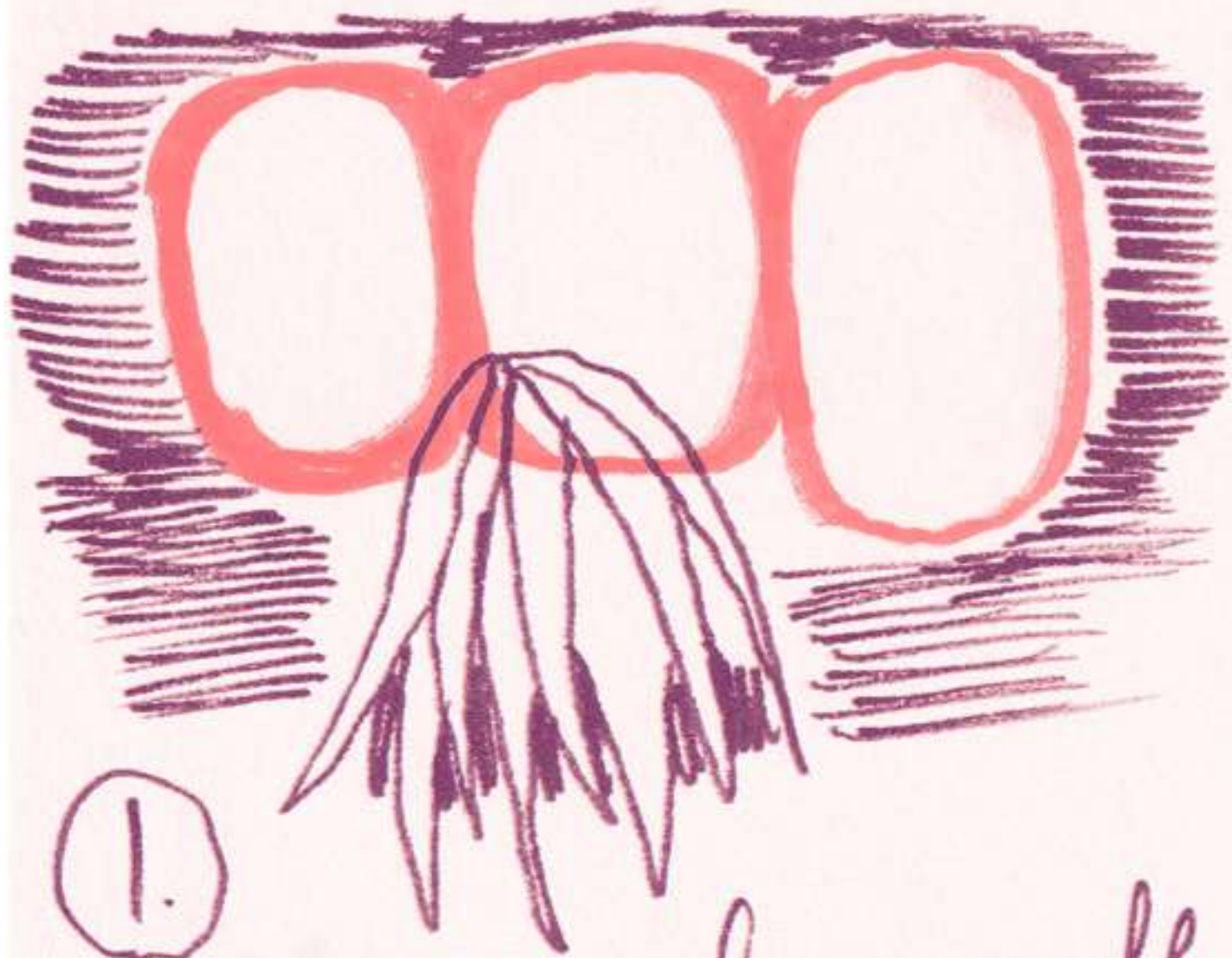
Twist the stem off an apple and bore a small hole there, going about halfway through the apple. Bore another hole in the side of the apple to meet the first one. The hole on the side can be a bit wider, but it has to connect to the hole from the top. Blow through them to make sure there are no apple chunks of apple obstructing the air. Put a pinch of herb in the bowl where the stem used to be, light it, and smoke through the side.

#### PIPIAN SAUCE

Put a fresh green chile, a ripe red tomato (or two, depending on the size) a generous handful of peeled and toasted pumpkin seeds, some coriander seeds, a couple of teeth of garlic, and a crunchy deep fried tortilla into a molcajete and pound everything to a pulp. Transfer it all to a hot frying pan with a good spoonful of lard and push it around until it is fragrant and the color begins to change. Peel and chop a couple of roconostles (gently sour tunas from a prickly pear cactus) as well as two or three floury potatoes. Boil these until they are soft enough to smash into the ingredients in the frying pan. Mix everything up and let it sit long enough for the flavors to combine, then serve with chicken or eat it straight with a spoon.



# A Recipe to survive a very cold and dark Winter:



①

Surround yourself with bright light lamps.

② Go to eat / make nice food together someone



③ Drink a hot beverage,



but don't put too much alcohol in it. It'll make you sad later

④ Don't worry, the summer will come at some point.





I have a recipe that is influenced and interpreted based on my heritage and somewhat of a sense of guilt for not being more involved in upholding certain family traditions or taking the initiative to learn more about the family history and lives of the particular antecedents who gave me my cultural DNA. Both my maternal and paternal grandmothers were known to be the most culinary skilled within their respective circles. Many of their recipes could be described as traditional Ashkenazi Jewish dishes: kasha varnishkes, stuffed cabbage, matzo ball soup, noodle kugel, gefilte fish (I think the reason I'm obsessed with gefilte fish is that my earliest tastings were homemade rather than the store bought kind), and latkes.

My culinary conversations with my grandmothers occur when I am making latkes. To me, this dish is a meaningful way of expressing my Jewishness and honoring the strong women in my life who were instrumental in my becoming an artist and someone who is kept awake at night thinking about other people.

Latkes are intrinsic to Hanukkah, which is a holiday all about resisting oppression and collaborating with others in our communities for the purpose of physical, mental, and spiritual liberation. In today's society there's been an alarming and steady rise in anti-Semitism, racism, chauvinism, and transphobia. I never actually write down my recipes. I approach cooking through an experiential process. I also rarely take notes, whether things work well or are a complete disaster. That said, my latkes are some of the most consistent things I make. The foundation for my latkes begin from what I think I remember to be my grandmothers' processes. Of course, each grandmother's latkes were largely different. One would have large chunks of potato and a coarse-texture, the other a more smooth and flat patty-like consistency. I try to achieve a middle ground.

BY ADAM ZUCKER

## LATKES FOR LIBERATION

Oil is the traditional catalyst and crux of the latkes and the symbolic Hanukkah message of perseverance in the face of adversity. In the story of Hanukkah, the Holy Temple was destroyed and left for ruin. The Jewish community figured that they had only enough oil to light their Synagogue's lamp for one night at most. Instead, it lasted 8 days. A miracle. Today, we are faced with a major environmental crisis and oil production and pollution is a major factor in the devastation of our natural world. It is important to be conscious about what oil we are consuming and cooking with. Some oils are environmentally worse than others, while some oils are socially and culturally detrimental. Let's try and change tradition by circumventing the use of oil. We can think about this in the spirit of our ancestors who got a lot, while conserving what little resources they had left. This is all too true about our depleted natural resources. We have the power to transform our daily rituals to become more environmentally sustainable and compassionate.

- 2 large Russet Potato, peeled and cut into 1/4 pieces
- 1 medium onion peeled and cut into 1/4 pieces
- 3-4 scallions sliced
- 1 teaspoon of minced thyme
- 1/4 cup chickpea flour (for other gluten-free alternatives you can substitute in a nut flour such as hazelnut or almond meal). I like using nuts com for sourcing these ingredients
- 1 /2 teaspoon garlic powder
- 1 /2 teaspoon baking powder
- 1 /2 teaspoon salt

Line a baking sheet with parchment paper. Put potato, onion, scallion and thyme in a food processor and shred.

Transfer shredded ingredients to a paper towel over a colander and drain as much water as possible from the mixture. Pour mixture into a mixing bowl, add chickpea flour (or alternative nut flour), garlic powder, baking powder and salt.

Make this recipe for as many as 8 nights. Each night, take a photograph of the process (whether it is mixing, baking or eating) and perform a mitzvah by sharing informational content regarding environmental and social justice with your network and community at large. This could include:

1. A land acknowledgement with information on how to support Indigenous culinary organizations.
2. A post notifying others about a specific skill or resource you have and are able to offer at no cost or as a barter (i.e. seed or plant sharing, cooking lessons, leftover or surplus ingredients).
3. Post a recipe that is meaningful to you and explain its meaning.
4. Volunteer at a food bank or donate whatever you can afford (whether it is materials or money).
5. Offer to cook a meal and/or deliver food to a person who is in need.
6. Volunteer at a community garden.
7. Start a compost pile.
8. Plant something.

Preheat the oven to 425 degrees F. [Line a baking sheet with parchment paper. Put potato, onion, scallion and thyme in a food processor and shred. Transfer shredded ingredients to a paper towel over a colander and drain as much water as possible from the mixture. Pour mixture into a mixing bowl, add chickpea flour (or alternative nut flour), garlic powder, baking powder and salt.] Mix well. Take spoon fulls or 1/4 cup sized portions of the batter and pour onto the parchment paper lined baking sheet. Flatten the dollops of batter with the spoon. Put latkes in the oven and bake until golden brown (approx. 30 minutes). Be sure to flip the latkes after about 20 minutes.



Spicy, aromatic, and simple. After I moved from Shanghai to New York last year, one of the food that I miss the most is Chongqing “small” noodles.

These noodles are covered in thick spicy seasoning with Sichuan pepper and pickled vegetable, while yellow peas and ground pork are optional toppings.

Back in Shanghai, I often biked to a Chongqing noodles restaurant near home when I don’t feel like cooking. It’s a family-run place with several tables, the steam from the kitchen often fogged up the glass door in winter. After a long day’s work, the warm light streaming through the door shined like a sanctuary: you know a flavorful bowl of hot noodles will be placed in front of you in five minutes. Always good, fast, cheap, and reliable.

In the past decade, Chongqing small noodles have sprung up all over China. I’ve never been to Chongqing, the birthplace of this beloved street food. But immigrants who opened up restaurants in Chinese big cities have trained my taste buds, which were used to a very different style of light and sweet cuisine from my Cantonese hometown.

As a Chinese immigrant to the U.S., suddenly I’m entitled to claim food from all over China to my nostalgic list. And the disappointment of getting a completely wrong Chongqing small noodles from a popular Chinese restaurant in Manhattan, pushed me to recreate the dish at home for the first time.

The recipe is based on a few versions, including recipes from Yao Zhao(founder of a Sichuan pepper oil company), Fuchsia Dunlop(specialist in Chinese cuisine), and Chinese recipe site Xiachufang. You can get all the ingredients in a big Chinese supermarket.

Chongqing Xiaomian with yellow peas and ground pork.

# SPICY NOODLES FOR IMMIGRANTS’ LONELY HEARTS

(1 SERVING)

INGREDIENTS:

- 100g dried wheat-flour noodles
- A handful of green vegetables such as bok choy
- 1 00g ground pork
- 25g whole dry yellow peas. If you can’t find them, use cooked chickpeas instead
- 1 stem of scallions, thinly sliced
- garlic and ginger, both minced

SEASONINGS:

- 1 tbsp chili oil or Lao Gan Ma
- 1 tsp Sichuan pepper oil
- 2 tbsp light soy sauce
- 1 tbsp black vinegar
- 1 tsp sesame oil
- 1 tsp Yibin Suimi Yacai, a kind of pickled vegetables from Sichuan province

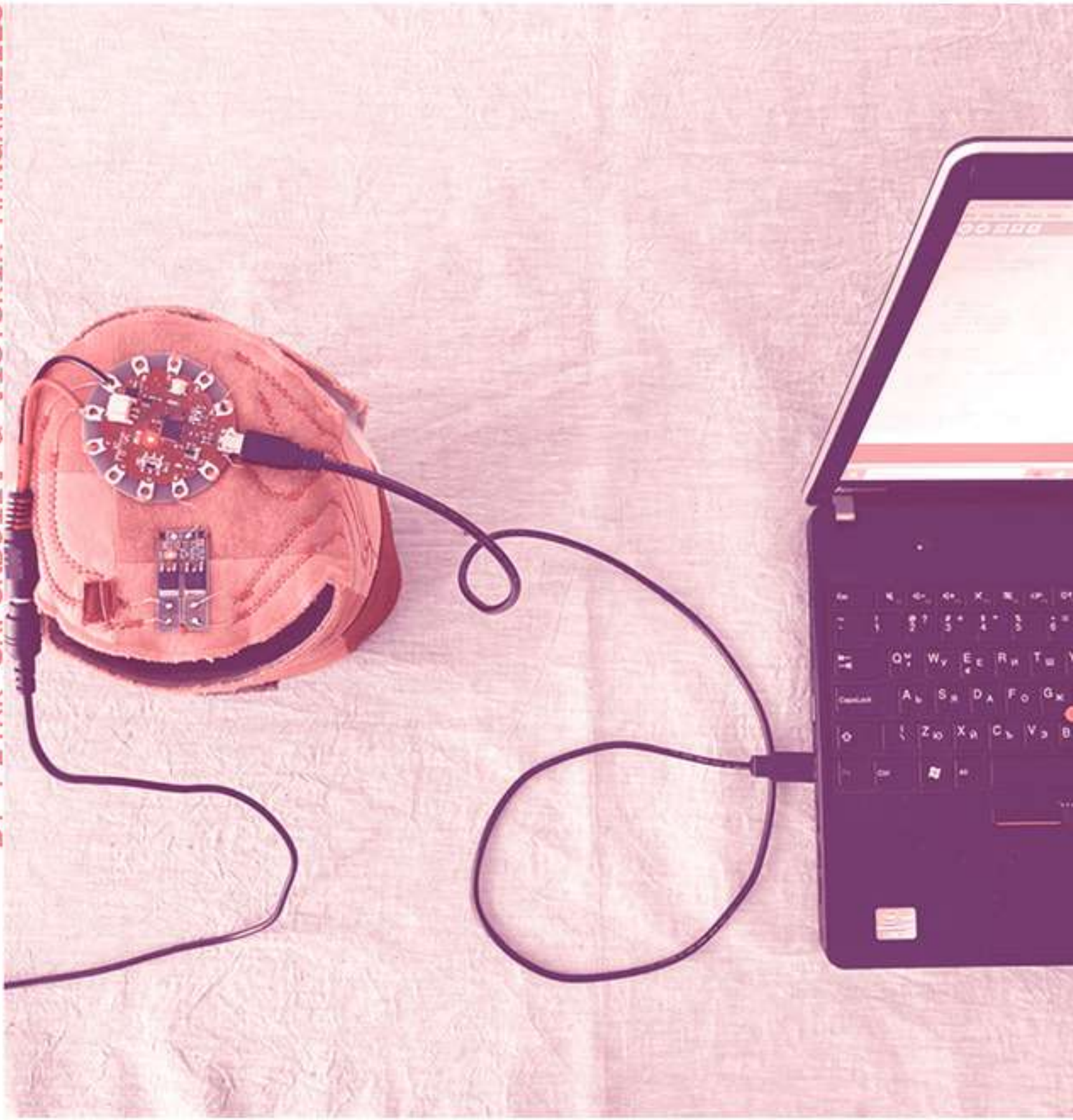


**DIRECTIONS:**

1. Soak the dry yellow peas in cool water for a few hours. Put the peas in boiling water, add 1 tsp of salt, simmer until tender.
2. Heat the cooking oil in a wok or pan over medium heat. Put the ground pork, season with a pinch of salt, minced garlic, ginger, and soy source. Stir-fry until fragrant.
3. Make ginger garlic sauce: put the minced garlic (1 clove) and ginger (1 inch) in a bowl and pour in boiling water. Stir to bring out the flavor from ginger and garlic.
4. Get a big bowl, put in soy sauce, vinegar, chili oil or Lao Gan Ma, Sichuan pepper oil, sesame oil, and the ginger garlic sauce. Use a spoon to stir and mix them well.
5. Boil the noodles, follow the instruction on the noodle packaging. Add the bok choy to the boiling water for a minute.
6. Drain the noodles and bok choy. Put them in a deep bowl, add the seasoning, yellow peas, and ground pork. Garnish with scallion greens and preserved vegetables. Mix everything together before eating.
7. Enjoy the spicy and tingling noodles!







# FERMENTATION QUILT

Fermentation Quilt is a cloth equipped with soft heaters along with thoughtful textile structures that offers a user the chance to think about their personal heritage and cultural context while participating in a daily ritual of making bread, yogurt, or other fermented foods.

Inspired by the traditional Bulgarian yogurt Petar's grandmother Катя Кайшева (and many great grandmothers before her) made using hand-knit scarves, Fermentation Quilt is both a futuristic object and a mirror for personal narrative and cultural history.

In the wake of pivotal, current movements like Black Lives Matter and Environmental Sustainability when we are all asking, "how can I be a more thoughtful neighbor and consumer?", this project weaves together the practical application of e-textiles with a framework for actively incorporating reflection into our everyday lives. We are inspired by artists and thinkers like Ashley Jane Lewis, Lauren Fournier, Shaina Agbayani, Robin Zabiegalski, and Ursula K. LeGuin along with social movements like the American Suffragettes and others.

## SUPPLIES:

### SEWING

- Iron (with a steamer)
- Sewing Machine
- Scissors
- Seam Ripper
- Sewing Pins
- Sewing Thread
- Hand Sewing Needle
- Ironable Interfacing
- Fabric (your choice)
- Sewable velcro
- Copper conductive thread

### ELECTRONICS

- Soldering Iron
- Wire cutters
- Tweezers
- Solder
- Loomia heaters
- LilyPad USB board
- PWM MOSFET Switch
- TMP36 Temperature sensor
- Thin (approx 30 gauge) isolated wire
- Heatshrink
- DC Power plug, female
- 5VDC power adapter (min. 3 Amps)

### YOGURT FERMENTATION:

- Whole milk
- Glass Jar
- Stovetop
- Mixing spoon
- Small bowl
- Saucepan



The schematic shows photos of the components we used. When we are working on the schematic, consider the following notes:

Note: The DC power connector should be either (a) soldered to the battery connector pads on the LilyPad or (b) connected using the proper connector that fits into the battery connector on the LilyPad.

Note: In order to create the optimal alignment for sewing thread, we decided to use a GND pad with the USB connector when connecting/soldering the temperature sensor to the LilyPad (see above photo). For the same reason, we used the A3 I/O pin of the LilyPad as 3.3 VDC power supply for the temperature sensor. In order to do that, in our code, this pin is set as a digital output and we always keep it in HIGH state.

Note: In order to control the PWM switch you need Signal and Ground (GND). Signal (sourced by digital output 10 on the LilyPad) will go to PWM "in" but as you can see in the schematic, we omitted the control GND because it is only duplicating the negative (-in).

Mark the heaters in position; They should sit in the middle of the body of the quilt. See photo for correct orientation.

Sew heaters in place; The Loomia heater has an adhesive backing but we decided not to use it in order to allow our heater a bit of flexibility since the shape of this quilt asks the heater to roll and unroll. We used a sewing machine to attach the heater to the fabric; Make sure you stay within an 1/8 in. from the edge of the heater to avoid puncturing the electronics inside. We also sewed the soldering pads down with a bit of hand sewing to keep it in place (see photo).

See the above schematic. For now, you're just bringing the conductive thread to the location of the component it connects to. We will install the components and solder everything later.

Using a "couching" sewing machine-foot on the sewing machine, sew conductive thread connecting the location of the temperature sensor to the top of the quilt. Halfway through, we switched surfaces. See photo;

We took a hand sewing needle to bring the conductive thread out to the back of the quilt and then finished sewing it again with the couching foot on to the front of the quilt. Also note, that we approached the hinge of the flap (top) at an angle instead of going perpendicular to it. This will protect your conductive thread during the eventual movement at the hinge.

Continue using the couching sewing machine foot to sew conductive thread from the heaters to the top of the quilt. Again, note that we switched surfaces and sewed with an angle on the hinge of the flap (top).

Preparing the Sensor: Modify the sensor by soldering approximately 2 inches of 30 gauge wire to each of the three pins, isolating the conductive parts with 2mm heat shrink.

Next, sew the temperature sensor in place by hand.

This is going to live behind one of the heaters. We picked the left heater, the one closer to the top of the quilt. Using your seam ripper, open a sewn spot on the edge of the heater to insert the temperature sensor about 1 in. We have to do it in this order because we can't sew over the sensor with the sewing machine. We used a bit of thread and a hand-sewing needle to fix the sensor in place.

It is very important to ensure that you orient the sensor so that the supply pin faces the close edge of the quilt. In other words, the orientation of the pins must correspond to the orientation of the conductive thread connected to the LilyPad. You should consult the datasheet of the temperature sensor to identify the pins.

Leave the ends out for now; we will cut and solder them later.

Consult the schematics above and sew the PWM switch in place. Pay close attention to the orientation. You can use a drill to make a hole with which to sew it down more easily.

In the attached photo, you'll notice that we use a bit of scrap fabric to insulate the conductive thread from short-circuiting. You can sew these patches by hand or machine.

Sew the DC power connector to the top of the quilt by hand sewing it in place. Make sure the connection port is facing out.

Note: Sewing something rigid (like an electrical board like a PWM) onto something flexible (like fabric) means that the sewing connections will dictate the movement available to the object. Make sure that you sew everything down as tightly and accurately as possible to ensure stability for the circuit.

Note: Make sure that you're using non-conductive thread to sew the board to the fabric. The conductive thread is only used for making connections between the boards.

We used Arduino IDE to create a sketch and uploaded it to the LilyPad. It controls the processes in the Fermentation Quilt. Here is the sketch.

Next, we will add the LilyPad; Make sure you upload the code to the LilyPad before you sew it to the quilt. You can always change the code afterward but its easier to do it first, before it is sewn down. We've included the code for this project above.

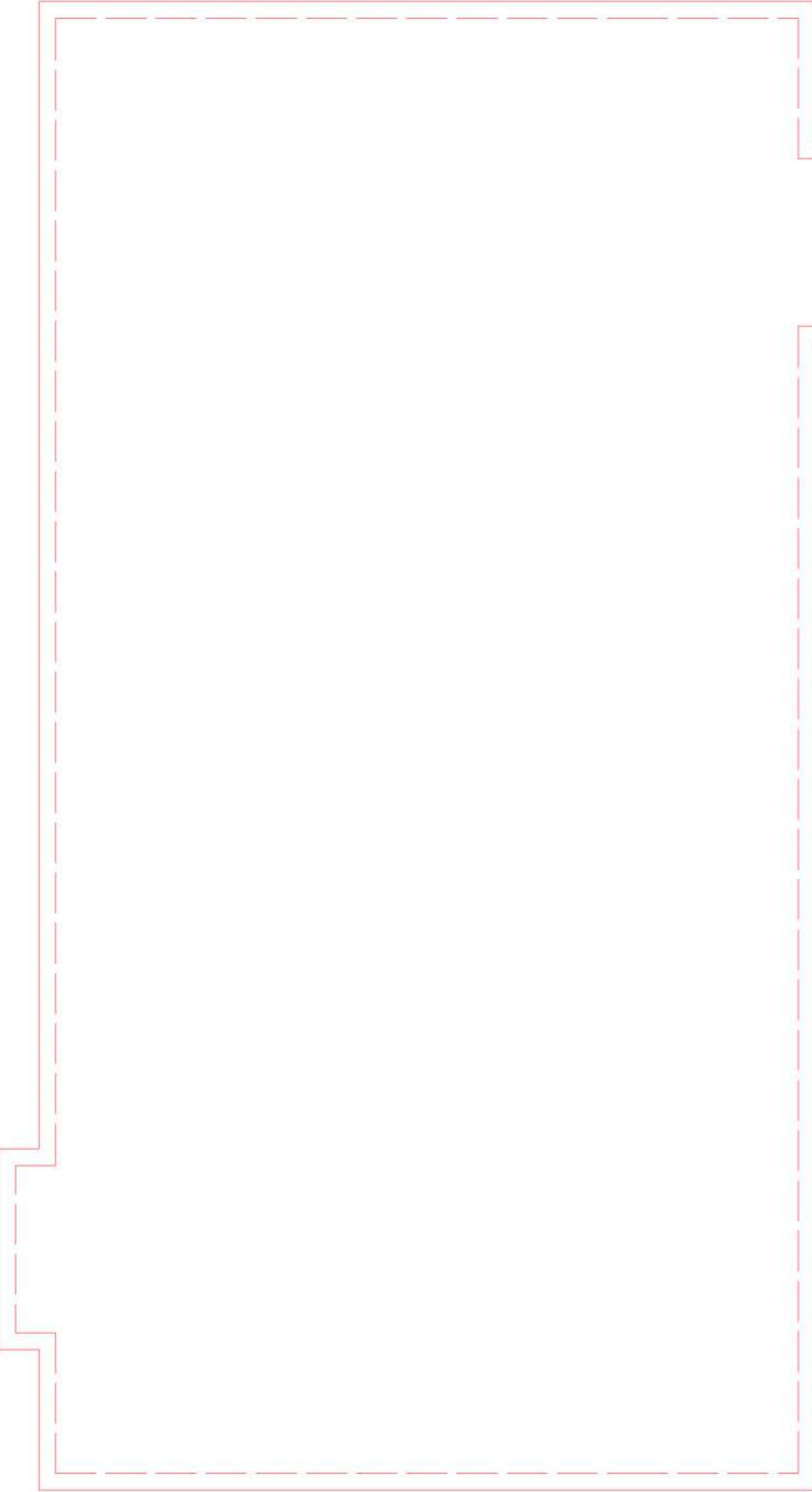
You'll sew the LilyPad down by hand. Using non-conductive thread you can use the used and unused ports to sew the board onto the fabric. Again, the more sewn connection points, the better to ensure that bending and damage are limited.

Next, you'll attach the wires to the LilyPad and other components (see schematic above). Cut the wires down to size so that you don't have too much extra. But careful not to cut them too short, though, so that when the textile is folded, stress and tension do not occur on the connection points.

Solder all of the connection points. Again, consult the schematic and photos for instructions.

Lay the quilt down flat with the heaters facing the tabletop. Disconnect the LilyPad from the computer, if it's not already. Plug in the power adapter and turn on the switch on the LilyPad. You should see a red LED on the LilyPad start to glow (see image above).





Leave the quilt for a few minutes; Place your hand to the back of the quilt (which is facing up) to verify that the heaters are warming and working. Once the temperature sensor measures 45\*c, it will turn the heater off (indicated by the LED on the PWM switch). This temperature sensor will continue to monitor the temperature: When it drops below 45\*c, the heater will turn back on. This process will continue for 8 hours (from plugging it in) which is the necessary time for fermentation.

Prepare the materials and vessels for the yogurt. Your milk should be refrigerated before starting.

Pour approximately 3 pints of milk (we are using this much milk because of the size of jar we are using; you should adjust for your own jar size) into a saucepan and put it on the stove on medium heat. When the milk gets near boiling and foam starts to rise, mix the milk with the spoon to settle the foam and then remove it from the heat. There will be no need to mix before that point.

We are heating the milk close to the boiling point in order to denature it's proteins so that they do not form curds.

Let the milk cool for about 10-15 minutes in the saucepan (this time can vary with the quantity of milk and type of saucepan). You have to check the milk with your finger to see if it's warm but not scalding (like Petar's grandmother would have done). If you could theoretically keep your finger there without it burning (but still warm), you know it's the right temperature. This is the wisdom of our grandmothers. This is the most important part of the milk preparation.



The culture must be added when the milk is at the right fermenting temperature. Adding it too soon can kill the friendly bacteria.

Take some of the warm milk from the saucepan and place it in a bowl with a tablespoon of store-bought yogurt (culture); For our jar, we used two tablespoons of yogurt and four tablespoons of milk; adjust for your jar accordingly. Mix it carefully. This process homogenizes the temperature and texture so that the culture is closer to the milk's quality when added to the remaining milk. Add the culture mixture to the saucepan; Mix well; Then, pour everything into the jar. Close the jar and put it in the quilt. There is a red LED on the LilyPad; The LED starts to glow as soon as the quilt is connected to power indicating that the required temperature for fermentation is being maintained; The LED will go solid after 8 hours indicating that the fermentation is complete and the heaters have been turned off.

After 8 hours in the quilt have passed, taste the yogurt - aren't you curious? It's going to be slightly more sour and watery at this point. After a day in the fridge, it will become less sour and denser.

Every experience is slightly different, depending on the culture and its bacterial properties. We used Bulgarian yogurt.

```

#define TMP36_VCC A3 // the PWM pin the LED is attached to

int heater = 10; // the PWM pin the LED is attached to
int led_r = 13; // the PWM pin the LED is attached to

int brightness = 30; // how bright the LED is
int fade_amount = 1; // how many points to fade the LED by
int glow_period = 2000; // sets the number of "loop" periods for led glow increment
int tmp_sample_period = 5000; //24000 when temperature!!!
int tmp_print_period = 150;
int bright_tresh_low = 10; // defines lowest brightness during glow
int filt_avg_samples = 8;
float tmp_tresh = 45;
float tmp_hyst = 1;

float filt_mean = 0;
float filt_diff = 0;

void setup() {
  pinMode(led_r, OUTPUT); // declare pin 9 to be an output
  pinMode(heater, OUTPUT); // declare pin 10 to be an output
  pinMode(TMP36_VCC, OUTPUT); // declare pin 11 to be an output
  pinMode(A2, INPUT); // sets A1 as input

  digitalWrite(TMP36_VCC, HIGH);
  Serial.begin(115200);
}

void loop() {

  int adc_res_1 = 0;
  float temp_1 = 0;
  int period_A_counter = 0; // counts number of "loop" periods for led glow increment
  int period_B_counter = 0;
  int period_C_counter = 0;

  do{ //*****INFINITE LOOP*****
    period_A_counter++;
    period_B_counter++;

    //*****
    if( period_B_counter > tmp_sample_period ){
      period_B_counter = 0;
      adc_res_1 = analogRead( A2 );
      // temp_1 = adc_res_1 * 0.4995 - 50; // 5V ADC V_ref
      temp_1 = adc_res_1 * 0.32307 - 50; // 3.3V ADC V_ref

      /* filter */
      filt_diff = (float)temp_1 - filt_mean;
      filt_mean += ( filt_diff / filt_avg_samples );
      /* filter - end */

      /* temperature control */
      if( filt_mean > ( tmp_tresh + tmp_hyst ){
        digitalWrite( heater, LOW );
      }else{
        if( filt_mean < ( tmp_tresh - tmp_hyst ){
          digitalWrite( heater, HIGH );
        }
      }

      /* temperature control - end */

      period_C_counter++;
      if( period_C_counter > tmp_print_period){
        period_C_counter = 0;

        Serial print( tmp_tresh - tmp_hyst );
        Serial print( " " );
        Serial print( tmp_tresh );
        Serial print( " " );
        Serial print( tmp_tresh + tmp_hyst );
        Serial print( " " );
        Serial println( filt_mean );
      }
    }
    //*****

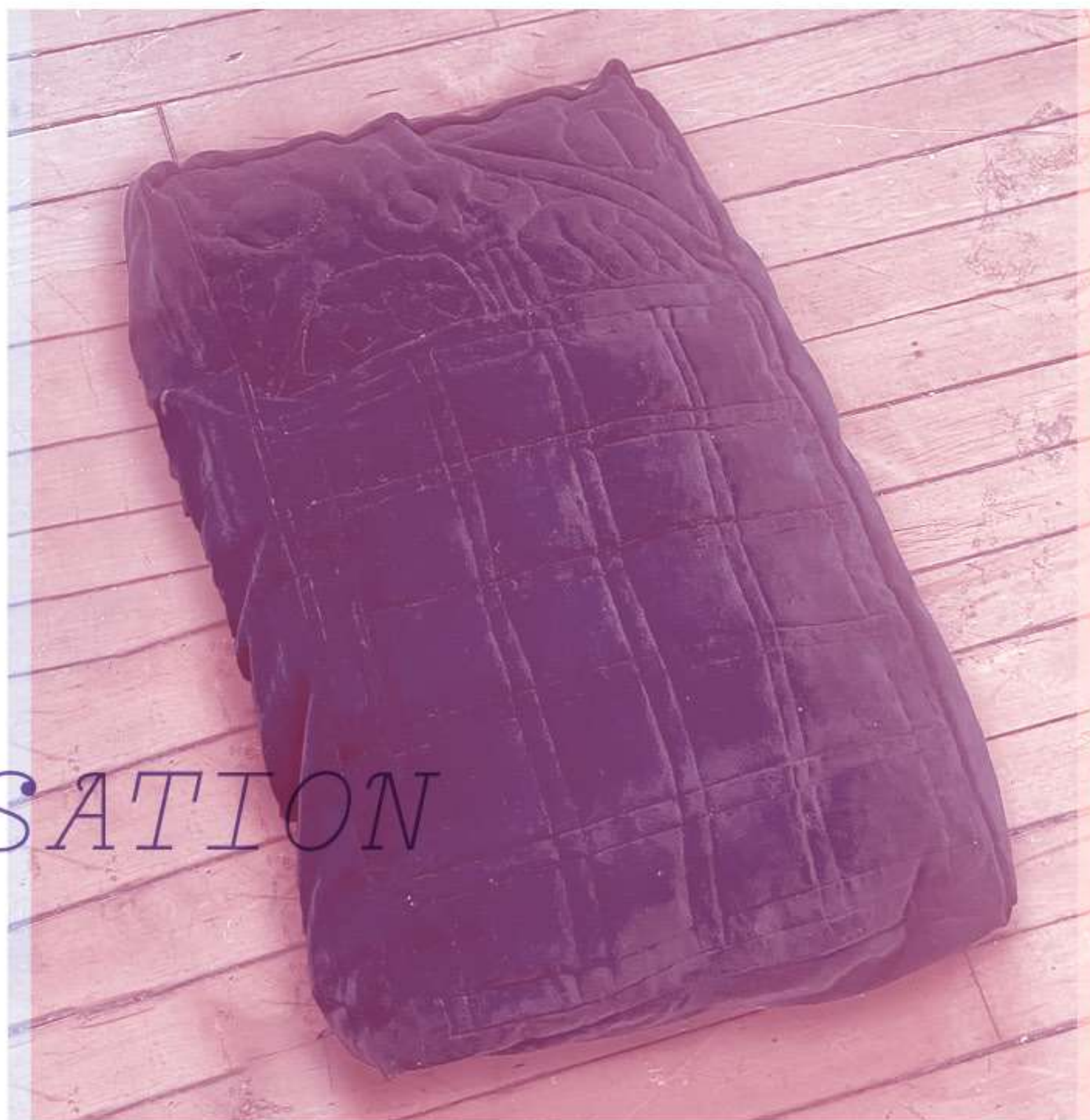
    if ( period_A_counter > glow_period ){
      period_A_counter = 0;
      analogWrite(led_r, brightness); // set the brightness of pin 9
      brightness += fade_amount; // change the brightness for next time through the loop
      if ( brightness < bright_tresh_low || brightness >= 255 ){ // reverse the direction of the fading at the ends of the fade
        fade_amount = -fade_amount;
      }
    }
  }

  }while( true );
} //end of "loop"

```



# CONVERSATION WITH MIA



Transcript of a facetime conversation with Mia, (She/her, 66, Philadelphia, retired elementary teacher, AIDS hospice nurse, previous interviewee and friend of mine), to devise a recipe for AIDS Quilt Pound Cake prepared inside a quilted grave, March 31st 2022.

W: This gravestone stone is blue velour, it's rectangular. Sort of sheet cake shaped.

M: Okay good. Can we start with my mom's recipe? I have a card, can you show the card with it? I feel like It'll ground this... like ground it in something real.

W: Of course, I don't have any recipes. That's better than googling it.

M: Okay, that's what I was thinking. And you're gonna put this inside the gravestone?

W: Yeah, I'll mix it all together in the gallery and sew it shut.

M: Okay. Good. So the ingredients list, are you ready? Okay. We're gonna need 4 eggs, one and a half cups of sugar, half a cup of milk, a cup of butter, 2 cups presto cake flour, but any flour will do truly, I don't know if they make that flour now. Oh but sift it! 2 cups of flour sifted. Here's where my mom's recipe diverges from your bush-league pound cake. One teaspoon of vanilla, half a teaspoon of almond extract, the zest of one orange, and two teaspoons of lemon juice. We used to call it sunshine cake.

W: That sounds perfect. I guess I'll start by just including the whole orange as opposed to the zest. I think I would cut my fingers to shreds if I had to zest an entire orange.

M: Yes, that's good. Leave the sticker on there. I think I would want you to at least cut it in half, though.

W: I can do that.

M: Good, good. How big is it, exactly? I worry that the pound of flour is gonna be less than you're expecting, you want it really filled up to the top, right?

W: It's like, two feet tall and one and a half wide? Three inches deep.

M: Okay, yeah, so let's go ahead and just, sort of, use the pouch as the unit of measurement. The grave. Like, add flour until three quarters full. Right?

W: Yeah, that's good... How about a single little gold hoop earring.



### AID's QUILT Pound Cake

4 eggs  
1 1/2 cup sugar  
1 cup of butter  
Enough flour to fill a grave  
1 tsp. of vanilla  
1/2 tsp. of almond extract  
One orange in half, with sticker  
2 tsp. of lemon juice  
a copy of goosebumps

a paper doll + outfit  
a cutlery set and napkin  
right ear gold hoop  
a single needle

Mix together in a red, felt  
gravestone bag, beat for 20  
minutes at medium speed, sew  
shut and let sit.

Left: Mia's mom's original pound cake  
recipe card.

Right: Our updated pound cake recipe.

Left page: The final product of our  
updated recipe, mixed and sealed in  
the gallery.

### POUND CAKE

4 Eggs  
1 1/2 cups Sugar  
1/2 cup Milk  
1 cup Shortening (part Butter and  
Crisco, or all Butter)  
2 cups Presto Cake Flour, sifted  
1 tsp. Vanilla

Put all ingredients in a large  
bowl. Mix. Then beat 20 minutes  
at medium speed.

Bake in 350° F. oven 1 hour.

M: Yes, only a right earring  
though. And good to throw in a  
set of cutlery to eat the damn  
thing, and a napkin.

W: Agreed...

M: Your turn.

W: Yeah, I'm trying to think what  
makes sense in this cake. Like,  
in cake mix, a book feels too  
literal.

M: What book?

W: I guess it would have to be  
goosebumps. Any of the truly  
queer material that comes to mind  
for this feels overly literal,  
like it would be saying one thing  
or the other too clearly... Over  
everything else.

M: My third graders ate through  
those like crazy. I'm not sure I  
understand the connection?

W: Like, I feel like they  
represent early interest in

horror which became a safe haven  
for myself and lots of queer  
kids, but the queercoded villains  
that drew us to it were written  
maliciously.

M: Mhmm. So goosebumps is the  
unwitting stand in. You wanna  
throw in a paper doll, then? I  
know you loved that story.

W: Oh, yeah. Love it. I'll send  
you photos and we can pick her  
outfit together.

M: Goosebumps, paper doll, and  
clothes, and... A needle, just one.  
A cake with a single needle baked  
into it.

W: And I'm gonna veto the milk.  
I'm fine with the eggs, they'll  
look funny in there, but I won't  
let milk spoil in the commons for  
a week. That's cruel.

M: Always playing politics. I say  
leave the milk, but if you say  
so.

W: Yeah, I'm afraid I do.

M: Understandable. So we have,  
what? 4 eggs, one and a half cups  
of sugar, one cup of butter,  
enough flour to fill the thing,  
teaspoon of vanilla, half a  
teaspoon of almond extract, one  
orange, sliced in half, with  
stickers, two teaspoons of lemon  
juice... And what?

W: A copy of goosebumps, a paper  
doll, and her outfit, a cutlery  
set and a napkin, a gold hoop for  
a right ear, and a single needle.

M: Gorgeous. Mix together in a  
gravestone shaped bag, beat for  
20 minutes at medium speed, sew  
shut and let sit. This work for  
your project?

W: Sounds right to me, it's more  
than enough.

M: And I guess I have to add,  
enjoy among friends, if possible.



# لقاء مع شجرة المسنين



## MEETING THE ELDER TREE

*When equating plants and humans, by understanding their personhood, we decenter ourselves as a scale measure.*

As a response to the call of “Project Neighbourhood” from the Autumn program of the Oslo Architecture Triennial 2021, we, Cocinas Alterinas, explored neighbourhoods from a different lens. While searching for botanic and non-urban protagonists, we sourced inspiration and ingredients from our neighbourhood. That’s when the Elder Tree mothers came to meet us again.

The Elder tree or Sambucus is a genus of trees with a nurturing characteristic: they give edible fragrant flowers by the end of spring and the juiciest blackberries by the end of summer. We identified that a Sambucus camaraderie is a collective of giving spirits who feed human and more-than-human neighbourhoods.

But, what do we mean by “met us again”? Well, we realized that Elder trees are all over the world, including in our homelands. We found its roots run deep along the Nile’s delta in Egypt all the way to the Peruvian

Andean landscape.

At the beginning of May, when we met the Sambucus once more in Zurich and Dessau (where Gabriela was living back in 2021), we greeted each other like old friends and reacquainted ourselves with the culinary culture around the elderflowers and their berries.

Around mid-June, when the sun was intense but the wind still fresh, we foraged the little white flower pom poms. We were guided by their fragrance, which indicates it’s the right moment to turn that sweet smell into syrup or vinegar.

Along those summer days, we would pick elderflowers in the afternoon, spread them over a cloth and let them rest overnight for all the bugs to crawl out. The next morning, for breakfast, we tried out one traditionally german elderflower pancake recipe. This suggested soaking the flower pom-poms into a batter, composed of milk or water, flour, salt, eggs or flax seeds, and then frying them in hot oil or butter. It was a whole experience!

According to popular belief, the most important thing when

foraging elderflowers (and later on elderberries) is to thank the mother tree: touching the bark and softly but intentionally saying, “thank you, Elder Mother, for your gifts”.

This gesture of gratitude influenced our approach while working with the Elder tree. As we became more familiar with this caring neighbour and its botanical community, we chose to visualise these ecological and social relationships in a short film.

To reenact the Sambucus botanical camaraderie, we invited to the project other females, migrants and human caring bodies living and eating in Berlin. together with Rebeca Perez, a fantastic Venezuelan editor and fermentist, and Monica Kistic, a committed Peruvian chef and microbiologist, we assume the name Sambucas (in honour of our homelands tree names)

During late summer, and the time of the third COVID-19 lockdown in Germany and restrictions in Switzerland, the Sambucas started a conversation around a remote recipe exchange. Together, we went through our cultural backgrounds and cuisines, as





DINING WITH LAS  
SAMBUCAS:  
AN EXPLORATION  
OF NEIGHBOURHOOD  
COSMOLOGIES

A FILM BY  
COCINAS ALTERINAS  
(MAYAR AND  
GABRIELA)

Cast  
(In Alphabetical  
order)

Gabriela Aquije  
Zegarra

Mayar El Bakry

Monica Kisic

Rebeca Pérez  
Jerónimo

Foraging  
Consultant  
Otto Glöckner

Director of  
Photography  
Bonita von Gizycki

Script Consultancy  
Bonita von  
Gizycki, Monica  
Kisic Paloma Ayala  
Rebeca Pérez  
Jerónimo

Cinematography  
Consultancy  
Nina Bacun,

Editor  
Mayar El Bakry

Assistant Editing  
Gabriela Aquije  
and Bonita von  
Gizycki

Sound engineer  
Otto Glöckner

Sound Editing  
Mayar El Bakry and  
Gabriela Aquije

Sound Mixing  
Mayar El Bakry

Art Direction  
Mayar El Bakry  
and Gabriela  
Aquiije

Hapazome action  
by  
Paloma Ayala

Graphic Design  
Mayar El Bakry

Special Thanks  
To our amazing  
collaborators  
on and off the  
screen!

VorOrt Dessau's  
community house  
(kitchen space)

Urbane Farm  
(harvest  
produces)

Bibernelle  
Bio-Lieferdienst  
(recovered bio  
food)

Anhalt University  
of Applied  
Science - Moving  
Image Class  
(video equipment)

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this film was  
generously  
supported by

OAT - Oslo  
Architecture  
Triennale

Future  
Architecture  
Programme

ROM

well as shared acquired culinary knowledges between our local neighbours and cities: Dessau, Berlin, and Zurich, respectively. We collectively imagined possible taste combinations and cooking techniques to engage with the Elder Tree's neighbourhoods fully.

The green-elderberry capers recipe came up within these Sambucas exchanges. During the early days of August in Dessau, we learned to identify and gather the green elderberries carefully. The berry needs to be green and quite hard to the touch, enough to not collapse under the pressure of the fingers.

After thanking the Elder Mother, we took the branchy berry pom -same as the now-gone flowers. We got home, washed them in cold water (iced preferably) and patiently removed them from the stems. The capers need to stay in salted water overnight before the pickling process with the brine can begin. The next day, we rinsed them and let the water drain for 30 minutes while preparing the brine: a mix of 500 ml water to 500 ml vinegar and 50 g salt (please confirm this with the actual amount of berries you collected). Altogether, the green bulbs and the mix go into

a sterilised jar to rest for one month. Bubbles appeared to let us know when the berry capers were good to eat.

It was already the End of August when the Sambucas finally met. The giving Elder Tree had already turned the green berries into gorgeous summer black elderberries. During what was the worst weather weekend in the "German summer" (never hot or sunny enough for us), the long-distance cooking camaraderie met in a collective kitchen and community garden in Dessau. We hugged each other and greeted our physical presence and kindness in the kitchen and around the table.

At this moment, we came together, cooked and ate with our old companion and its botanical neighbours, The Elder Mother.



# Hot Dry Noodle

a taste of Wuhan

by MUYUAN HE 2020.05.06

Sprinkle with Scallions  
after mixing the noodles  
with the sauce



Peanut butter  
(mix with water  
if too thick)



Sesame  
oil



Soy  
Sauce  
(low-sodium  
version available)



Oyster Sauce  
(vegetarian  
version  
available)



The Hot Dry Noodles is one of the most famous dishes in Wuhan. I remember waking up when the sun just cracked the dawn and going to a store by the street to get the noodles every morning. People brought their own bowls to get the noodles. Very few chose to pay for the disposable paper bowls. The streets were covered by the sesame paste smell.

When my family moved to Shenzhen, we could find cuisine from most regions in China, except for Wuhan. (Actually, there was an authentic one, but quickly shut down.) We were desperately searching for alternatives, including the instant noodle version of it shipped from Wuhan. During the research, I also became interested in why certain food migrated to other cities and countries easier than others.

While learning more recipes from different places, I suddenly questioned myself, "why don't I try to make the dish that I grew up with?" Although there are ingredients that are not easily available at grocery stores in America, I managed to reproduce the taste with minimal ingredients without losing too much authenticity. Enjoy!



# NATURAL DYEING WITH INVASIVE SPECIES

CREATED BY KAITLIN BRYSON AND EMMA AKMAKDJIAN

## OVERVIEW:

Conversations about native and invasive species are complex and context dependent. This prompt is given as an invitation to consider how invasive species might be engaged with for 1) craft-making (natural dyes and/or wildcrafting) as well as to invite conversation around the complexity of invasive species especially in the context of the climate crisis.

## PROMPT FOR ENGAGEMENT:

*Part 1:* Research what plant species are “invasive” in your area and find out what some of their uses are. Have they been used to produce natural dyes, food, and/or for medicine? Select a plant that can be used for natural dyeing. Each dye process varies on the plant, plant part, and type of fiber. If you are not familiar with the process of natural dyeing, a favorite place to start is with the book, *Harvesting Color: How to Find Plants and Make Natural Dyes* by Rebecca Burgess.

*Part 11:* Facilitate a natural dye workshop with an invasive species in your area. While the material is cooking in the dye pots, invite participants to consider and discuss the following prompts:

How might climate change influence invasive species activity?

Do you think that migrating species (from the onset of climate crisis) should be eradicated because they might not be well adapted to an

environment and/or fit within the framework of the definitions?

Many non-native species increase biodiversity in certain regions leading to a better overall health for the ecosystem. (More food, more habitat etc). However, some conservationists think that it is better to keep the ecosystems intact without any introduced species (especially fragile ecosystems like deserts)  
Q: Where do you stand on this matter?

Do you define humans as unnatural entities? Most of the definitions of “invasive” say that humans are leading causes for the spread of the invasive species. In this way it furthers the “othering” of the environment, something that is outside us.

## SOME QUICK DESCRIPTIONS:

### *What is natural dyeing?*

Natural dyes are colors obtained from “natural” /biological or non-synthetic sources. However, abiotic sources are “natural” too, such as minerals extracted from rocks. Color extracts can be made from various parts of plants - roots, leaves, flower, berries or fruits, sap or resin, insects, lichens, fungi as well as rocks, soil and minerals.

### *What is an invasive species?*

An invasive species is a species introduced into an ecosystem and thrives so well that it negatively affects native species. The USDA defines invasive species as: non-native (or alien) to the ecosystem and whose introduction causes or is likely to cause economic or environmental harm or harm to human health.

## TERMS TO UNRAVEL:

*Native species:* A native species is found in a certain ecosystem due to natural processes such as natural distribution. The key aspect of a species being native is that it occurs in an area without human influence.

*Endemic species:* A native species can be indigenous or endemic. When a species is indigenous, it's found in a particular location and surrounding areas. A species can be endemic to an entire continent or relatively minuscule area. For instance, an endemic species might be found only in a particular mountain range at a certain elevation zone or only in a certain lake, single river, or small island.

*Introduced or non-native species:* Introduced species occur in an area where they are not native but were brought there through human influence - either purposefully or accidentally. A common misconception is that introduced and invasive species are interchangeable terms, but these are distinct. Introduced species don't necessarily have a negative impact on their new ecosystem and could even be beneficial.

*Invasive alien species (IAS):* Species whose introduction and/or spread outside their natural past or present distribution threatens biological diversity.

*Non-native species:* A species, subspecies, or lower taxon, introduced outside its natural past or present distribution.



## 8 actions and a recipe to transform the world

1. Get together in a small group, no more than ten.  
Choose people with whom you have an emotional affinity (friend, brother, lover, ...)
2. Make yourself comfortable (on your neighbor's leg, on your stomach, cross-legged)
3. Take the time to listen to your neighbor, to what he has to say, he must have something he is ready to say at this precise moment, it must be spontaneous.
4. Give each other a massage and take off your shoes  
(always better to understand the roots that allow us to transform in depth what is under our feet)
5. Take a digestive cup with hot water and the following ingredients:
  - A pinch of blessed thistle (it keeps away from slander and jealousy)
  - A pinch of verbena (to facilitate meetings and reconcile enemies)
  - a few flowers of St. John's wort (against the devil, the evil eye and melancholy)
  - A few sprigs of nightshade (to reunite lovers and bring back the loved one)
6. Drink as a group and think collectively to cure together the evils of the earth, With a lot of love and jokes.
7. Exchange your energies (put your hands against each other, or another part of the body)
8. Go for a drink.



# ON RECIPES, WRITTEN GESTURES AND ORAL STORIES PROPAGATION.

## WE ALL KNOW HOW TO COOK!

Food cultures have traditionally been underestimated, and have seldom been recognized as human technology or cultural heritage. Writings from Michael Pollan, "Omnivore's Dilemma" and his Netflix series "Cooked" or Michel de Certeau's, Luce Giard and Pierre Mayol's "Practice of Everyday Life" have made a case for cooking as a powerful tool for expressing individual desire for making and creating. The recent COVID-caused lockdown has further reinforced cooking as a practice for nurturing one-self.

It is clear that cooking brings power to the people. The daily task of providing nutrition to oneself and one's loved ones is an act of semiotically mixing pleasure, cultural identity, creativity and functionality. By its natural character of being inclusive and accessible to all, no matter what cultural or social background, it is an act of existence itself. This book recognizes the diversity and richness of cooking as a daily practice that has a potential for storytelling, and therefore, for long term change.

Most people I know love cooking as a spontaneous experience, cooking out of the fridge, without recipes, out of necessity or desire. But cooking practices do not come from nowhere -- they are deeply rooted in our memory and embody tacit knowledge. Each

small gesture that we apply during the process of braising, steaming, cutting, peeling, grating, mashing or frying is as if we have inherited that experience from an early age, from our first encounter of taste, the first memories of cooked food deliciously melting in our mouths. The smells, the gestures, and the common ingredients are all rooted in how we subconsciously absorbed it from our parents, grandparents, uncles, aunts, siblings and others cooking and nurturing hands.

Looking at simple recipes that spring from our memory, it is clear that they represent not only a lot of knowledge and access to taste, but deep connections. They are culturally and locally inscribed in our habits, neurons, even genes, and we pass them on unintentionally, naturally to the next generations. Written down, often combined with pictures or drawings, they are much more than manuals. The recipes are often passed on with tiny hand movements, small processual movements, careful selecting eyes, olfactory perceptions, and tactile gestures that need careful attention combined to create a holistic catalog of unhesitant perfection. Cooking is lived and experienced, a basic democratic alchemy of time!

Recipes are a time capsule of proven and experienced knowledge of continuous transformation of raw ingredients into cooked food. From as simple as conserving fruits in syrup to preserve the taste of a season or as complex as a delicately assembled patisserie, they all speak of experimentation, gained experience and proven application. Humans use fire for transforming food into taste and culture, and food recipes represent a procession of cumulative knowledge and actions.

Some recipes are as old as civilization, while others have been preserved over long periods of time. Some recipes are lost while some recipes circulate only via word of mouth. Some recipes are postmodern, decadent or baroque and talk of the exuberant lifestyle of a particular era, while others take measure of the scarcity of war times. Some recipes reflect long-lived tradition while others are made for change.

You stir the pot is a collection of recipes that are invitations to stir change, may it be as measures against global warming, feminists pressing issues or acts of political expression. We invite you to add your recipe and bring in your inspiration to this growing archive.



**AMANDA MARTINEZ** is a sculptor based in Brooklyn, NY.

**SAREH IMANI** is an Iranian multi-disciplinary artist based in New York. Her work incorporates sculpture, video installation, and performance through which she explores the reparative potentials of art and science, intimacy and distance, instructions, and poetics. She has participated in Skowhegan School of Painting and Sculpture, MASS MoCA residency, AIM program at Bronx Museum, and A.I.R. fellowship, among others.

**WINNIE VAN DER RIJN** is a multi-disciplinary artist of opportunity-collecting materials, experimenting with techniques and pursuing her curiosities. Her art practice includes textiles, sculpture, collage and collaboration (which she considers its own art form). She plays well with others. Winnie actively exhibits her work throughout the United States.

**NICOLE YI MESSIER** is a multidisciplinary artist and designer with a focus on storytelling, community, and play through installations and technology. Her practice mixes both physical and digital technologies into experiences that unleash exploratory forms of interaction. Nicole also teaches as a part-time faculty for creative technology and textiles at Parsons School of Design.

**JACQUELINE STOJANOVIĆ** is a visual artist, weaver and educator engaged with an expanded textile practice that considers histories of the

handmade through the processes of weaving, drawing, and installation. Taking the position that weaving is an ancient carrier of culture, Stojanović explores past and present personal cultural narratives; adopting the language of abstraction and approaching weaving through an open use of materials from the industrial to the domestic. Jacqueline teaches Woven Textile Design at RMIT University School of Fashion and Textiles and is currently represented by Haydens in Melbourne.

**ALEXIA VENOT** is a designer working at the intersection of the arts and sciences. From a situated approach, I set up relational spaces of care to contribute to the resilience of environments and bodies, through textiles, biomaterials and collective experiences.

**JULIA WALK**, born in Graz in 1993, lives and works in Vienna. She is a cook and studies philosophy at the University of Vienna. As part of the artist collective Conte Potuto, her works are created either in a playful, creative process with her collective or conceptually through an engagement with philosophical texts. Her works have their starting point in her phenomenological examination of the world. They find their expression mostly through sculptural, edible installations and writing, somewhere between butter and steel.

**THR34D5** is an NGO design studio fostering social inclusion. We conduct

design research supporting auto-determination through crafts and open source. As such, we design processes, objects, installations, architectures, educational programs. Always open. We also produce artworks. Sometimes. How to live in the era of the Anthropocene, design multi-generational, multicultural, trans-species societies. Not just based on age, social origin, or gender, thr34d5 focuses on the production and transmission of design methodologies based on synchronicities and trans-species communities rhythms. thr34d5 practices a milieu design, a community-oriented design. We are a medialab for social resilience.

**WHITNEY NEWTON (牛睿妮)** is a fashion and textile designer with a focus in sustainability. She is intrigued by language, time, memory, story telling, and food. She works primarily with natural dyes, minimal/ zero waste design, and artisans, collaboratively.

**EMILY SMALL** is a visual artist from Northern California working in New York City. Her work is concerned with grief and the ecological crisis. She received her BFA from the Rhode Island School of Design in 2018 and is currently pursuing an MA at Columbia University. She is also an artist in residence at the Textiles Arts Studio in Brooklyn.

**LAURA SPLAN** is an interdisciplinary artist working at the intersections of science, technology, and culture. Her work has been

exhibited at the Museum of Arts & Design and included in the Thoma Foundation. She has been a lecturer at Stanford teaching courses including "Data as Material". She is a Creative Science member at NEW INC, the New Museum's cultural incubator.

**JENNIE MAYDEW** is a maker, learner, and educator. Applying traditional craft methods to achieve modern utility, she constructs wearable vessels that evoke the itinerancy of home. Central to Jennie's practice is supporting the continuity of craft and empowering people through skill sharing. She currently teaches visual art to young people in Brooklyn.

**PING YU PAN** is now working and living in Taipei. Her work consists chiefly of mixed-media sculpture or installations, explores the relationship between myths and contemporary life. Her recent project Family Recipes is seeking to discover different dimensions of a family story with family dishes.

**MARLENE HERBERTH** is interested in the relationship between practices, customs and craft techniques with their ordinary geography, being a weaver of threads, ideas and disciplines. Marlene is an archiver of memory. She collects and exposes affective associations in projects meant to convey ancient wisdom to contemporary culture. She and her partner Alex Herberth form the Heritage & Future Research & Lab duo KraftMade. [instagram.com/kraft\\_made](https://www.instagram.com/kraft_made)

**CÉLINE PELCÉ** is a French food artist and

designer, currently working in a nomadic and contextual dynamic. She's been exploring food as a performance material carrying sensory, spiritual poetics in different territories. In a collaborative method, conducting field works in Europe, Japan and North America, she activates her research with the audience through collective eating situations.

**JEANNE F. JALANDONI** is an artist based in New York City and holds a BFA in Studio Art from New York University. She works primarily in paint and textile in order to navigate the tangibility of biculturalism, utilizing her Filipino American experiences and research. Her work responds to the dehumanized documentation of Filipinos in Western history, while preserving her family histories and revealing more humanized portraits. By understanding the cultural crossroads presented in Philippine history, Jeanne works to challenge deeply rooted stereotypes around race and multicultural identities.

**ALEX GOLDBERG** is a Brooklyn based artist and a professor of Interior Design and Integrative Courses at Pratt Institute. Through her multidisciplinary research practice she studies how experiences in the material world can be a portal to our understanding of the immaterial world. She utilizes creative process to learn from visual, tactile, experiential, and theoretical metaphors. She strives to balance dualities

such as intuition and analysis, work and play, and structure and flow, so that two elements that may be thought to exist in tension can begin to be perceived, and utilized, as a harmonious relationship.

**VICTORIA MANGANIELLO** is an artist, designer, educator, and organizer based in Brooklyn, NY.

**TOM INIKI** is an international artist. He explores fine art with new media and technology. A part of that he loves traditional hand crafts and produced more than 5000 drawing, painting, sculpture and installation analog works in his young age of 34.

**ZITO TSENG** is a queer artist from biomedical academic background. Through participatory practice, he focuses on constructing space for queer imagination about sexuality. Zito Tseng received his master's degree in genetics from Yale University. He exhibited in multiple group exhibitions, including HIVE03 (France) and Queer Nations (Australia). He also participated in the opening performances of Taipei Biennial 2018 and Taiwan Biennial 2020 (Taiwan). He also did artist residencies at Domaine de Boisbucchet (France) and thecamp (France).

**LIZA STARK** is a designer, educator, and artist based in New York. Her practice focuses on the integration of fabric and circuits, specifically the opportunities it creates for a critical discourse around technology. The material, narrative,



technical, and historical intersections of textiles and electronics form the basis of her research. Her talking quilts, data collecting wedding dresses, DIY tools and gines, and wifi-shielding body suit prototypes question how social values and norms are reinforced or broken through interactions with our everyday soft objects. She currently develops curriculum for Girls Who Code and teaches in the Design and Technology program at Parsons School of Design. Liza has organized an eTextile residency program in Wassaic, NY, served as a fellow at Pratt Institute's Brooklyn Fashion + Design Accelerator, and designed games at the Institute of Play. She has shown work at the Center for Craft, the International Symposium on Wearable Computers, The Wassaic Project, the Critical Costume Conference, NYCxDESIGN Week, Moulins Paillard, GDC, Maker Faire, Open Hardware Summit, CIANT, the Tangible, Embedded, and Embodied Interaction Conference, and more.

**JAMIE BOYLE** is an artist and weaving teacher who is drawn to textile processes for their relationship to bodies and time. Lately, she's been dwelling on phrases like "fabric of society" and wonders if utopian cloths are possible. That cloth holds both comfort and harm at once—in its fibers, structure, history, symbolism—drives her current research.

**CAIT JONES** is a New York City based illustrator

and fine artist. She spends much of her creative time trying to evoke in two dimensional space something beyond what our eyes can see. Cait is known for her Experience Map project where she seeks to capture relationships through the objects and spaces that shape their memories.

**ERIN MCQUARRIE** is a Brooklyn based Scottish textile artist. Her practice finds a marriage between craft and digital techniques, exploring the topics of archival research, sports culture, urban spaces and the physical body. Often utilizing ancient textile techniques, such as weaving and stitching, she contemplates how they can be revived and combined with new technologies to continue a dialogue with the past.

**PING YU PAN** is now working and living in Taipei. Her work consists chiefly of mixed-media sculpture or installations, explores the relationship between myths and contemporary life. Her recent project Family Recipes is seeking to discover different dimensions of a family story with family dishes.

**INÊS NETO DOS SANTOS** is a multidisciplinary artist, born in Lisbon and based in London/Brussels. She completed an MA in Visual Communication at Royal College of Art (2016) and a BA in Graphic Design and Illustration at London College of Communication (2013). Her practice moves between performance, installation and social sculpture, investigating the socio-political implications of what we eat and how we come

to eat it. In her work, she creates contexts and frameworks through which to explore collaboration, generosity, care and togetherness. In recent years, Inês has delved into the practical and metaphorical dimensions of fermentation, as a gateway into our enmeshed, multispecies existence. Exhibiting her work often happens in participatory formats like workshops and knowledge exchange sessions. Inês has been a guest lecturer at Kingston University, Brighton University and Westminster University.

**INYOUNG YEO** is an artist based in Seoul. Her work expands from artistic materialization of text, drawing, and video installation works to research based projects with interdisciplinary approaches in topics of Gender, A.I. and Urbanization. Exploring forms of patterns, numbers and dimensions based on various structures and coincidences, her questions start from researching differing micro-narratives with a focus on the cyclical "relation". Yeo has put together and participated in various research projects, exhibitions, residencies, talks, and workshops in Korea, Germany, Southeast Asia, among others.

**ELISABETH LORENZI**, based in Madrid, Spain, applies ethnographic perspectives in the materialization of electronic devices. She searches for evidence of the influences of the gender gap as well as how it

has shaped the sense, aspect, and materials of what today we understand as technology. The backbone of her work is the following question: What might have happened if electronics and robotics had conformed to spaces intended for women?

**STINA BAUDIN** is a Canadian-Haitian textile and multi-disciplinary artist. Her work primarily centers around mythology, black culture and architectural forms. Using textiles as her primary framework, her interest lies in investigating and weaving ancestral relationships between fibre and form.

**MAYA MINDER** uses cooking as a metaphor of the human transformation of raw nature into cooked culture, and she combines it with the evolutionary ideas of symbiotic coexistence of plants, animals and humans. She creates entanglements between human commodities and the animism of nature. Following the Biohacker, Maker and Thirdspace movements, she uses grassroots ideas, safe zones and citizen science for collective storytelling through food and cooking.

**H.A. HALPERT** is on the side of the demonic forces who poke holes in things. She uses sculpture, drawing, and encyclopedic histories—alone and in collaboration with others—to evaluate doubles, translations, and accidents that aren't. She was born in Newfoundland Canada and now lives and works in New York City.

**ADAM ZUCKER** is an artist, curator,

and arts educator from New York. He has a Master's in Art History/Museum Studies and an Advanced Certificate in K-12 Art Education. As an independent curator, he has organized multiple gallery and museum exhibitions. His writing has been published in Berkshire Fine Arts, Critical Read, Black Cat, POZ Magazine, Sculpture Magazine, and numerous exhibition catalogs. Adam is the founder and author of Artfully Learning, where he writes about contemporary art through the lens of education.

**PETAR SAPUNDJIEV** is a mixed and new media artist, designer, educator, and explorer based in Sofia, Bulgaria. With a background in engineering and environmental volunteering, his creative work explores the overlaps between modern, digital technology and organic natural phenomena and processes. Working between metal, wood, textile, electronics, and photography, Petar's practice is interdisciplinary combining fine arts with design as well as science and education.

**LIN QIQING** (pronounced as Chi-Ching) is a textile artist based in New York. She explores feminism, language, accessibility and politics through materials and weaving. She's currently pursuing her MFA of Textiles at Parsons.

**WILL MONTGOMERY** is a visual artist and writer based in New York. His work incorporates textiles, found objects, video, music, and prose. He enjoys

collective action artworks and nonfiction books.

**SHERRY MUJUAN** He is a teacher and designer based on Harlem, New York. She earned her MFA from Minneapolis College of Art and Design and her BA from Macalester College. She makes artwork related to food, because food opens up conversation about our similarities and differences. Her most recent work including food pop-up books, which often appear in the format of a workshop.

**OTTO RUMMUKAINEN** is a multidisciplinary artist who works in the field of art and design. Rummukainen's naive style implements children's drawing but deals with various topics and meanings through dark themes. Rummukainen is especially interested in the ups and downs of life. Through these events, Rummukainen creates a fictional world where one can momentarily escape everyday life.

**COCINAS ALTERINAS** is a collective by Gabriela Aquije Zagarra and Mayar El Bakry exploring food as a means to reflect and meditate on plural visions of design. Either by sourcing food, cooking or eating together, we look into kitchens as spaces of care, recreation, and resistance. We create hybrid communal processes, digital and/or analogue workshops with local and global communities, based on long and short-distance complicities.



[English]  
 "You Stir the Pot: Recipes for Change" is a collection of recipes that each blend instructions for food preparation with instructions for social change. All are welcome to share their own recipe for this growing project.

We ask that you work with a recipe that feels close to your own personal story and cultural context. Consider ways you could re-write that recipe or annotate it to include a social message. Think about drawing on things like fermentation, curing, boiling, mixing, chopping, etc. as metaphors with which to explore aspects of action or change.

Please visit [www.youstirthepot.com](http://www.youstirthepot.com) to make a submission.

Thank you for your contribution; Please feel free to contact us with any questions at [manganiello.studio\[at\]gmail.com](mailto:manganiello.studio[at]gmail.com)

[Español]  
 "You Stir the Pot: Recipes for Change" es una colección de recetas que combinan instrucciones de preparación de alimentos con instrucciones para lograr un cambio social. Todos son bienvenidos a compartir sus propias recetas como parte de este proyecto en curso.

Le pedimos que uses una receta que sea parte de su historia personal y contexto cultural. Considere diferentes formas de escribirlo o agregue anotaciones a la receta original para incluir mensajes sociales. Piense en utilizar elementos como fermentación, curado, hervido, mezclado, corte, etc. como metáforas para explorar aspectos del cambio y la acción.

Envíe su propuesta [www.youstirthepot.com](http://www.youstirthepot.com)

Gracias por tu contribución; No dude en contactar con cualquier pregunta en [manganiello.studio\[at\]gmail.com](mailto:manganiello.studio[at]gmail.com)

[Português]  
 "You Stir the Pot: Recipes for Change" é uma coleção de receitas que unem os modos de preparo de comidas com instruções para alcançar mudanças sociais. Todos são bem-vindos a compartilhar suas próprias receitas como parte deste projeto em desenvolvimento.

Nós pedimos que use uma receita que faça parte de sua história pessoal e de seu contexto cultural. Considere modos diferentes de escrevê-la ou adicionar anotações à receita original para incluir mensagens sociais. Pense em utilizar elementos como a fermentação, cura, fervura, mistura, corte, etc. como metáforas para explorar aspectos de mudanças e ações.

Envie sua proposta [www.youstirthepot.com](http://www.youstirthepot.com)

Obrigada pela sua contribuição; Sinta-se à vontade para nos contactar com qualquer pergunta em [manganiello.studio\[at\]gmail.com](mailto:manganiello.studio[at]gmail.com)

[Français]  
 "You Stir the Pot: Recipes for Change" est un recueil de recettes qui mêlent chacune des instructions pour la préparation des aliments à des instructions pour le changement social. Tous sont invités à partager leur propre recette pour ce projet en pleine expansion.

Nous vous demandons de travailler avec une recette qui se rapproche de votre histoire personnelle et de votre contexte culturel. Réfléchissez à la manière dont vous pourriez réécrire cette recette ou l'annoter pour y inclure un message social. Pensez

à utiliser des éléments comme la fermentation, la maturation, l'ébullition, le mélange, le hachage, etc. comme métaphores pour explorer les aspects de l'action ou du changement.

Faites Une Proposition [www.youstirthepot.com](http://www.youstirthepot.com)

Merci pour votre contribution. N'hésitez pas à nous contacter pour toute question à l'adresse [manganiello.studio\[at\]gmail.com](mailto:manganiello.studio[at]gmail.com).

[Română]  
 "Tu amesteci în oala: Retete pentru schimbare" este o colecție de retete care amesteca instrucțiunile de preparat mancară cu instrucțiuni pentru schimbare socială. Toată lumea este binevenită să împartăsească propriile retete pentru acest proiect în dezvoltare.

Va invităm să lucrați cu o rețetă care va este apropiată povestii voastre personale și contextului vostru cultural. Gandiți-vă la modalități de a rescrie acea rețetă pentru a include un mesaj social. Considerați referințe precum fermentare, maturare, fierbere, amestecare, maruntire, etc. ca metafore prin care să explorați aspecte ale acțiunilor sau ale schimbării.

Inscrieți o Reteta [www.youstirthepot.com](http://www.youstirthepot.com)

Mulumim pentru contribuție; va rugăm contactați-ne cu orice întrebări la [manganiello.studio\[at\]gmail.com](mailto:manganiello.studio[at]gmail.com)

[Български]  
 "You Stir the Pot: Recipes for Change" е сборник от рецепти, като всяка от тях смесва инструкции за готвене със стъпки за социална промяна. Всички са добре дошли да споделят своите рецепти в нашия разрастващ се проект!

Каним ви да изберете рецепта, която е свързана с вашия културен контекст и вашата лична история. Предложете начини за пренаписване на рецептата, така че да съдържа и социално ангажирано послание.

Използвайте концепции като ферментация, маринование, варене, разбъркване, кълцане и т.н., като метафори, с които да изследвате идеята за предприемане на действие и промяна.

Подайте предложение [www.youstirthepot.com](http://www.youstirthepot.com)

Благодарим за вашия принос към проекта! Моля не се колебайте да се свържете с нас за информация на [manganiello.studio\[at\]gmail.com](mailto:manganiello.studio[at]gmail.com)

[српски]  
 You Stir the Pot: Recipes for Change је збирка рецепата, од којих сваки меша упутства за кување са корацима за друштвене промене. Сви су добродошли да поделе своје рецепте у нашем растућем пројекту!

Позивамо вас да одаберете рецепт који се односи на ваш културни контекст и вашу личну историју. Предложите начине за преносење рецепта тако да садржи и друштвено ангажовану поруку. Користите концепте као што су ферментација, кисељење, кување, мешање, сецкање, итд... као метафоре да истражите идеју предузимања акције и промене.

Пошаљите предлог: [www.youstirthepot.com](http://www.youstirthepot.com)

Хвала на доприносу пројекту! Слободно нас контактирајте за информације на [manganiello.studio\[at\]gmail.com](mailto:manganiello.studio[at]gmail.com)

[תורבות]  
 "You Stir the Pot: Recipes for Change"

חמא לך רשא מינסתמ ונחמ חפיסל ברק שיגרמש ונחמ טקסטמקל ון ונסלש ישיאה מינד לע ובשחת יתברתה ונסתמה ות תושל ולסת מהבש וסמ ופיוסי תורעה פיוסוה וז יתברב במשל לע ובשחת יתברב ונסתמ ונג תולועפמ הארשה וסדו ותיה החורה, הציבה, מיטביה תריקחל תורפסמכ ויתברב ויניש ובניש תולועפל הלאש לכל

אך ונסתמ ונחמ ונסתמורת לע הדות הלאש לכל

מאניעלו [studio\[at\]gmail.com](mailto:manganiello.studio[at]gmail.com)

[Íslensku]  
 "Þú hrærir í pottinum: Uppskriftir fyrir breytingar" er samansafn uppskrifta sem blanda leiðbeiningum um matvælagæð við leiðbeiningar um samfélagslegar breytingar. Allir eru velkomnir að deila sínum eigin upplýsingum fyrir þetta vaxandi verkefni.

Við biðjum um að þú vinnir með uppskriftir sem standa nærri þinni eigin sögu og þínu menningarlega samhengi. Veltu fyrir þér leiðum til að endur skrifa uppskrift eða gerðu athugasemd sem inniheldur samfélagsleg skilaboð. Hugsaðu um að nýta þér orðaforða eins og gerjun, súðu, blöndun eða skera niður sem myndlingar við að kanna þatti framkvæmda eða breitinga.

Skila inn hér [www.youstirthepot.com](http://www.youstirthepot.com)

Takk fyrir þitt framlag; Ekki hika við að hafa samband við [manganiello.studio\[at\]gmail.com](mailto:manganiello.studio[at]gmail.com) ef einhverjar spurningar vakna.

[Polskie]  
 "You Stir the Pot: Recipes for Change" to zbiór przepisów łączących instrukcje dotyczące przygotowania dań z instrukcjami dotyczącymi zmian społecznych. Zapraszamy wszystkich do podzielenia się własnymi przepisami dla tego rosnącego projektu

Prosimy, abys pracował/a z przepisem, który wydaje się bliski

Twojej osobistej historii i kontekstowi kulturowemu. Zastanów się, w jaki sposób możesz przepisać ten przepis lub dodać do niego adnotację, aby zawierała przekaz społecznościowy. Pomyśl o czerpaniu z takich rzeczy jak fermentacja, peklowanie, gotowanie, mieszanie, siekanie itp. jako metafor, za pomocą których można badać aspekty działania lub zmiany.

Zgłoś się [www.youstirthepot.com](http://www.youstirthepot.com)

Dziękuję za Twój wkład. W przypadku jakichkolwiek pytań prosimy o kontakt pod adresem [manganiello.studio\[at\]gmail.com](mailto:manganiello.studio[at]gmail.com)

[Deutsch]  
 "You Stir the Pot: Recipes for Change" ist eine Sammlung von Rezepten, die Rezepte für Speisen mit Rezepten für den sozialen Wandel verbinden. Alle sind eingeladen, ihr eigenes Rezept für dieses wachsende Projekt mit uns zu teilen.

Wir bitten Dich, mit einem Rezept zu arbeiten, das Deine persönliche Geschichte und kulturellen Kontext uns näher bringen kann. Wie kann man Rezepte umschreiben oder eine soziale Botschaft vermitteln. Dinge wie Fermentieren, Einmachen, Kochen, Mischen, Hacken, Backen usw. können als Inspiration dienen, sie als Metaphern zu verwenden, um Aspekte der Agitation, des Handelns oder der Veränderung zu untersuchen.

Reiche Deinen Beitrag hier ein. Vielen Dank für Deinen Beitrag; bei Fragen wenden Dich gerne an [manganiello.studio\[at\]gmail.com](mailto:manganiello.studio[at]gmail.com)



YOU STIR THE POT: Recipes for Change

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SNAKE HAIR

(colonized Massachusetts and Wampanoag land, USA)  
www.snakehair.com

Project Initiated by Victoria Manganiello

Graphic Design by Carolina Arevalo

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**YOU STIR THE POT: RECIPES FOR CHANGE** is an anthology of recipes written by artists around the world. Each combines instructions for creating food with instructions for creating social change that pull from the authors' personal and cultural stories. Processes like fermentation, marinating, boiling, chopping, blending, etc. inspire us to think about social and collective actions like organizing, protesting, educating, attending, listening, sharing and donating.

To stir the pot is an English idiom that means to make trouble or provoke agitation. Our society's systems that serve few at the expense of so many would prefer that we stay quiet and siloed but here, we ask You, Stir the pot!

This is an ongoing project made possible by the artists that occupy these pages. It is inspired by a long history across location of organizing and agitating taking place in the kitchen and at the dinner table. There are countless examples of covert communication and exchange having taken place in the pages of cookbooks and it is often the domestic, feminine spaces that go unnoticed for their radical, mutual and strategic approach to social change.

You can contribute your own recipe to this growing project by going to [www.youstirthepot.com](http://www.youstirthepot.com)

You can support this project, by supporting those artists directly. Please also consider supporting your local mutual aid group.



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