

RU
RESIDENCY UNLIMITED

THINKING
**FOOD
FUTURES**

VIRTUAL SYMPOSIUM

DECEMBER 12 & 13

EXHIBITION OPENING

DECEMBER 18, 6PM

NYC Cultural
Affairs

NATIONAL
ENDOWMENT for the **ARTS**
[arts.gov](https://www.arts.gov)

THINKING FOOD FUTURES

An Interdisciplinary Symposium and Exhibition on Food Justice, Resilience, and Adaptation

Dates

Virtual Symposium: December 12th- 13th 2020

Virtual Exhibition Opening: December 18th 2020, 6:00 PM EST

Curated by

Livia Alexander and Isin Önoğlu

Curatorial Assistant: Chayna Yoshida

■ **Inviting environmentalists, scientists, farmers and artists to collectively reimagine answers, possibilities and potentials for radical change**

November 30, 2020, Brooklyn, NY –, **Residency Unlimited (RU)** announces the launch of *Thinking Food Futures*, a two-day virtual symposium and exhibition, tackling one of the most urgent questions of our time: How will we feed ourselves when the table we eat on—Planet Earth—is collapsing beneath us? The program includes live workshops, panel discussions, lecture performances, poetry readings, video works, a radio talk show and an exhibition of new artworks made specifically for this platform, alongside existing works.

This project builds upon the thematic residency [Food Futures](#) which took place from April through July 2020 with seven local artists selected through open call and a panel process to reimagine issues around food resilience in urban environments and food justice.

Climate change is something we can literally taste, its effects sowing chaos and confusion as plants bloom early and a fortnight of torrential storms destroy an annual yield of crops in rapid succession. In the face of such monumental threats on a planetary scale, and with food access so unevenly distributed, food insecurity is not a question of climate change alone. It is deeply entangled with political conflicts, systemic racism, and intensifying economic inequalities and biases.

The challenges on the table are complex and require different forms of learning –as well as unlearning, speaking and engaging, so we are not isolated in small clusters of specific expertise, or repeating the mistakes established long before us *Thinking Food Futures* aims to create a platform, or perhaps in our context lays out a table, for discussion, to gain an understanding,” said **Nathalie Angles**, Residency Unlimited Executive Director.

“By employing artistic research and harnessing the creative potential to respond to these challenges” state curators **Livia Alexander** and **Isin Önoğlu**, “we seek to deploy the artistic tools of engagement that create opportunities and establish new connections among disciplines, social groups, and local solutions.”

Thinking Food Futures proposes that we reimagine how we farm, ship, share, and eat; for the sake of ourselves and the planet, to rethink the future of food by radically reimagining

the present. The symposium brings together artists **Asunción Molinos, Siri Lee, Jessica Segall, Keg de Souza, Candace Thompson, Allie Wist**, scientist **Andrew Reid Bell**, scientist and artist **Jenifer Wightman**, chefs and policy advocates **Mirna Bamieh, Scott Alvez Barton, Defne Koryürek** and **Ramón Cruz**, environmental activist and farmer **Gillian Goddard**, poets **Betsy Andrews, Omotara James, William Mazza, Carolyn Monastra, Sabiyha Prince, VK Sreelesh, Michelle Threadgould, Viswan Zorba** and journalists **Liana Aghajanian** and **Cynthia R. Greenlee** to ask questions together while searching for collective answers, possibilities and potentials in the blurry spaces in-between fields of cultivation, areas of expertise, and wide pools of passion and commitment.

On December 18, the symposium will be followed by an exhibition featuring new works by Food Futures residency artists **Esra Durukan, Yoko Inoue, Siri Lee, Rosa Nussbaum, Lily Consuelo Saporta Tagiuri, Andrew Vigil-Emerson** and **Allie Wist**, as well as current works by artists **Keg de Souza, Asunción Molinos, Jessica Segall** and **Candace Thompson**.

After its online premiere, a recording of all sessions will be available on the Residency Unlimited website, alongside the ongoing virtual exhibition –an interactive website designed and developed by **Julian Mathews**.

Organized by Residency Unlimited and made possible by public funds from the National Endowment for the Arts.



This program is supported, in part, by public funds from the New York City Department of Cultural Affairs in partnership with the City Council.



Media Contacts

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RESIDENCY UNLIMITED (RU) is a non-profit art organization that supports the creation, presentation and dissemination of contemporary art through its unique residency program and year-round public programs. It provides customized residencies for international and local artists and curators in New York City focused on network support, project/production assistance, and public exposure. www.residencyunlimited.org



SYMPOSIUM SCHEDULE

	Saturday, December 12, 2020	Sunday, December 13, 2020
9:00 am - 10:30 am	WORKSHOP (PART I) Peksimet: Life Jacket Kind of a Rusk By Defne Koryürek Register Here	WORKSHOP Rooted in the Future: A Cook-along and Talk on the Work of Palestine Hosting Society By Mirna Bamieh Register Here
11:00 am - 12:30 pm	WORKSHOP (PART I) Decolonizing Cacao: An Introduction to Indigenous, Colonial and Decolonial Uses of Cacao By Gillian Godard Register Here	WORKSHOP (PART II) Decolonizing Cacao: An Introduction to Indigenous, Colonial and Decolonial Uses of Cacao By Gillian Godard Register Here
1:00 pm - 2:00 pm	WORKSHOP (PART II) Peksimet: Life Jacket Kind of a Rusk By Defne Koryürek Register Here	POETRY READING Eating is Poetic: An Hour of Visual Poetry Participants: Omotara James, William Mazza, Carolyn Monastra, Sabiyha Prince, VK Sreelesh, Michelle Threadgould, Viswan Zorba Moderated By Betsy Andrews Register Here
2:00 pm - 3:00 pm	ARTIST TALK Pensamiento Campesino (Peasant Thinking) By Asunción Molinos Register Here	PANEL DISCUSSION Land, Water and Resource Distribution With Andrew Bell, Ramón Cruz, Defne Koryürek Moderated By Livia Alexander & Isin ÖnoI Register Here
3:00 pm - 4:00 pm	LECTURE Climate Change Imaginarium – Which Day of Creation, Is It Now? By Jenifer Wightman Register Here	LECTURE Manifesting Food Between Home and Homeland: Exploring Armenian Culinary Heritage in Flux By Liana Aghajanian Register Here
4:00 pm - 5:00 pm	DIALOGUE Black & Blue: Compassion, Dignity, Equity Scott A. Barton in Conversation with Cynthia R. Greenlee Register Here	LECTURE PERFORMANCE polliNATION broadcast By Jessica Segall Register Here
5:00 pm - 6:00 pm	LECTURE PERFORMANCE Edible Urban Landscapes: The C.U.R.B and Stuyvesant Cove Park By Candace Thompson Register Here	ARTIST TALK Not a Drop to Drink By Keg de Souza Register Here
6:00 pm - 7:00 pm	LIVE READING & ARTIST TALK ZÀO: A History of Chinese Dishcourse through Famine and Revolution By Siri Lee Register Here	LIVE RADIO PROGRAM Sensory Space-Time Continuum: Notes on Change Blindness, Smell, and Food Systems By Allie Wist With Melissa Metrick Hosted by Montez Press Radio Register Here

SYMPOSIUM DAY 1

DECEMBER 12, 2020

■ WORKSHOP

Peksimet: Life Jacket Kind of a Rusk

Defne Koryürek, Writer and Activist, Turkey

PART 1: December 12, 9:00 am - 10:30 am

PART 2: December 12, 1:00 pm - 2:00 pm

Register [Here](#)

Peksimet, paximadia, panis biscotus, beypazarı kurusu, galeta, frisée, biscotti, or zwieback... the name truly does not matter. They are all double-baked goods, and we love one or the other, if not all; but the history behind one may inspire a delicious possibility. Please join me in a two-part workshop where we'll talk, bake, and discuss our shared future over a keeper, sustainer, life jacket kind of a rusk: peksimet!

A woman, a mother, and an activist, **Defne Koryürek** lives, cooks, writes, and lectures to inspire the public in search of a dignified exit for humanity.

■ WORKSHOP

Decolonizing Cacao: An Introduction to Indigenous, Colonial and Decolonial Uses of Cacao

Gillian Goddard, Environmental Activist and Farmer, Trinidad-Tobago

PART 1: December 12, 11:00 am - 12:30 pm

Register [Here](#)

This two-day workshop focuses on drastic changes that took place in the use of cacao from the pre-colonial to the colonial and neocolonial period. We will examine other dynamic changes - economic and structural - that took place in the cacao sector as the colonial project unfolded and now, as the current decolonial movement evolves. You will learn about (and taste) ingredients that did not enter the global mainstream the way that cacao did and yet, grew commonly in the regions where cacao was grown. Upon registering, you can purchase your [Decolonizing Chocolate Kit](#) that includes a collection of ingredients to prepare and consume during the workshop. Alternatively, you can purchase the ingredients yourself.

Gillian Goddard is a Trinidadian organic farmer and activist chocolate maker whose work focuses on the decolonization of ideas, the economy and our daily lives.

■ ARTIST TALK

Pensamiento Campesino (Peasant Thinking)
Asunción Molinos Gordo, Artist, Spain

December 12, 2:00 pm - 3:00 pm
Register [Here](#)

Peasants' communities have been dispossessed of many things, including the recognition of their intellectual production. In fact, many still react with surprise when they read these two words (peasant and intellectual) together in the same sentence, as if they were to belong to opposing worlds. During this talk we'll not only look at close samples of cultural and intellectual production carried by peasant communities, but also the restrictions they phase to get public recognition and legal assimilation. By discussing "Purpose, Scope and Penalties" and "Non-vulgar Knowledge," we'll examine the current status quo generated by the imposition of intellectual property rights on seeds.

In her artistic practice, Asunción Molinos Gordo has questioned the categories that define "innovation" in mainstream discourses today, working to generate a less urban-centric way of understanding progress.

Asunción Molinos Gordo is a research-based artist with a main focus on contemporary peasantry.

■ LECTURE

Climate Change Imaginarium – Which Day of Creation, Is It Now?
Jenifer Wightman, RU Alum, Dirt & Debt Thematic Residency 2019, USA

December 12, 3:00 pm - 4:00 pm
Register [Here](#)

With an eye to the current goals set forth by the Climate Leadership and Community Protection Act (CLCPA) passed in 2019 by the NYS House and Senate, I will present some past depiction of landscape as we quest for the future of landscapes. This talk will discuss some hypothetical decisions our generation may make in response to 'climate change' that sets the scene for future farmers. Fundamentally, the question I ask: if all there ever was, is all there ever will be, what, if anything, do we do for those that come after?

Jenifer Wightman explores the co-evolution of life and landscape.

■ DIALOGUE

Black & Blue: Compassion, Dignity, Equity

Scott Alvez Barton, Chef and Food Scholar, USA in Conversation with
Cynthia R. Greenlee, Journalist and Writer-Historian, USA

December 12, 4:00 pm - 5:00 pm

Register [Here](#)

[Having] “A seat at the table” — being a member of a group that has decision-making power. What does that mean when as a people, Blacks and BIPOC are not seen? Compassion and dignity are absent. Particularly this year we have seen Black bodies discarded and destroyed... Ahmaud Arbery, Breonna Taylor, George Floyd, Elijah McClain, the shooting of Jacob Blake, and the personal intimate loss that individually we both have had as Black Americans. If speaking literally about eating or sharing a meal, what is the repast, as an actual meal, as ritual and cultural practice? What is it when you cannot share culture and family together? How do we share our cultural knowledge intergenerationally and communally? Before we think of and on futurity, we need to square our position in the past and the present, that given the ongoing martyrdom of Blacks in the U.S. and throughout the Diaspora is nowhere near equitable. This dialogue and action addresses multiple types of, and preserving cultural traditions within, Black death, including and moving beyond the specter of bereavement, with a focus on compassion, dignity, and equity.

Scott Alves Barton worked for thirty years as a chef before becoming a food scholar, where his work focuses on the intersection of food and faith, women's work, and African Diaspora identity politics

Cynthia R. Greenlee is a journalist and writer-historian who specializes in the intersections of the late 19th century, African-Americans, gender and the law.

■ ARTIST TALK / LECTURE PERFORMANCE

Edible Urban Landscapes: The C.U.R.B and Stuyvesant Cove Park

Candace Thompson, RU Alum, Dirt & Debt Thematic Residency 2019, USA

December 12, 5:00 pm - 6:00 pm

Register [Here](#)

A lecture performance that blends basic chemistry, ethnobotanical storytelling, home cooking, DIY remediation ideas, and a birds eye view of our (totally jacked) food system, artist and land steward Candace Thompson will share highlights from her ongoing research on the edible urban landscape. Using a mix of live and pre-recorded media via several common digital platforms, Thompson will also discuss her new role as Park Manager of Stuyvesant Cove Park, a two-acre public food forest in lower Manhattan, sharing the joys and challenges of fostering a public food commons in one of the country's most densely populated and diverse cities.

Candace Thompson is an artist, citizen scientist, activist, and land steward who collaborates with soil, plants, microbes, fungi, animals, food, land, digital media and other human beings in the search for healing, resilience, and mutualism as we face climate crisis.

■ LIVE READING & ARTIST TALK

ZÀO: A History of Chinese Dishcourse through Famine and Revolution

Siri Lee, Food Futures Resident Artist, USA

December 12, 6:00 pm - 7:00 pm

Register [Here](#)

For this event, Siri will perform a live reading of her new digital prologue to her artist's book, *ZÀO: A History of Chinese Dishcourse through Famine and Revolution*, which retells modern Chinese history through faction (fact and fiction). A speculative history, *ZÀO* satirically reconstructs China's Mao Era, which saw the worst famine in recorded human history and decades of successful and pervasive ideological indoctrination. Notwithstanding the cumulative death toll through famine and civil violence of 20-63 million people, the ravages of this tumultuous political era continue to be censored in mainland China and have eluded western public discourse. In its exhumation of massive historical trauma concealed beneath exuberant propaganda, *ZÀO* deploys myriad strategies: archival images, original historical research, personal memoir, fictional storyline, bilingual (mis)translation, critical analysis, and hand-drawn illustrations.

Siri Lee is an interdisciplinary visual storyteller who blends the personal, historical, and fictional using writing, illustration, and archival materials.

SYMPOSIUM DAY 2

DECEMBER 13, 2020

■ WORKSHOP

Rooted in the Future: A Cook-along and Talk on the Work of Palestine Hosting Society

Mirna Bamieh, Founder, Palestine Hosting Society, Palestine

December 13, 9:00 am - 10:30 am

Register [Here](#)

Mirna Bamieh, an artist and chef from Palestine, will teach us how to prepare an ancient Palestinian recipe, Carob Bsiseh, also known as “energy balls.” She will also share how her project, Palestine Hosting Society, examines four practices in Palestine and beyond that are on the verge of disappearing. Bamieh will reveal how this food fascination started and became integral to her art practice. Carob Bsiseh, the sweet four-ingredient dish we will be creating together was prepared mostly in the Galilee area because of its abundance of carob, olive oil, sesame, and heirloom wheat. In the past, farmers prepared this sweet for travel and pilgrimage, as it keeps well over time and provides the body with a boost of nutrients and energy. In some villages such as in Ebillin, they add tahini to the recipe, which is a version we will also prepare together. Let’s make both and you pick your favorite!

Mirna Bamieh is an artist and chef, whose works attempts to understand the politics of disappearance, with a focus on food practices on the verge of extinction in Palestine, through her project Palestine Hosting Society.

■ WORKSHOP

Decolonizing Cacao: An Introduction to Indigenous, Colonial and Decolonial Uses of Cacao

Gillian Goddard, Environmental Activist and Farmer, Trinidad-Tobago

PART 2: December 13, 11:00 am - 12:30 pm

Register [Here](#)

This two-day workshop focuses on drastic changes that took place in the use of cacao from the pre-colonial to the colonial and neocolonial period. We will examine other dynamic changes - economic and structural - that took place in the cacao sector as the colonial project unfolded and now, as the current decolonial movement evolves. You will learn about (and taste) ingredients that did not enter the global mainstream the way that cacao did and yet, grew commonly in the regions where cacao was grown. As part of the workshop fee you will receive a collection of ingredients to prepare and consume during the workshop and a list if you would like to purchase them yourself.

Gillian Goddard is a Trinidadian organic farmer and activist chocolate maker whose work focuses on the decolonization of ideas, the economy and our daily lives.

■ POETRY READING

Eating is Poetic: An Hour of Visual Poetry

Moderated by Betsy Andrews, Poet and Food Writer, USA

Guest poets and artists: Omotara James, William Mazza, Carolyn Monastra, Sabiyha Prince, VK Sreelesh, Michelle Villegas Threadgould, Viswan Zorba

December 13, 1:00 pm - 2:00 pm

Register [Here](#)

While food is political, it is also deeply personal. It is about survival and hunger, pleasure and fulfillment, work and family and community and self. It implicates mind, body, and soul in the broader hierarchies of economy, society, and resource extraction. At the base of it all is personhood. There is no better way to center the person in the discussion than poetry. Through a series of poet/videographer collaborations from around the world, Residency Unlimited brings you a meeting of the personal, political, and artistic around food. The poetry video works will be introduced by the artists and followed by a moderated panel discussion between the artists and the audience.

Betsy Andrews is an award-winning poet and food writer who lives in Brooklyn, New York.

Omotara James is a writer, editor and visual artist.

William Mazza uses chance, duration, and accumulation to reinterpret landscape as the relationship of people to their mediated environments through practices of live painting performance, studio painting, animation, and collaboration.

Carolyn Monastra is a Brooklyn-based artist and eco-activist whose current work focuses on the global impacts of climate change and species extinction.

Sabiyha Prince is an artist/urban anthropologist based in Washington, DC.

VK Sreelesh is a poet and writer based in Thalassery, Kerala.

Michelle Villegas Threadgould is a biracial, Chicana writer and poet who covers Latinx issues and resistant movements.

Viswan Zorba is a photographer and videographer based in Thalassery, Kerala.

PANEL

Land, Water and Resource Distribution

Andrew Bell, Assistant Professor of Environmental Studies, New York University, USA

Ramón Cruz, President, Sierra Club, Puerto-Rico/USA

Defne Koryürek, Writer and Activist, Turkey

Moderated by Livia Alexander, Curator and Writer, USA and Isin Önel, Curator and Writer, Turkey/Austria/USA

December 13, 2:00 pm - 3:00 pm

Register [Here](#)

“Climate change is planetary engineering without design,” argues Jedidiah Purdy, it’s future shape and meaning a question for politics. How we produce food and manage water are key areas for environmental stewards to make changes. It is challenging to know what decisions are necessary, and who bears most of the risk and damage for the changes we need to make, or that we demand to be made. Considering questions of choice, ethics, advocacy, policy and personal responsibility, this panel seeks to address how universal, particular or restricted our options are.

Andrew Bell is Assistant Professor of Environmental Studies at New York University, focusing on rural livelihoods decisions and natural resource management (including water).

Ramón Cruz, President of the Sierra Club, has over 20 years of experience intersecting the fields of sustainability, environmental policy, urban planning, energy and climate change.

Defne Koryürek is a woman, a mother, and an activist who lives, cooks, writes, and lectures to inspire the public in search of a dignified exit for humanity.

Livia Alexander is Assistant Professor of Global Visual Cultures at Montclair State University, who curated Dirt and Debt and Food Futures thematic residency programs at Residency Unlimited.

Isin Önel, a member of the Center for the Study of Social Difference research group at Columbia University, is a curator, writer and educator focusing on archives, oral histories and social justice.

LECTURE

Manifesting Food Between Home and Homeland: Exploring Armenian Culinary Heritage in Flux

Liana Aghajanian, Journalist, USA

December 13, 3:00 pm - 4:00 pm

Register [Here](#)

Liana Aghajanian will provide an overview of Armenian culinary pathways and manifestations from the U.S. to the Middle East from the last century to the present through stories, while touching on lingering effects of ethnic cleansing, war, food insecurity, and displacement. Though the Armenian story spans over 3,500 years, the last century has radically altered it. From the Ottoman-era Armenian Genocide of 1915 to the recent war in the de-facto Republic of Artsakh/ Nagorno-Karabakh as well as upheaval across the Middle East in between, the modern Armenian narrative has been deeply marked by cycles of forced dispersion and dispossession. With loss of population as well as homeland, food and culinary heritage remains one of the only indestructible spaces for Armenians to explore their past, a place where they can recreate a tangible heritage they cannot physically access, but also express adaptability in the face of both global upheaval and the continued state-sponsored denial of their history.

Liana Aghajanian is an internationally-published journalist and writer who is currently tracing culinary heritage and foodways in the Armenian diaspora.

ARTIST TALK

polliNATION broadcast

Jessica Segall, RU Alum, Dirt & Debt Thematic Residency 2019, USA

December 13, 4:00 pm - 5:00 pm

Register [Here](#)

Beekeeping is a profession almost as old as agriculture. Today, 85% of the country's honeybees are trucked around the country in an annual migration of on-demand pollination. In the form of a live tele-play and news broadcast, Jessica offers an update of the current status and locations of the country's managed honeybee hives, informing viewers on honeybee health, behavior and psychology in the winter months. Special correspondents include a queen bee, a drone, a worker bee and a solitary bee.

Jessica Segall is a multidisciplinary artist based in Brooklyn, NY whose work is designed to unpack ideas of environmental conservation and bring a little wildness into institutional spaces.

■ ARTIST TALK

Not a Drop to Drink

Keg de Souza, Artist, Australia

December 13, 5:00 pm - 6:00 pm

Register [Here](#)

Keg de Souza will present her current project research, Not a Drop to Drink, which explores issues of water scarcity in relation to food security and sovereignty in Australia by using radical pedagogy, meal events and temporary architecture to highlight the importance of building relationality to learn about Place.

Keg de Souza lives and works in Sydney on unceded Gadigal land and explores the poetics and politics of space in her practice through radical pedagogy, temporary architecture and food.

■ LIVE RADIO PROGRAM

Sensory Space-Time Continuum: Notes on Change Blindness, Smell, and Food Systems

Allie Wist, Food Futures Resident Artist, USA

Guests speaker: Melissa Metrick, Professor, USA

Hosted by Montez Press Radio

December 13, 6:00 pm - 7:00 pm

Register [Here](#)

A radio broadcast exploring olfactory time capsules, smell-scapes, and foods that allow us to span both temporal and physical distances. It is commissioned by the Institute for Noticing on the effectiveness of time-travel through food, and the validity of the Institute's recent research into olfactory time capsules, which will encase a variety of contemporary smell-scapes as sensory artifacts.

Allie E.S. Wist's work encompasses photography, radio broadcasts, writing artifacts, dinners, and experiential installations that examine the role of food, taste, and smell in our perception of change over time, and in our ability to adapt to apocalypse.

Melissa Metrick is a professor of Urban Agriculture at New York University, where she is also the manager of Urban Food Lab, and is a co-producer of FIELDS, a podcast on the future of farming.

EXHIBITION: FOOD FUTURES

OPENING: DECEMBER 18, 2020, 6:00 PM

A Good Morning in Cake Town

Esra Durukan

Food Futures Resident Artist, Turkey/USA
Digital Installation, 2020

Welcome to Cake town! We are Esra's Mini Mini Cake Architecture and Co.

We tell stories through cake m(b)aking.

We discuss dining table rituals, food, and culture.

We play and chat over baking techniques, rethink recipes, the tools, and the kitchens we use.

Make sure to not forget to check our town website, prepare your apron and get ready to play.

■ Esra Durukan is interested in telling architectural stories in a playful way; through cake making, learning through a variety of baking techniques and recipes.

Dig in

Yoko Inoue

Food Futures Resident Artist, Japan/USA
Visual Essay, 2020

Where do I reside? I journey to a particular place and space where I can formulate critical thinking about the colonial histories of our foodstuffs and the continuous struggles for decolonization of our foodscapes, in the context of our transnational capitalist economy. I am often lost in maps of nowhere and then find pleasure in landing on a place that exists out of my consciousness. I "DO TRESPASS" in many of these unrecognized places, fields in which I am prohibited to step in. These fields have intricate influence on my bodily infrastructures and therefore distant lands suddenly become close to my own corporeal experience. Let me start with eating mud. It is so odd that as a practicing ceramicist I had never thought of digesting its substance – minerals, water and microbes – in my own body, physically and metaphorically. Can one yet resist subjugation and liberate diet from colonial relationships? I ruminate on the intersection of political power, geographies of food and land-based resources.

■ Yoko Inoue's research-creation includes food issues in the theoretical framework of decolonization, considering the collective act of cooking, critiquing and consuming food as the cornerstone of the social and spiritual bond.

ZÀO: A History of Chinese Dishcourse through Famine and Revolution

Siri Lee

Food Futures Resident Artist, USA
Interactive Fiction, 2020

A digital prologue/companion to Siri's artist's book, *ZÀO: A History of Chinese Dishcourse through Famine and Revolution*, which retells modern Chinese history through faction (fact and fiction). A speculative history, *ZÀO* satirically reconstructs China's Mao Era, which saw the worst famine in recorded human history and decades of successful and pervasive ideological indoctrination. Notwithstanding the cumulative death toll through famine and civil violence of 20-63 million people, the ravages of this tumultuous political era continue to be censored in mainland China and have eluded western public discourse. In its exhumation of massive historical trauma concealed beneath exuberant propaganda, *ZÀO* deploys myriad strategies: archival images, original historical research, personal memoir, fictional storyline, bilingual (mis)translation, critical analysis, and hand-drawn illustrations.

drugscapes

Siri Lee

Food Futures Resident Artist, USA
Web Fiction, 2020

drugscapes is a graphic lyric essay prototype for an ongoing project that traces mind-altering substances across U.S. history and its military and culture wars. More an evolving assemblage of notes and materials than a finished composition, *drugscapes* began as a study of opiates but has since expanded into a more open-ended exploration of illicit substances in general, the notions of free will and social responsibility invoked around them, and the populations who are invariably targeted in the paradoxical crusades against these inanimate substances. Original texts and drawings are interspersed with newspaper clippings, archival posters, audio recordings, and video footage.

■ Siri Lee is an interdisciplinary visual storyteller who blends the personal, historical, and fictional using writing, illustration, and archival materials.

Purpose, Scope, Penalties

Asunción Molinos Gordo

Artist, Spain
Video, 18 minutes, 2016

This work was produced for the 2016 Cappadox Festival under the motto "Let Us Cultivate Our Garden." Following the question, "What is it that prevents us from cultivating our garden?" Molinos decided to tackle the bureaucratic obstacles in agriculture and address one of the most controversial plant biodiversity laws introduced over the past few decades in Turkey; the Seed Law no. 5553. In close collaboration with independent researcher Ayse Ceren Sari, Molinos conducted meetings and interviews on the transformation of agriculture with several people in Cappadocia and across Turkey, among them farmers, agriculturists, gardeners, environmental activists, PhD students, academics, researchers, villagers and seed traders. Focusing on the specific case of Seed Law no. 5553, Ayse and Asunción tried to understand seed policies and what these policies imply for the region through the opinions and comments of the interviewees.

Non-Vulgar Knowledge

Asunción Molinos Gordo

Artist, Spain

Video, 8:32 minutes, 2015

In this work, Molinos focuses on the study of the legal categories that regulate the circulation and use of new plant species for food or medicinal use, specifically the Spanish legal regime for the protection of plant varieties. Within the set of laws and decrees issued from 1961 to the present day, all agree in granting the category of “breeder” in absolute exclusivity to the personnel that modify crops in the laboratory, denying the farmer the fruit of their own intellectual and scientific production. The aforementioned legislation does not recognize the work of improving seeds and creating new crops, carried out by generations and generations of farmers. The intention of this project is to reverse the direction of the interrogation and study processes, where legislation and science lead the way in cataloguing the world's entities.

■ Asunción Molinos Gordo is a research-based artist and the main focus of her work is contemporary peasantry.

Space Witches

Rosa Nussbaum

Food Futures Resident Artist, U.K/Germany/USA

Digital Installation, 2020

Space Witches re-examines the concept of the commons, our attitude to shared resources and localized embodied knowledge through a feminist lens. The history of witchcraft and the history of gender and land ownership are deeply intertwined. During the transition from medieval to modern times, fundamental attitudes about the location of knowledge and power, and the connection between the human body and the wider physical universe underwent a drastic transition. Land use was privatized, and women, who could not hold land titles, were excluded from its use. We are familiar with the many advances that modernity and the advent of modern science have brought; everything from toasters to the discovery of quantum entanglement. There is the colonialist narrative of the taming of the wilderness and an expansion into the far reaches of space. But what might a space exploration look like if it drew on a different tradition? What if we included non-human perspectives in our calculations? Space Witches imagines what space exploration might be like if it was rooted in a science that grew out of the tradition of witchcraft instead of Elon Musk launching the dildo of capitalist nationalism into the starry void.

■ Rosa Nussbaum is a visual artist who works at the intersection of performance, video and sculpture through the lens of issues of gender and immigration.

Seed Dance

Lily Consuelo Saporta Tagiuri

Food Futures Resident Artist, USA

Participatory Experiment, 2020

Seeds were so in demand at the beginning of the pandemic that there were seed shortages. As people began to grow their own food at home for the first time, it felt like an empowering movement towards food autonomy. At the same time, farmers warned that when amateurs used all the seeds there would be none left for the farms who provided food at a scale, while others had to dispose of tons of food that would no longer make it to market. Lily's work began with the simple truth that all food systems start with seeds and became an inquiry into seed keeping methods across the world, the inherent power of the largest seed holders, and how simple seed keeping methods was a key to unlocking infinite food. This inquiry has taken three forms, research into seed keeping architecture, a speculative projection for the seed economy, and a set of mailed seed packages for public participation. The seed packages contain a simple set of actions, or choreographies, connected to the value of seeds, called Seed Dance, a tribute to Octavia Butler's Earth Song, a rich spiritual system of connecting to the earth, but instead of words, uses choreography to connect. Seeds are a vital and magical link between our past and future and between us and the nonhuman world.

■ Lily Consuelo Saporta Tagiuri is an Industrial Designer and Ecofuturist whose work addresses changing climates by creating design interventions and invitations for public engagement.

ZZZZZZZ

Jessica Segall

RU Alum, Dirt & Debt Thematic Residency 2019,

Video Excerpts, 2016

ZZZZZZZ is a mobile, functional sculpture. It consists of a custom-made captain's bed. Its drawers are outfitted with langstroth - style beehive frames that house four active beehives under the bed. A mesh canopy surrounds the sleeper. Bees have the same diurnal cycle as humans, returning home at dusk, and leaving the hive in late morning. In the nighttime, the bees return to the hive. After dark, the bees remain in the hive, making the bed suitable for human activity. In 2016, Segall took the sculpture on an itinerary following the mobile beekeeping industry. Destinations included the largest animal migration on earth: the February almond bloom in California.

polliNATION broadcast

Jessica Segall

RU Alum, Dirt & Debt Thematic Residency 2019,

Performance Documentation, 2020

Beekeeping is a profession almost as old as agriculture. Today, 85% of the country's honeybees are trucked around the country in an annual migration of on-demand pollination. In the form of a live tele-play and news broadcast, Jessica offers an update of the current status and locations of the country's managed honeybee hives, informing viewers on honeybee health, behavior and psychology in the winter months. Special correspondents include a queen bee, a drone, a worker bee and a solitary bee.

■ Jessica Segall is a multidisciplinary artist based in Brooklyn, NY whose work is designed to unpack ideas of environmental conservation and bring a little wildness into institutional spaces.

Eco-Urgency: Foraging with Candace Thompson and Solar 1

Candace Thompson

RU Alum, Dirt & Debt Thematic Residency 2019, USA

Video, 2020

Produced by Wave Hill for Eco-Urgency: Artists Make the Case, Summer 2020.

In collaboration with Solar 1, New York City's only self-sustaining, solar-powered building, Candace Thompson presents a video made for this series that focuses on urban foraging in Stuyvesant Cove Park, a public park committed to wild food education and urban permaculture initiatives. Thompson offers foraging tips and preparation techniques while speaking to the ethics of foraging in relation to our corporatized, global food system.

Thompson's C.U.R.B—the Collaborative Urban Resilience Banquet—attempts to adapt to climate changes by meeting (and eating) the vegetation that grows in urban spaces. Her Instagram handle for the project (@the_c_u_r_b) documents her ongoing research surrounding wild foods in the urban environment, agroecology, food justice and more.

■ Candace Thompson is an artist, citizen scientist, activist, and land steward who collaborates with soil, plants, microbes, fungi, animals, food, land, digital media and other human beings in the search for healing, resilience, and mutualism as we face climate crisis.

The Banquet of Bitterness

Andrew Vigil-Emerson

Food Futures Resident Artist, USA

Digital Installation, 2020

The Banquet of Bitterness dives into the world of the space witch as we commun around the caldron. Space Witches draw their power from their relationship to gender, land and reproduction. We find this most potent in the food we brought with and center its convergence in bitterness. Bitterness has long been a marker of potentially toxic substances, a marker in time informing our lives and our placement in the world around us. As we mark our new paths in space we shed the dominant framework we converge in the sky creating new constellations and cosmos. We invite all space witches to converge in the cosmos at the Banquet of Bitterness. Taking with us our histories of food and our journeys on land we converge at the table. Space Witches feast on and take strength from their bitterness and trauma. Their orientation is orbit, circular, cyclic, their understanding is metabolic, cooking (constructing) and consumption (deconstructing) as a ritual act. Join us as we tak to the skies to reposition ourselves in the universe and to re-write our histories and futures using food, land and the queer and female erotic.

■ Andrew Vigil-Emerson is a Socially Engaged Intermedia artist whose work addresses the social relationships and histories around food, phenomenology, queerness, language, and the environment.

Sensory Space-Time Continuum: Notes on Change Blindness, Smell, and Food Systems

Allie Wist

Food Futures Resident Artist, USA

Guests speaker: Melissa Metrick, Professor, USA

Hosted by Montez Press Radio

Radio Podcast, 2020

A radio broadcast exploring olfactory time capsules, smell-scapes, and foods that allow us to span both temporal and physical distances. It is commissioned by the Institute for Noticing on the effectiveness of time-travel through food, and the validity of the Institute's recent research into olfactory time capsules, which will encase a variety of contemporary smell-scapes as sensory artifacts.

Smell / Scape

Allie Wist

Food Futures Resident Artist, USA

Video, 2020

Untitled (How Societies Forget)

Allie Wist

Food Futures Resident Artist, USA

Photo Essay, 2020

A video and photo series produced throughout 2020 that explore the ways in which we navigate contemporary food spaces and relationships with nonhumans, examining the sensory strategies we might employ to engage with our food system.

The images process contemporary spaces of apocalypse—spaces are designed to alienate us from the natural world, sensory deprivation turns biological material into commodities. Those spaces also set a backdrop to our relationships with nonhuman agents in our food system and in our environment, as well as our relationship to the senses of taste and smell as anchors in those spaces. This series aims to capture a type of sensory 'forgetting' that expedites our skewed relationship with food in the contemporary industrial food system. Human's inability to notice change over time (the metaphor of the frog in boiling water) is a primary reason we have not been able to create a more sustainable and equitable food system—we are unable to see our losses. By turning towards a more embodied and sensory means of understanding change to our food system over time, we can pivot the ways in which we engage with our food future.

■ Allie E.S. Wist's work encompasses photography, radio broadcasts, writing artifacts, dinners, and experiential installations that examine the role of food, taste, and smell in our perception of change over time, and in our ability to adapt to apocalypse.

■ Melissa Metrick is a professor of Urban Agriculture at New York University, where she is also the manager of Urban Food Lab, and is a co-producer of FIELDS, a podcast on the future of farming.

BIOGRAPHIES



LIANA AGHAJANIAN

Liana Aghajanian is a journalist whose reporting has appeared in *The New York Times*, *The Guardian*, *BBC*, *Al Jazeera America*, *The Atlantic*, and several other publications. In 2015, she became the winner of the Write A House residency, a unique program for writers that takes place in Detroit, Michigan. She is currently documenting the Armenian experience in America through food with her project, Dining in Diaspora, where she traces the intersection of cuisine and agriculture with genocide, immigration, identity and more.



LIVIA ALEXANDER

Livia Alexander is a curator, writer, and Assistant Professor of Global Visual Cultures at Montclair State University. Her work is focused on examining the relationship between art infrastructure and artistic production, urbanity and placemaking, cultural politics of food and art, and contemporary art from the Middle East and Southeast Asia. She has curated and directed numerous art and film programs, exhibitions and events at renown worldwide venues. Her award-winning scholarly writing has appeared in the *Journal of Visual Anthropology*, *Framework*, *MERIP*, and as book chapters and catalog essays. She regularly contributes to *Hypeprallergic*, *Harpers Bazaar Art Arabia*, and *Art Africa*.



BETSY ANDREWS

Betsy Andrews is the author of *New Jersey*, winner of the Brittingham Prize in Poetry, and *The Bottom*, recipient of the 42 Miles Press Prize in Poetry. A contributing editor at *Food & Wine* and *Eating Well*, Betsy writes about food, drink, travel, and the environment for various publications. She is co-curator along with Kerala-based poet VK Sreelesh, of *Global Poemic*, publishing international poems and art witnessing to Covid-19. Betsy has received numerous awards for her poetry, including the Astraea Award in Poetry, *Philadelphia City Paper* Prize in Poetry, two New York Foundation for the Arts fellowships and numerous residencies. Betsy's poetry and essays have been published widely, most recently in *Fierce: Essays by* and *About Dauntless Women* (Nauset Press, 2018), *The Ilanot Review*, *POST*, and *Anti-Heroine Chic*.



MIRNA BAMIEH

Mirna Bamieh an artist and chef from Jerusalem/Palestine. Her works attempts to understand the politics of disappearance in their relation to the ever-shifting politics, while equally questioning notions of land, geographies of in-between temporality. After obtaining a diploma in Professional Cooking, Bamieh began developing her works through mediums of storytelling and food. She creates socially engaged projects through her art practice, through which she aspires to create artworks where food, eating and sharing create an innovative way for people to experience themselves and their surroundings. For the past three years, her full focus has been on Palestine Hosting Society, a live art project that explores traditional food culture in Palestine especially those that are on the verge of disappearing. The project brings these dishes back to life over dinner tables, talks, walks, and various interventions.



SCOTT ALVES BARTON

Scott Alves Barton teaches Food Studies, Anthropology, Environmental and Africana Studies in New York City universities. As a chef-scholar, Scott's research, photography and filmmaking are centered in northeastern Brazil at the intersection of sacred and profane African-Brazilian foodways. Scott has recently begun an embodied practice tied to issues of U.S. enslavement, Sierra Leone-Lowcountry rice agriculture and hospitality in an extended residency at Lynden Sculpture Garden, Milwaukee.



ANDREW BELL

Andrew Bell is Assistant Professor of Environmental Studies at New York University. His research uses surveys, experiments, and models to understand rural livelihoods decision-making, with an emphasis on trying to broaden rural option sets. Current research domains include irrigation governance in Pakistan, payments for ecosystems services in Malawi, ranching and rainfall in Brazil, and rural wellbeing in Cambodia.



RAMÓN CRUZ

Ramón Cruz was elected President of the Sierra Club in 2020 and has over 20 years of experience intersecting the fields of sustainability, environmental policy, urban planning, energy and climate change. He has worked in the public sector in his native Puerto Rico as the Deputy Director of the Environmental Quality Board, the state environmental regulatory agency and as Commissioner of the Puerto Rico Energy Commission. He has also worked in the non-governmental sector in senior positions at the Environmental Defense Fund, the Partnership for New York City and the Institute for Transportation and Development Policy. He has been a consultant for the World Bank, the Natural Resources Defense Council, the Greenhouse Gas Management Institute and the German Agency for International Cooperation (GIZ). Ramón is a graduate of American University in Washington D.C. and Princeton University.



KEG DE SOUZA

Keg de Souza lives and works in Sydney on unceded Gadigal land and uses mediums such as; temporary architecture, food, mapping and dialogical projects to explore the poetics and politics of space. This investigation of social and spatial environments is influenced by formal training in architecture and experiences of radical spaces through squatting and organising. Keg often creates site and situation specific projects with people, with an emphasis on knowledge exchange and building relationality. These often manifest as temporary architectures that become framing devices to host pedagogical platforms, centring voices that are often marginalised, for learning about place. Keg has made projects for; South London Gallery; Artspace, Sydney; 20th Biennale of Sydney; Setouchi Triennale; Contemporary Art Gallery, Vancouver; Delfina Foundation, London; Atlas Arts, Isle of Skye; 5th Auckland Triennial and the 15th Jakarta Biennale.



ESRA DURUKAN

Esra Durukan has been interested in the topics of food, dining table rituals, restaurant, and kitchens. Both food and architecture and the ways in which they intersect and interact with culture, taste and composition consistently drive her practice. Esra's focus area is architectural cake m(b)aking, learning through a variety of baking techniques and recipes. She creates her own tools and language to explore and tell architectural stories in a playful way. Esra has worked for Jordan Kahn, the owner and executive chef at the restaurants Destroyer and Vespertine in Culver City, CA and collaborated with artists on special dinners, cultivating stories within spaces in tandem with specially prepared dishes. Her work was exhibited as part of LA Design Week and at SCI-Arc. Esra's writing has been published in Off-Topic Student Magazine, Underscore Student Magazine, and International Education Magazine. Esra graduated with a master's degree in Architecture at Princeton University in Princeton and she is currently practicing in New York.



GILLIAN GODDARD

Gillian Goddard is an activist, organic farmer and chocolate maker based in Trinidad but collaborating globally to radically change the cacao sector. She has worked extensively on agricultural systems and farmed organically across multiple latitudes. She is co-founder and co-director of the Alliance of Rural Communities, an organization made up of the only Caribbean chocolate companies owned and run by cacao farming communities, and founder of Destination Chocolate Trinidad and Tobago, a cacao initiative that rapidly accelerated the expansion of the national processed cacao industry. She moves between a small urban homestead and an 11-acre organic forest farm.



CYNTHIA R. GREENLEE

Cynthia R. Greenlee holds a master's degree in journalism from the University of North Carolina and a PhD in history from Duke, where she specialized in the late 19th century, African-Americans, gender, and the law. Greenlee is a contributing editor at *Scalawag*, one of the most dynamic publications about the dynamic South, and also at *Catapult*. In former professional lives, Greenlee was the deputy editor at the *Southern Foodways Alliance* and the senior editor with *Rewire.News*, the leading online publication about reproductive health, rights, and justice. She is currently at work on a book about African-Americans and abortion from 1860 to the present. Greenlee is a lifelong Southerner by birth, residence, and culture.



YOKO INOUE

Yoko Inoue is a Brooklyn based Japanese artist who uses research-based creative methodologies to explore the complex intersection of object making, documentation and public intervention performance art, which often involves community based cultural work, in the field of visual arts combined with civic engagement and food studies. As a member of the academic consortium, Humanity Across the Borders (HaB), of the International Institute of Asian Studies, The Netherlands, Inoue's practice and research includes food sovereignty and cultural identity issues in the theoretical framework of decolonization. Inoue is interested in reclaiming embodied special knowledge, such as cooking and craft skills, and in creating spaces where community care can be resumed by substantiating the social value of food. Faculty of Bennington College in Vermont.



OMOTARA JAMES

Omotara James is a writer, editor and visual artist. She is the author of the chapbook, "Daughter Tongue," selected by African Poetry Book Fund, in collaboration with Akashic Books for the 2018 New Generation African Poets Box Set. Her work has been supported by the New York Foundation of the Arts, the Academy of American Poets, the 92Y Unterberg Poetry Center, among others. Her poems have appeared in Poetry Magazine, The Paris Review, the Poem-a-Day series for The Academy of American Poets and elsewhere. Born in Britain, she is the daughter of Nigerian and Trinidadian immigrants. James currently lives and teaches in New York.



DEFNE KORYÜREK

Defne Koryürek has worked as a cook and a butcher in the restaurant business and led the innovation in İstanbul's food culture for ten years. She left the commercial world in the mid-2000s and turned to the public cause. She founded and led the pivotal Slow Food convivium in Turkey and was the Slow Food International Councillor from Turkey till 2016. Koryürek had a weekly column in a national newspaper, hosted two television programs on cooking and one on food ethics, served on the board of Open Society Turkey and presently is on the advisory board of WWF Turkey. While she continues to write and lecture, Koryürek, alongside her partner Vasif Kortun, is directing a residency program designed to embrace those who work on agriculture, gastronomy, and ecology.



SIRI LEE

Siri Lee is an interdisciplinary visual storyteller who constructs image-based narratives that move through the personal, historical, and fictional. A potluck of research, mixed media, and speculative writing, Lee's practice is inspired by her upbringing in China and the U.S. and an academic background that crosses literary studies, digital media studies, and the social sciences. In visualizing analogies between material culture and ideology, her work addresses trauma, ideology, biopower, and memory while employing a potpourri of visual and literary strategies — pedagogy, parody, lyricism, puns, graphic arts, photomontage. A recent graduate from the University of Chicago, Lee has been selected for inclusion in Project Anywhere's 2020 Global Exhibition Program and has exhibited in Chicago, New York, and Los Angeles. Lee currently lives and works in New York.



WILLIAM MAZZA

William Mazza uses chance, duration and accumulation to reinterpret landscape as the relationship of people to their mediated environments, through the practices of live-painting performance, studio painting, animation, and collaboration. At its most practical, this project manifests as long-term volunteer engagement with arts organizations that share both the goals of presenting voices of traditionally under-represented communities and a commitment to social change, such as Arts for Art (AFA) and the Belladonna* Collaborative. At its least practical, it results in visual ephemera and artifacts from durational paintings or collaborative and/or performative events, as with the interdisciplinary, improvisational movement, music, and visual art company Revolution Resurrection R&R.



MELISSA METRICK

Melissa Metrick is a professor of Urban Agriculture at New York University, where she is also the manager of Urban Food Lab, and is a co-producer of FIELDS, a podcast on the future of farming.



ASUNCIÓN MOLINOS GORDO

Asunción Molinos Gordo is a research-based artist strongly influenced by disciplines such as anthropology, sociology and cultural studies. The main focus of her work is contemporary peasantry. She employs installation, photography, video, sound and other media to delve into the rural realm driven by a strong desire to understand the complexity of its cultural production. Gordo won the Sharjah Biennial Prize 2015 with her project WAM (World Agriculture Museum) and represented Spain in the official section at the 13th Havana Biennial 2019. Her work has been exhibited at venues including V&A Museum (London), Delfina Foundation (London), ARNOLFINI (Bristol) among others. She is represented by Travesía Cuatro gallery and currently lives between Spain and Egypt.



CAROLYN MONASTRA

Carolyn Monastra is an artist and eco-activist whose work is exhibited in venues across the United States, China, Ireland, and England. She has received awards from The Puffin Foundation, English Speaking Union, BRIC Arts, and The Adirondack Art Fund. Artist residencies include Ucross, Caldera, The Djerassi Foundation, Blue Mountain Center, and Saltonstall Foundation. A 2009 residency at Skaftfell Cultural Center in Iceland inspired her to begin “The Witness Tree,” a project documenting the impacts of global climate change. “Divergence of Birds,” her current climate project, addresses the threat of species extinction. A native of Cleveland, Ohio, Monastra received her MFA in photography from The Yale School of Art.



ROSA NUSSBAUM

Rosa Nussbaum is a visual artist who works at the intersection of performance and sculpture with an emphasis on interactivity and digital technologies. Rosa’s work explores the place where the body touches the institution through the issues of gender and immigration. The institution attempts to normalize the way it touches the body. Nothing to see here, it says, this is the normal unchangeable way of the world. Using narrative and humor, her work seeks to undermine that normality. She has exhibited internationally including a commission for *Glasgow International 2018*, Glasgow, Scotland and screening of her piece *Horizonland* at the Hiroshima MOCA. Rosa has recently completed a residency at *International Studio Program* at the ACC Gallery, Weimar, Germany and a residency with *Paradise Air* in Matsudo, Japan. She holds a BFA in Print and Time Based Media from Wimbledon College of Arts, University of the Arts London and an MFA in Transmedia from the University of Texas at Austin.



ISIN ÖNOL

Isin Önal is a curator and educator who focuses on interconnecting archival information with oral histories to create platforms for collective memory through collaborative art practices. She is a research scholar at the Center for the Study of Social Difference, Columbia University, and teaches at Montclair State University, Department of Art & Design. She was visiting faculty at the Social Design MA Program at the University of Applied Arts, Vienna (2016-17). Önal founded the Nesin Art Village, an independent art school in Turkey. She has produced more than 50 exhibitions internationally, and published on the intersection of social justice and art. Önal holds an MFA from Sabanci University, Istanbul, an MAS from Zürich University of the Arts, and is a PhD candidate at the University of Applied Arts, Vienna. She is a member of directors at Roberto Cimetta Fund.



SABIYHA PRINCE

Sabiyha Prince is an urban anthropologist and artist who researches and writes about African American life and culture. A native of Washington, DC, her books include *Constructing Belonging*, *African Americans and Gentrification in Washington, DC* and *Capital Dilemma* (co-edited with Derek Hyra). A digital artist, photographer and painter, her work has been exhibited at The Anacostia Arts Center, The Hill Center, Zenith Gallery, and through The Petworth Artist's Collaborative. The online arts magazine Open Color.com will feature her work in December 2020.



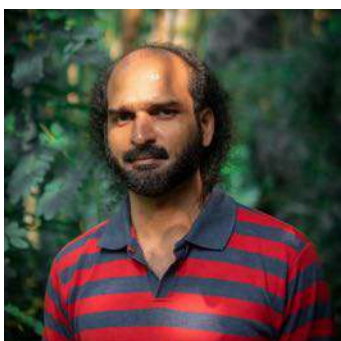
LILY CONSUELO SAPORTA TAGIURI

Lily is an Industrial Designer and Ecofuturist currently based in Brooklyn, New York. Her work addresses emerging climates and conditions of cities through design interventions. Using video, food, curriculum, material exploration, products, and installation, she transforms daunting subjects such as water scarcity or temperature rise into approachable topics that invite public participation. Environmental justice and ecosystemic thinking are at the core of her work, as is love and reverence for plants, water, and animals. She currently works as a design consultant for studios and companies that share that ethos. Among other shows, she has been part of the London Design Festival, MoMA PS1 Homeroom, Science Gallery Detroit, and NYCxDESIGN.



JESSICA SEGALL

Jessica Segall is a multidisciplinary artist whose work is screened and exhibited internationally including The Fries Museum, the Havana Biennial, The Coreana Museum of Art, among others. Jessica received grants from The Pollock Krasner Foundation, The Rema Hort Mann Foundation, New York Foundation for the Arts, among others, and attended residencies at The Van Eyck Academie, The MacDowell Colony and Skowhegan. Her work has been featured in Cabinet Magazine, The New York Times, Sculpture Magazine, Mousse Magazine and Art in America. She received her BA from Bard College and her MFA from Columbia University. Segall is currently based in Brooklyn.



VK SREELESH

VK Sreelesh is a poet and writer based in Kerala. He has contributed to the US food and cultural magazine *Saveur*, UK Commonwealth Foundation's *Adda* magazine and *Women's Era* (India). He received his MA in English Language and Literature from Calicut University. Sreelesh currently lives in a sleepy canopied village in Pinarayi—where humans and trees compete for room—about 30 minutes away from Thalassery with his wife and children.



CANDACE THOMPSON

Candace Thompson is a human being who collaborates with soil, plants, microbes, fungi, animals, food, land, digital media and other human beings in the search for healing, resilience and mutualism as we face the climate crisis. Her project, The Collaborative Urban Resilience Banquet (C.U.R.B.) uses citizen science, non-human storytelling and foraged community meals to unpack the complexities of edible urban ecosystems and imagine a future where the streets are 'clean enough to eat off of'. She is also the Manager of Solar 1's Stuyvesant Cove Park, a two-acre native food forest in lower Manhattan where the public is encouraged to forage from clean land atop a former industrial site.



MICHELLE VILLEGAS THREADGOULD

Michelle Villegas Threadgould is a biracial, Chicana writer and poet who covers Latinx issues and resistant movements. Her work has been featured in CNN, Pacific Standard, KQED, New York Observer, and Latino USA. Seven of her essays were in the music anthology *Women Who Rock*, and her poems about Broken Borders were published in the *Chachalaca Review*, *Harpy Hybrid*, and *Global Poemic*.



ANDREW VIGIL-EMERSON

Andrew Vigil-Emerson is a Socially Engaged Intermedia artist based in Tucson, Arizona. His work addresses the social relationships and histories around food, phenomenology, queerness, language, and the environment. He utilizes social practice as a way to collectively understand, relate and develop work based upon the shared relationships we understand ourselves in.



JENIFER WIGHTMAN

Jenifer Wightman is a research scientist specializing in greenhouse gas (GHG) inventories and life cycle analysis at Cornell University. Currently she is working to establish an inventory, mitigation, and future scenarios for agriculture to meet NYS goals of reducing GHG 40% by 2030 and 85% by 2050. Her art practice employs scientific tropes to incite curiosity of biological phenomena and inform an ecological reflexivity. She has been commissioned by NYC parks, Science Gallery-Bengaluru, and Cornell Biennial; featured at the Lincoln Center, BAM, and Imagine Science Festival; published in Orion Magazine, Pacific Standard, and Journal of Visual Culture; granted residency at MacDowell, Nordic Artists' Center, and Djerrasi, and has work in collections such as the Morgan Library, Library of Congress, Gutenberg Museum, Bodmer Museum, Russian State Library, and the Danish Royal Library.



ALLIE E.S. WIST

Allie E.S. Wist's work encompasses photography, radio broadcasts, artifacts, dinners, writing, and experiential installations that render futuristic speculation immediately accessible through sensory narratives. She looks at the role of food, taste, and smell in our perception of change over time, and in our ability to adapt to apocalypse. Her work has been exhibited in the Honolulu Biennial, The Wellcome Collection, and HESSE FLATOW. Recent publications include *Food Futures: Sensory Explorations in Food Design* [Promopress], and *A Ritual in X Movements* [Montez Press]. She teaches at New York University and The New School.



VISWAN ZORBA

Viswan Zorba is a Kerala based photographer and videographer who tells stories through the lens of people, places and culture discovered in his cross-country lone tours. He has exhaustively filmed Theyyam, a traditional art form within the Malabar region. He is a former stereo compositing artist who burnt midnight oil for three years at a film studio in Pune, Maharashtra, before returning to Kerala. Zorba currently lives in Kannur with his father and mother.