

staple

What's on your plate?

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Exhibition artists: Leen Ajlan, Bricklab x Misht Studio, Annalee Davis, CATPC (Cercle d'Art des Travailleurs de Plantation Congolaise), Mohammad Alfaraj, Moza Almatrooshi, Asunción Molinos Gordo, Sancintya Mohini Simpson, Pratchaya Phinthong, Fatima Uzdenova, Munem Wasif, Lantian Xie
Artists' films by: Jonathas de Andrade, Florence Lazar, Franziska Pierwoss, Zina Saro-Wiwa, Suha Shoman

Digital works, workshops, dinners and performances by: Mirna Bamieh, Bricklab, Mariam Al Noaimi, Cooking Sections, Salma Serry, Slavs & Tatars, Raed Yassin & Ute Wassermann

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Staple: What's on your plate?

We live in urgent times.

We are currently living in a rapidly and chaotically transforming climate, with its affects becoming ever more present, as we collectively witness the tragedies of the Sixth Mass Extinction, with unpredictable climate events becoming frequent occurrences. As the visions and changes required to safeguard the survival of many of earth's species are far from evident, it's understandable that we find ourselves in a moment of existential liminality. At the time of writing this essay, the 26th UN Climate Change Conference of the Parties (COP26) is concluding in Glasgow, UK. Early reports from this pageant of promise, negotiation and deals offer a rather concerning outlook for how necessary systemic changes will be agreed upon, let alone actioned.

How does this relate to what we eat? Amitav Ghosh in his recent book *The Nutmeg's Curse: Parables For a Planet in Crisis* draws on the early origins of the spice trade and how Maluku, a Melanesian island, rich in priceless commodities of spices became a key site and precursor to the spread of globalised extractivist logics. A select set of spices held an exorbitant value, that at the time were primarily controlled by the Bandanese people, who traded with Melanians, South Asians, Arabs and European traders alike in a near globalised market. The desires of a few nationalised trading corporations like the Dutch East India company to control the supply of these invaluable spice commodities by force, triggered the near complete and tragic annihilation of the native Bandanese kingdom and its people from Maluku. Ghosh argues this set in motion the accelerated agrarian monocultural and extractivist relationship to land, development and consumption, that is ubiquitous today; and has led us to the present planetary crisis.

Today "agriculture alone is responsible for 30% of greenhouse gas emissions, 92% of global water use, 38% of earth's ice free land, and is a major source of biodiversity loss and land degradation."¹ This exhibition resists the temptation to accept this as an inevitable fact. Instead, this troubling statistic becomes a catalyst to ask bigger questions -- Why does our food system have such a dramatic impact, can this be changed, and if so how?

According to the Food and Agriculture Organisation of the United Nations, a staple food is defined as "...one that is eaten regularly and in such quantities as to constitute the dominant part of the diet and supply a major proportion of energy and nutrient needs."² For an organisation that defines the defeat of world hunger as its purpose³, this is a logical

¹Pamela Mason and Tim Lang, *Sustainable Diets*, London: Routledge, London, 2017

²United Nations Food and Agriculture Organization: *Agriculture and Consumer Protection. "Dimensions of Need - Staples: What do people eat?"*

³Ralph W. Philips, *FAO: its origins, formation and evolution 1945-1981*, Rome, 1981

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definition of a staple. However, in researching for this exhibition it became abundantly clear that this is a fragment of a much more complex story. David Harvey, a British anthropologist and economic geographer, notes it is entirely possible to consume a meal without “the slightest knowledge of the intricate geography of production and the myriad social relationships embedded in the system that puts it on our table.”⁴ The artists and artworks in this exhibition invite you to consider precisely these complex entanglements with our food.

In thinking about the notion of a food staple, ‘Staple: What’s on your plate?’ looks not only at ingredients but further into their relationships to centuries of care, family, multispecies collaborators, heirlooms and recipes, alongside political, economic, cultural, colonial and ecological exploitation. There is today, an urgency to revise and revive stories to help us reimagine our food system in the era of the climate emergency. In this exhibition we invite a reflection into the past, and offer proposals to debate so we can together define and manifest new staples grounded in solidarity to fight for our collective survival in the not-so-distant future. These proposals are rooted in the “love and rage that contains the germs of partial healing even in the face of rushing destruction.”⁵

Coloniality has always entailed the cultivation of lands, bodies and minds through the imposition of a dominant (colonial, neo-colonial, modernist and now neoliberal) form of culture - one that was, and continues to be deemed the superior and opposed to the ‘nature’ it seeks to construct or harness.⁶ The bitter aftertaste of violence, oppression and inequality from colonial actions still lingers on our plates.

Few singular ingredients have, and continue to be more detrimental to humanity than sugar. The addictive rollercoaster of opioid and dopamine release produced by sugar is a convenient side effect for the select number of global corporations that plough billions of dollars into advertising everyday food products that are laced with it, with much of it targeted towards children. The corresponding explosion of diabetes worldwide ricochets disproportionately amongst those inheriting the intergenerational trauma from the centuries of slavery that enabled sugar’s large-scale cultivation.

Investigating her matrilineal lineage, Mohini Simpson’s works look to the indentured labour of her ancestors. In the multisensory installation *Kuli Nam Dharaya* (or, They’ve given you the name ‘coolie’) and the delicate drawings *Jahajin* (or those who came on the boats) she at once renders the attempted erasure and resilience of the women working on sugar cane plantations in South Africa. In Davis’s *Wild Plant Series*, the plantation’s cash receipts ledgers become a site for reclamation by a variety of plants. These seemingly unwanted plants now sprouting on ravaged lands have not only healed the exhausted bodies of slaves and their predecessors with their medicinal properties, but continue to recuperate the soils from prolonged extractive monoculture and assist in the rebuilding of biodiversity in Barbados, where once 97% of the land was used for sugar cultivation.

The entanglement of colonial histories and neoliberal presents are consciously evoked in the works of CATPC (Cercle d’Art des Travailleurs de Plantation Congolaise). The collective, composed of former palm oil and cacao plantation workers from Lusanga (formerly Leverville) in Congo,

⁴ Between Space and Time, Reflections on the Geographical Imagination, Annals of the Association of American Geographers Vol. 80, No. 3 (Sep., 1990), p. 422

⁵ Donna Haraway, *Staying with the Trouble*. Durham: Duke University Press, 2016, p137

⁶ Ros Gray and Shela Sheikh, *The Wretched Earth; Botanical Conflicts and Interventions*, Third Text, Vol 32, p 164

harvest raw materials and post-plantation imaginaries on what were previously Unilever Plantations. Following the violent colonial capture of Congo and decades of gruesome atrocities by Leopold II, in 1911, the Belgian state under the governance of King Albert granted Unilever (at the time known as Lever Brothers) control of over 67,800 square kilometres of land in the Congo to establish plantations, to bolster the Belgian economy and to feed Unilever's rapidly expanding multinational food processing business. The company continued operating at enormous commercial success in the DRC until 2002, when it sold its consumer goods company Marsavco to the Rawji Family and later its plantations to Feronia in 2009, in a deal that remains bitterly contested by locals in terms of the history of land "acquisitions"⁷ and its legal validity.

Previously unable to live off of the wages they received for their work in plantations, members of CATPC use natural materials and material sourced from cacao and palm trees to make artworks. These artworks are made in collaborative settings and the materials used refer back to, and overwrite, the exploitative economics of global trade. Together, they reinvest profits from the sales of these artworks in self-owned agricultural production throughout Congo, provoking questions about the division between those who work on plantations and those who are allowed to reflect on these issues.

Beyond the twentieth century dichotomies of developing and developed worlds, or moreover global north and south, within the globalised neoliberal framework, the realities of workers unable to afford to live off the wages they make in the food industry demonstrates how certain issues become pervasively common amongst certain classes. Jason Moore, an environmental historian and historical geographer, in a non-anthropocentric sense questions what happens when we think about depletion and exhaustion from the perspective of the worker's exhaustion, and the exhaustion of work-systems? He proposes that, "We begin to illuminate the unifying relations exhausting human and extra-human natures in the capitalist world-ecology."⁸ Through his artwork *Home-delivery motorcycle parked outside*, Xie looks at the "flexible" labour contracts, the conditions of unstable labour, volatile wages within a larger arc of a lack of occupational narrative, and an absence of rights-based state benefits, unemployment care and insurance plans that are common amongst food delivery drivers.

Cameroonian philosopher and theorist Achille Mbembe has observed in his writings that 'colonialism systematically disciplines the bodies of the colonised by alienating them from their environment'⁹. Intentional and unintentional ecocide and agricide permeate some of the works in the exhibition. Florence Lazar's film, *You think the Earth is a dead thing*, echos with a correlating reverberation of tragedy and hope stemming from the conscious revival and dissemination of plant knowledge harnessed by indigenous and enslaved peoples to work on the recuperation of the devastation reaped on Martinique through French banana plantations, and the long-term ecological and health effects of Chlordecone, a carcinogenic insecticide used for more than 20 years in these plantations, long after its use was banned in France and Europe. Tracing the brutal impact of the ongoing Israeli occupation on the people of Palestine, through her grandfather's orange groves, Shoman's film, *Bayyaratina* illustrates how targeted campaigns have impacted food cultivation and food sovereignty. Despite the violence it reflects, the film resolutely concludes with the

⁷RIAO-RDC Report, 'Agro-colonialism in the Congo: European and US development finance is bankrolling a new round of colonialism in the DRC', p3

⁸Jason Moore, *Capitalism in the Web of Life: Ecology and the Accumulation of Capital*, Verso Books, 2015, p225

⁹Achille Mbembe, *Provisional Notes on the Postcolony*, *Journal of the International African Institute*, vol 62, p 12

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words -- “.my grandfather planted orange trees his whole life, he loved his land, he was a Palestinian from Jerusalem. We will continue planting orange trees, we love our land, we are Palestinians from Jerusalem. They will not uproot us, we are here to stay.”

For the last five decades, oil and gas extraction have caused large-scale, sustained contamination of the water and soil in Nigeria’s Ogoniland. The continued and systematic failure of oil companies like Shell and the government to clean up after decades of oil leaks, has left hundreds of thousands of Ogoni people facing serious health risks, limited access to safe drinking water, and unable to earn a living.¹⁰ In *Table Manners*, Saro-Wiwa activates “stubborn ingredients”¹¹ indigenous to Ogoniland to reclaim complex identities suppressed by colonialist and subsequent neo-colonial/neoliberal assertions and policies. Reflecting on imposed bourgeois table etiquette she uses indigenous Ogoni food and forms of eating to generate new narratives of emancipatory decolonial politics.

Rice is the world’s most widely consumed food, 3.5 billion people depend on rice for more than 20% of their daily calories.¹² Wasif’s *The Seeds Shall Set Us Free II*, integrates archival elements that reflect both on Bangladesh’s history in relation to this staple and its present. This includes references to the suppression of domestic rice production in favour of cash crops such as indigo and jute under British colonialism, which precipitated one of the worst man-made famines in history; through to the current work of community led research-based organisation UBINIG (*Unnayan Bikalper Nitinirdharoni Gobeshona*, or Policy Research for Development Alternatives), representing 100,000 farming families, promoting indigenous agricultural knowledge to protect seed biodiversity, seed sovereignty, non-chemical interventions and workers’ well-being.

The development of such solidarity organisations to protect small peasant farmers, who feed the world, has been essential in mounting challenges to the globalised food markets. The policies inherited from the Green Revolution promote agrottoxins, through to neoliberal free trade agreements that fix food prices and destabilise local economies with cheap imports; and the systems of debt that create a reliance on these imports, and the biopiracy of major agro industrial companies, that patent centuries of evolutionary work and sell a high cost inferior product back to the peasant farmers -- the very same farmers who helped develop these genetics through traditional methods in the first place. All these add up to a litany of uninterrupted abuses that need to be addressed urgently. The largest of such solidarity organisations is La Via Campesina, a collective of over 182 organisations, across 81 countries representing over 200,000,000 peasant farmers. In 1996 at the World Food Summit they championed the important term, “food sovereignty” as a vital counterpose to the dominant narrative of food security.¹³

Tim Lang and Michael Heasman, professors from UK and policy advocates on food assert that we are currently living in an age of *Food Wars*.¹⁴ On the one hand, there is the dominant agri-food business which is industrial, capital intensive, fossil fuel dependent, and generator of huge social and environmental costs fuelled by a long standing process of accumulation by dispossession. The increasingly evident and deepening crisis of this model has led to the emergence of the food sovereignty paradigm. Championed by peasants, indigenous peoples, pastoralists, fishers and a growing number of members of society, the term can be

¹⁰ Amnesty International, No clean up, no justice: Shell’s oil pollution in the Niger Delta, 2020

¹¹ Zina Saro Wiwa in Nomusa Makhubu, *The Politics of Entanglement in Zino Saro Wiwa’s Food Interventions*, Third Text, 2018, vol 31, p 197

¹² World Rice Statistics, IRRI

¹³ Raj Patel Guest Editor (2009) *Food sovereignty*, *The Journal of Peasant Studies*, 36:3, 663-706

¹⁴ Tim Lang and Michael Heasman, *Food Wars, The Global Battle for Minds, Mouths and Markets*, Earthscan, 2004

said to contain six pillars -- a focus on food for people, valuing food providers, localising food systems, local control, building knowledge and skills as well as working with nature.¹⁵

These approaches to organising our food systems are juxtaposed within the exhibition most clearly in the works of Al Noaimi and Molinos Gordo. Al Noaimi's, *Fii Albahar Markooz, Kil Mahal Markooz? (or 'It's in the water, it's everywhere?')* gathers research into subsistence-scale fishing practices that traditionally flourished in shallow waters in Bahrain, before the encouragement of land reclamation began to alter and, in some cases, permanently destroy the fishes habitats. These indigenous practices had previously supplied local communities with protein rich food in relative abundance. Like their catch, as these forms of fishing practices are forced into slow extinction, the rise of alternative employment and protein sources have emerged in the form of fish farms. This intensive and extensive form of farming impacts not just the local sea waters with antibiotics, parasites and excrement but also the oceans thousands of miles away as the smaller wild fish are removed from the food chain to feed their battery farmed counterparts.

In Molinos Gordo's *Ghost Agriculture* a visceral aesthetic contrast illustrates the differing uses of resources such as land and water when juxtaposing notions of food sovereignty and food security. Satellite images of the Nile Delta reveal a crochet of thousands of micro rectangular plots of land. The plots, all less than 100 square meters each, are cultivated by around 4 million 'fellahin' (Egyptian peasant farmers) producing the nation's food using water from the Nile river. A similar pattern is discernible when looking at plots of reclaimed desert land. A series of large circles appear, grouped in large agricultural plots. Each circular plot has an average radius of 2.5 kilometres. These farms produce animal feed for export. They are run by a handful of private companies in partnership with the central government, and their mechanised irrigation systems draw water from finite Nubian aquifers.

Molinos Gordo's work also raises another pertinent issue in relation to the current "food wars", the onset of the fourth agricultural revolution. This refers to the increasing use of technologies, including AI and autonomous robots in the planning, cultivation and harvest of food. This capital intensive form of farming offers to run a more efficient form of extractivism, that is nevertheless grounded in the flawed principles of "cheap nature". Lantian Xie's artwork *Roast Beef, Hotdog, Superstar* adds to this by illustrating the externalisation of the costs of such extraction, and the mobilisation of systems and infrastructures entirely invisible to us in the production of a cheap 'happy meal'. On the other hand, in Pierwoss's film *Value in a State of Economic Crisis*, we see the violence with which economic catastrophes enter homes and lives when the markets correct themselves globally and from unsustainable economic practices. These works together attempt to navigate these complex echos of histories entwined with our present and increasingly seeping into our futures. Donna Haraway, an ecofeminist and prominent philosopher of science and technology responds to such externalisation and dependence on development narratives, techno futurism and the uncertainties they integrate and produce with a potent and vital reminder -- "It matters what thoughts think thoughts. It matters what knowledges know knowledges. It matters what relations relate relations. It matters what worlds world worlds. It matters what stories tell stories."¹⁶

¹⁵ Michael Pimbert, *Agroecology and Food Sovereignty: Charting a way to the radical transformation of the food system*, Micheal Pimbert and Tomáš Uhnák in conversation, The Politics of Food, Delfina Foundation, Sternberg Press 2019, p 135

¹⁶ Donna Haraway, *Staying with the Trouble*. Durham: Duke University Press, 2016, p126

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In Almatrooshi's, Alfaraj and Andrade's works we see investigations that illuminate the power and contradictions that can emerge when contemplating how situated knowledge and collaborations with other species arise. In her exploration of cares and conflicts that surround honey bees and their human keepers, Almatrooshi's work resonates a sense of thinking in interdependence. In a similar vein, Alfaraj's, *Jasb Al'aesh* (i.e. 'to Earn one's food') evokes a deep and ongoing connection with a land, its water, animals, insects, plants and peoples, exposing the knots and rhythms of diverse and interactive relationships held together in a complex, fragile and dynamic system. For Andrade, this narrative is presented in fictional form questioning a cursory reading of native fishing practices, but nevertheless invites a sense of reflection on the indivisible lives of the fish and the fishermen. These artworks foreground interconnectivity and care, and as beautifully outlined by Maria Puig de la Bellacasa, a professor in science, technology and organisation, that while envisioning new food ways we must remember that "care is a human trouble, but this does not make care a human only matter. Affirming the absurdity of disentangling human and non-human relations of care and the ethicalities involved requires decentring human agencies, as well as remaining close to the predicaments and inheritances of situated human doings."¹⁷

Phinthong's, *Waiting for Hilsa* reflects on how human actions inadvertently complicated the life of this fish as well as the humans who feed on it, and how the partial amends to this oversight has created an important contribution to both fish and human cultures. Integral to East and West Bengal-or present day Bangladesh and the state of West Bengal in India, the flesh of the Hilsa embodies shared memory, histories, culture and food practices. When the construction of Farakka Dam in the 1970s depleted access to fresh water to downstream Bangladesh and disrupted the spawning run of the Hilsa, their numbers dropped significantly. Forty-three years later, the integration of a new navigational lock, has enabled the Hilsa to swim upstream, respawn and thus also to return to plates, reinforcing political and sociological ties between the two partitioned lands and its people.

Among the *Arts of Living on a Damaged Planet* noted by anthropologist Anna Tsing is the need "[to].. learn practical healing rather than wholeness to stitch together improbable collaborations"¹⁸ In Leen Ajlan's, *Deserts Don't Bloom*, healing comes from a nascent dream of activating regenerative agricultural practices in desert ecologies, that support the recuperation of cleaner water sources by transforming date plantations into interconnected and mutually supportive food-forest growing systems. The first step in this process is a hydrophobic shading system, produced in collaboration with designers and traditional craftswomen alike, that nourishes the plants below whilst simultaneously monitoring the ecosystem for phosphate contamination.

What role can commensality play in thinking with other species and considering aspects of care and healing in our current foodways? Might it be consciously activated as a staple in a wider process of peace and reconciliation? Encoded knowledges implicit in the intangible heritage of our foodways that echos in Uzdenova's, *All About My Mother*, and also through the practice of eating together and sharing food in Bricklab X Misht Studio's *Absent Dinner* show how shared histories could become a starting point for considering shared futures. Moreover, as we have

¹⁷ Maria Puig de la Bellacasa, *Matters of Care; Speculative Ethics in More Than Human Worlds*, University Press of Minnesota Press, p2

¹⁸ Anna Tsing, Nils Bubandt, Elaine Gan), Heather Anne Swanson - *Arts of Living on a Damaged Planet: Ghosts and Monsters of the Anthropocene*, University of Minnesota Press, p5

already highlighted in this essay, it is critical to understand the perspective and position from which a story is being told. In the context of Jeddah, Serry's work, *A Menu and its Leftovers: Finding the Voices in Jeddah's Food Histories*, begins an important process of investigating the less foregrounded and celebrated aspects of the city's food culture, moving beyond official representations to include culinary voices personal to a range of the city's inhabitants.

Staple -- "if a rush of troubled stories is the best way to tell contaminated diversity, then it's time to make that rush a part of our knowledge practices"¹⁹; rooted in bitter histories, many of the works in the exhibition are infused with stories of remembrance, resilience, reconnection and resolve that break the liminality of the present and can assist us in envisioning new and thoughtful futures that strive to work in harmony with our damaged environments and their inhabitants.

Wearing the scars of worry and scepticism for the future, this exhibition exposes its curators' indefatigable optimism towards possibilities for systemic change. In the last week, two stories emerged that show sprouting seeds of changing narratives and realities for what is on our plates. On November 19th, the Financial Times reported how two out of the three bidders for Unilever's Tea business pulled out due to the "substantial environmental, social or governance risks"²⁰. Even at the core of neoliberal private equity practices, it seems thinly veiled greenwashing and tokenistic labour rights no longer hold value. Also importantly this week Indian Prime Minister Narendra Modi partially conceded to the demands of Indian farmers, thousands of whom from neighbouring states of Punjab and Haryana had marched and camped for 333 days at the outskirts of the capital city of Delhi. The non-partisan movement that saw countrywide support from farmers, traders and retailers alike was protesting the passing of three anti-farmer laws that disempowered farmers of their rights, in the interests of corporate capture of food markets.

We live in urgent times and that comes with the need for us to evoke and enact our collective "response-abilities"²¹. The exhibition and its connected programmes are a hopeful call to action, to reconsider and to reimagine what is on our plates by thinking together beyond extractivist narratives, to collectively build new food systems and accordant policies that are rooted in justice, care and solidarity.

**With love and hope,
Dani and Rahul**

¹⁹ Anna Tsing, *The Mushroom at the End of the World: On the Possibilities of Life in Capitalist Ruins*, p83

²⁰ Kaye Wiggins, Judith Evans, Arash Massoudi, Antoine Gara and Andres Schipani, *Bidders for Unilever's tea business pulled out on plantation concerns*, Financial Times, 2021

²¹ Donna Haraway, *Staying with the Trouble*. Durham: Duke University Press, 2016, p12

1

'Sustainable resource
management as staple'

Asunción Molinos Gordo

Ghost Agriculture (Unlimited Resource Farming) 2018

*Hand stitched Egyptian cotton textiles in
Khayamiya technique*

Courtesy of the artist and Travesía Cuatro, Madrid

About 80% of the world's food is produced by small-scale farming.

A quick look into the Nile Valley geometry discloses an obscured dispute over natural, human and economical resources. Satellite images of the riverbanks and the delta reveal a crochet of thousands of micro rectangular plots of land. The plots, all less than 100 square meters each, are cultivated by 4 million fellahin (Egyptian peasant farmers) producing the nation's food using water from the Nile river. A similar pattern is discernible when looking at plots of reclaimed desert land. A series of large circles appear, grouped in large agricultural plots. Each circular plot has an average radius of 2.5 kilometres. These farms produce animal feed for export. They are run by a handful of private companies in partnership with the central government, their mechanised irrigation systems draw water from finite Nubian aquifers. In the absence of official data on water table quality the impact of these practices remains unregulated, while small parcel land owners are subject to frequent harassment, eviction and violence.

Ghost Agriculture juxtaposes these two types of agricultural production to bring into question how land and water are used, as well as highlight the complex relationship between power and scale. The work's title is borrowed from Tom Clancy's *Ghost Recon Wildlands*, a tactical shooter open-world game, in which players are free to develop a game according to their personal motivations and agendas.

Asunción Molinos Gordo (b. 1979, Burgos, Spain) is a research-based artist that lives between Spain and Egypt. In her practice she questions the categories that define "innovation" in mainstream discourses today. Molinos Gordo won the Sharjah Biennial Prize 2015 and represented Spain at the 13th Havana Biennial (2019). Her work has been exhibited at V&A Museum (2019), Delfina Foundation (2019), The Townhouse Gallery (2010), Darat Al Funun (2016), ART BASEL Miami Beach (2015), among others. She obtained her B.F.A. from the Universidad Complutense de Madrid, where she also pursued her Master in Contemporary Art Theory and Practice. She is currently studying Anthropology and Ethnography at UNED (Spain).

2

'Reciprocity as staple'

Bricklab x Misht Studio

Absent Dinner 2021

Mixed-media installation: Screen printed 100% natural cotton muslin dyed with natural dyes made of Turmeric, Galangan, Nutmeg, Fennel Seeds; Resin casts of a cooked Jawi meal

Commissioned by Art Jameel

The dinner table of every individual, family, and community is the culmination of a complex network of historical events, geopolitics, and environmental opportunities. Urban centres of the Hejaz region are characterised by their ethnically diverse civic communities. Over hundreds of years, workers and pilgrims from Java, Africa, and Central and Southeast Asia settled in urban centres around the Hijaz for trade, education, and faith; bringing with them distinct flavours and cuisines, which have been appropriated and transformed over time.

Absent Dinner reflects on the vivid history of Indonesian culture in Jeddah and how it infused and transformed the celebratory meals that took place in their family homes; tracing the narrative of *Akil Jawi* in the Mekkan community from the Yemen -- juxtaposing contemporary uses and appropriations resulting from the Yemeni controlled Java trade route of the 10th century and the Dutch East Indies colonial routes till the end of the 19th century. With today's calls for unified national identities on one hand, and globalisation on the other, the characteristics of the diverse polychromatic Hejazi society are becoming increasingly marginalised. A simple meal, *Akil Jawi*, stands as a testament to a relationship based on cultural exchange and a seamless integration into the Hejazi community.

Bricklab was established in 2015 by brothers Abdulrahman Hisham Gazzaz (b. 1985, Jeddah, Saudi Arabia) and Turki Hisham Gazzaz (b. 1988, Jeddah, Saudi Arabia). Abdulrahman graduated from the University of the West of England with a degree in Architecture and Planning in 2012. Turki completed a Master's degree in History and Theory of Architecture from McGill University in 2011. Bricklab is dedicated to the examination of the design discipline as it intersects with the social, political, economic and cultural networks that implicitly form our built environment. In 2018, Bricklab designed the inaugural Pavilion of Saudi Arabia at the 16th Venice Architecture Biennale. Their work was exhibited in 21,39 Jeddah Arts, Dubai Art Week, and Salone del Mobile in Milan, among others.

Misht is a Jeddah-based design studio founded by Zainab Al-Mashat (b.1986, Jeddah, Saudi Arabia) and Basma Al-Mashat (b.1990, Jeddah, Saudi Arabia). Their work explores the inadvertent nature of different materials through meticulous experimentation. Mistakes and errors are celebrated throughout the production process as primary sources for inspiration. The studio produces prints and other design materials with a focus on silkscreen production. Zainab graduated with a degree in Communications Design from Pratt Institute, and Basma with a degree in Fashion Design from Parsons School of Design, The New School.

3

'Acknowledged interdependence
as staple'

Mohammad Alfaraj

Jasb Al'aesh 2021

*The last word of the tree, Natural pigment on paper
Hand, video installation, projection on found pieces of
wood (different species), 5 min
Imported/exported dreams, Cardboards sculptures
Commissioned by Art Jameel*

Al Ahsa in the eastern province of the Kingdom of Saudi Arabia is synonymous with agricultural abundance. Weaving a poetic thread between visual, audio and oral traces of the region's food practices, this installation explores ideas from cultivating to cooking, irrigating to importing, and planting to policies.

The region's oasis is abundant with its date palms and this is Alfaraj's departure point. Prints from the trunks of these trees along with their physical remains speak to their dominant presence on the landscape and shared experiences of deforestation of natural biodiversity for development and monoculture. Sculptural forms speak to the dependence on import to meet changing food demands, and map changing agricultural practices and policies shaping both land and fauna. The film connects elements of contemporary farming as well as food and family heritage and practices. Each element exudes a different note forming a reverent chorus of connections that tells stories of Al Ahsa.

Mohammad Alfaraj (b. 1993 Al Hasa, KSA) Alfaraj graduated with a BA in mechanical engineering from KFUPM in 2017. He has had solo and group shows at Athr Gallery, Jeddah (2018, 2020); 21,39, Jeddah (2017, 2019, 2020); Sharjah Islamic Festival, Sharjah, UAE (2019); the Sharjah Art Foundation; Le Murate Pac, Florence (2019); Saudi Film Festival, Dammam (2015) and Dubai International Film Festival (2014), among others. Alfaraj worked as a programmer in both the Saudi Film Festival and the poetry house festival in Dammam. His work is in the collection of the Sharjah Art Foundation.

4

'Food sovereignty as staple'

Munem Wasif

Seeds Shall Set Us Free II 2019

*Cyanotype prints, Inkjet prints,
photographic reproductions of drawings
Art Jameel Collection*

Rice is the world's most widely consumed food. In Bangladesh it has a contentious history, complicated present and fragile future. Under British colonialism, domestic rice production was suppressed in favour of cash crops for the global market such as indigo and jute. This caused one of the worst man-made famines in history, killing over two million people. Today, 78% of Bangladesh's arable land is occupied by rice, and yet despite abundant harvests, the country was forced to import significant quantities of rice during the pandemic, with large volumes of the harvest primarily directed towards export. Bangladesh is a country particularly vulnerable to climate change, yet continued reliance on a concept of food security that is rooted in transnational agro-companies for food supply and export of agricultural products results in continued monocultures and ecological destruction.

Seeds are the foundation of food systems, they carry the keys to biodiversity and climate change resilience, representing centuries of indigenous knowledge and care. Seed diversity and access to this diversity have eroded substantially over the past 100 years due to the development of hybrid seed types, patents, and global trade agreements.

Seeds Shall Set Us Free II explores stories of Bangladeshi rice through a combination of cyanotypes of rice grains and plants; archive documents; and photographs from one of the largest community seed banks in the country. Collaborating with research-based organisation

UBINIG (Unnayan Bikalper Nitinirdharoni Gobeshona, the Policy Research for Development Alternatives), which currently includes more than 100,000 farming families, this movement promotes indigenous agricultural knowledge to protect seed biodiversity, non-chemical interventions and workers' well-being.

Munem Wasif (b. 1983, Bangladesh)'s photography and films investigate complex social and political issues with a humanistic language. He has exhibited worldwide including Center Pompidou, Palais de Tokyo and Visa pour l'image in France, Whitechapel Gallery, Kettle's Yard and the V&A in London, Museu d'Art Contemporani de Barcelona in Spain, Musée de l'Élysée, Musée d'Art et d'Histoire and Fotomuseum Winterthur in Switzerland, Kunsthall museum and Noordlicht festival in Netherlands, Museum of Modern Art in Poland, Parasite in Hong Kong, The Factory Contemporary Arts Centre in Vietnam, Gwangju biennale in Korea, Singapore biennale, Sharjah Bienalle in UAE, Asia Pacific Triennial of contemporary art in Australia, Dhaka Art summit and Chobi Mela in Bangladesh. Wasif was a Fellow at the Wissenschaftskolleg zu Berlin, Germany from 2020-2021.

5 Artists' Film Programme

December 6, 2021 - December 31, 2021

'Economic justice as staple'

Franziska Pierwoss

Value in a state of economic crisis 2021

Video, 32 mins

Commissioned by Temporary Art Platform and supported by the Goethe Institut Beirut

In March 2021, the Lebanese local currency reached a record low on the black market, losing more than 85% of its value. Supermarkets are at the epicenter of the ongoing economic crisis, where the quotidian shopping experience is characterised by anxiety and uncertainty due to daily price fluctuations. The unfolding crisis is narrated through a series of artist-led interviews with consumers, employees and managers of small and large scale businesses.

January 1, 2022 - January 31, 2022

'Empathy as staple'

Jonathas de Andrade

O Peixe (The Fish) 2016

Video, 23 mins, 16mm transferred to 2K, 16:9 (1.77), sound 5.1

Courtesy of the artist and galleries Vermelho, Continua and Alexander and Bonin

The Fish depicts a series of what appears to be traditional customs amongst fishermen in north eastern Brazil. After the fish is captured each man holds it to their chests, embracing them until death. Mimicking the tropes of ethnographic films, *The Fish* in its seemingly faithful silent rendering of ritual, creates a sense of ambiguity that invites viewers to explore their own responses to the scenes they witness. Pathos or power struggle, dominance or solidarity, violence or benevolence, each one has their own interpretation.

Franziska Pierwoss (b. 1981, Tübingen, Germany) lives and works in Berlin as an artist in the fields of performance and installation. In her work, she stages site-specific installations and prompts unexpected encounters in which radical forms of dialogue occur between actors with different standpoints and backgrounds. She studied at the Hochschule für Grafik und Buchkunst Leipzig and at the Lebanese University Beirut. Her work has been shown at MUAC (2017), Sharjah Biennial 13 (2017), Extra City Kunsthall (2019), Kunstverein Leipzig (2016) and at the Fast Forward Festival, Athens (2019). Pierwoss also trained as a transformation manager and has been developing tools to support ecologically sustainable working methods in arts and culture.

Jonathas de Andrade (b. 1982, Maceió, Brazil) lives and works in Recife, Brazil. He develops videos, photographs and installations employing strategies that juxtapose fiction and reality, tradition and negotiation with local communities. His works cross the field of language and anthropology as aspects that challenge the notion of truth, power, desire and social imaginary. He has held solo exhibitions at Museum of Contemporary Art Chicago (2019); New Museum, New York (2017); The Power Plant, Toronto (2017); Museo Jumex, Mexico City (2017); Museu do Homem do Nordeste, MAR: Museum of Art, Rio de Janeiro (2014-2015), and participated in group exhibitions, such as 16th Istanbul Biennial (2019); Artapes, MAXXI: National Museum of XXI Century Arts, Rome (2018); 32nd Sao Paulo Biennial (2016); The Museum of Modern Art MoMA (2015) and Guggenheim Museum, New York (2014).

February 1, 2022 - February 28, 2022

'Political justice as staple'

Suha Shoman

Bayyaratina 2009

Video, 8 mins

Courtesy of the artist

Narrated by the artist, this film tells a Palestinian story of tragedy and hope through the history of her family's orange grove in the Beit Hanoun area of northern Gaza. Alleys of abundant orange trees lined with palm trees are interspersed with family portraits as Shoman describes the developments of the groves until 2002. At the start of the Second Intifada, Israeli troops began a series of invasions into Gaza, each one leaving its scars on the groves.

March 1, 2022 - March 31, 2022

'Environmental justice as staple'

Zina Saro-Wiwa

Table Manners Season 2: Dorcas eats roasted snail and drinks Maltina 2019

Video, 6.48 mins

Courtesy of the artist

Dorcas Eats Roasted Snail and Drinks Maltina is an excerpt of a series of films entitled *Table Manners*, which depicts people of Ogoniland, Nigeria, eating in front of the camera. The Ogoniland area of southern Nigeria is one of the most polluted places on Earth. Crops are burnt, ash and tar smother the land, and wells are polluted with oil spills, making the water totally undrinkable. Entire communities have suffered as their way of life has been destroyed by the oil industry. In this film, eating becomes an act of collective memory, highlighting the centrality of regional culinary ingredients and traditions. The film deliberately reverses the gaze, asking the viewer to consider contemporary political and socio-economic struggles.

Suha Shoman (b.1944, Jerusalem, Palestine) is an artist, founder and chair of Darat al Funun - the Khalid Shoman Foundation. Shoman's work has been presented at Sharjah Art Foundation (2016); Station Museum of Houston (2010); Kunsthallen Nikolaj (2010); 25th Alexandria Biennale for the Mediterranean Countries (2009); Institut du monde arabe (2009); Ramallah Cultural Palace (2009); Jordan National Gallery of Fine Arts (2008); 2nd Singapore Biennale (2008) and Sharjah Biennial 7 (2005), among others. She has received multiple awards including: the Prix de la Chaire from the Institut du monde arabe, Paris (2019); the Jordanian Al Hussein Decoration for Distinguished Contribution of the First Degree (2006) and the medallion of the Chevalier de l'Ordre des Arts et des Lettres, France (2004). She holds a degree in law from Université Saint-Joseph, Beirut (1966) and a Diplôme d'études supérieures (DES) from the University of Paris Faculté de Droit, Pantheon (1968). She also studied at the Fahrelnissa Zeid Institute of Fine Arts, Amman.

Zina Saro Wiwa (b. 1976, Port Harcourt, Nigeria), raised from infancy in the UK and currently residing between Los Angeles (USA) and Port Harcourt (Nigeria), is an artist who, as she puts it, lives "within many cultures, worlds and psychic dimensions." After more than a decade working in journalism, Saro-Wiwa began her artistic career investigating her family history, closely linked to the destructive processes of oil extraction in Ogoniland, her ancestral homeland in southern Nigeria. Saro-Wiwa uses video installation, photography, film and documentary production, writing, curatorial projects, and food initiatives to build a concept of environmentalism that integrates and includes emotional and spiritual ecosystems. Her work can currently be viewed at the Sao Paulo Biennale and her 'Illicit Gin Institute' events are currently taking place in Los Angeles.

April 1, 2022 - April 30, 2022

'Indigenous knowledge as staple'

Florence Lazar

You think the Earth is a dead thing 2019

Film, 70 mins

Produced by Sister Productions

Stemming from a larger investigation that began in Martinique, the film examines the long-term ecological and health effects of Chlordecone, a carcinogenic insecticide used for more than 20 years on the island's banana plantations. The film weaves together images of lush scenery from the island and its banana plantations with interviews of herbalists who use plants that were once the only medical resource of enslaved people to counteract the ecological and health devastation caused by the pesticides; and farmers reclaiming uncultivated lands to grow indigenous vegetables free from industrial pesticides.

Florence Lazar (b. 1966, Paris, France) is a filmmaker and visual artist. Historical inquiry and historical transmission are the principal vectors of her work. Her films often construct narratives in places that are in crisis, in which subjective accounts are presented from a historical perspective. A retrospective of her photographic, video and film work was held in the Jeu de Paume, Paris, in 2019. Her film *Kamen – The Stones* won the Institut Louis Marcorelles award at the Cinéma du réel festival, in 2014. Her work has been shown at the Musée d'art Moderne de la Ville de Paris, the Musée de Grenoble, the Centre Georges Pompidou, the Brandenburgisches Landesmuseum für moderne Kunst, Cottbus, Germany, the FIDMarseille, International Film Festival, and the Film Society of Lincoln Center, New York.

6

'Intangible heritage as staple'

Fatima Uzdenova

All About My Mother 2021

Mixed-media installation

Commissioned by Art Jameel

Samovar *Needle felted with unbleached Karachay sheep wool; steel, wood, styro. Built with assistance of Mohammed Khalid*

Ayran *Heirloom ayran starter from Khubieva Alatau; silver and glass miniature bowl and spoon from Uzdenova Zubar; Hand carved wooden table. Made by Abu Bakr Abdallah Abbas Mahdi and Walid Aziz*

Hajj Passport *Fabric pleating; 100 %cotton, fabric fusing*

Earrings *14K gold plated handmade earrings; gouache and gold on gesso on freshwater baroque pearl. Painted by Hasnat Mehmood*

Heirloom Monologues *4 channel audio, 4 mins, written and narrated by the artist*

Pilgrimage from the Russian Empire to Makkah via Jeddah brought not only the faithful but also their cultures and culinary traditions. This work is dedicated to the memory of Uzdenova's grandmothers, Kochkarova Ashura and Dudova Djulduz. It distils and reimagines these journeys of Hajj through a range of sculptural objects that carry the stories of their various owners. Historical, theoretical, and personal histories unfold through the ancient bacteria of Ayran, tea holding Samovars, Hajj Passports and a pair of earrings telling of journeys from Bukhara to Ashkhabad, Krasnovodsk to Rostov and then Akmasjid and to Sevastopol, Istanbul to Alexandria and Suez to Jeddah among others

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Fatima Uzdenova (b. 1978, Stavropolsky, USSR) holds a MA Sculpture degree from the Royal College of Art, London. She is an alumna of the Salama bint Hamdan Al Nahyan Emerging Artists Fellowship (SEAF), in partnership with Rhode Island School of Design. Her current threads of research are moored in two overlapping ideas: 'garden' as a place of conquest, a spiritual terrain, a source of nourishment(s) and 'fictive' as a methodology for art production. Selected exhibitions include: 'The Last Equestrian Portrait' (2018) at Spring/Break Art Show, New York; 'Table Manners' (2018) at Chalton Gallery, London and 'Re: Over everything which exists under the sky' (2019) at Gasworks, London. Uzdenova is a recipient of the inaugural Al Burda Endowment from the Ministry of Culture and Knowledge Development (MCKD), UAE. She lives and works in Dubai.

7 18

'Regenerative agriculture as staple'

Leen Ajlan

Deserts Don't Bloom 2021

Textile shade hand woven, dyed and stitched with goat, camel and synthetic mix, video, 7.50 mins
Commissioned by Art Jameel

The "Green Revolution", was an agricultural reform enacted upon farming communities across the world from 1950s onwards, and included the privileging of mono-cultures and the use of pesticides and chemical fertilizers to increase yields. This had a significant fallout in how it impacted agricultural practices and micro-ecologies around the world. In the Kingdom of Saudi Arabia like other countries, this led to the introduction of harmful chemicals like inorganic phosphates. Whilst initially successful, their long term effects have exhausted soils and polluted water supplies. Regenerative agricultural systems seek to address and repair damage to soil and water aquifers by using a range of techniques to restore the natural rhythm of ecosystems, and revive landscapes for generations to come.

Ajlan is interested in the recuperation of cleaner water sources by transforming date plantations into food-forest growing systems, which naturally allow the land to recover from phosphate pollution. As the first step in this process, *Deserts Don't Bloom*, is a proposal for a hydrophobic shading system that can both collect water to nourish the forests whilst simultaneously monitoring it for phosphate contamination. This bio-indicator composite changes tones depending on the amount of phosphate present in the condensation. The production of the textile shade employs traditional weaving techniques and contemporary textile design, produced in collaboration with Fadhah Albalwi, Batla Alhazmi and Yousra Al-Anesi, artists and craftswomen that live and work in Al Ula.

Leen Ajlan (b. 1997) is a London-based architectural designer from Jeddah, Saudi Arabia. Her upbringing in Jeddah has underpinned her interests in the physical and virtual representation of Arab culture and built environment. Her current research in Al Ahsa Oasis, in Saudi Arabia's Eastern Province, interrogates the production and use of phosphate fertilisers on date palm plantations. Ajlan graduated from The University of Westminster with a First Class Degree. Her drawings have been published in the *Journal of Contemporary Architecture* and featured in *British Mosques* by V&A. She is pursuing her Masters degree at Royal College of Art, London.



'Choice as staple'

Lantian Xie

Roast Beef, Hotdog, Superstar 2016

Brown-paper delivery bag from Hardees fast food restaurant, with delivery menu and receipt affixed to one side

Courtesy of the artist and Grey Noise, Dubai

Hardee's was founded in Greenville, North Carolina in 1960. Its menu, consisting of burgers, fries, apple turnovers, coffee, soft drinks, and milkshakes was cheap. Cheap food is a cornerstone of capitalism and its exportability, with burger-and-fries perhaps its most recognisable motif.

The global ubiquity of fast food is demonstrative of the commercial and cultural power of the food industry. Run by a small number of companies who divide and conquer our tastes, the food industry has globally transformed what we eat and how we eat it in the last 50 years. Xie's artwork points towards the vast global infrastructures and resources that are mobilised to produce such a meal and everytime we choose to take a bite into it.

Research has been mounting for decades linking food advertising and consumption patterns. In the context of the United States, less than 0.5% of food companies' marketing budgets is spent promoting fruit and vegetables, with fast food, sugary beverages and cereals being the highest spend. To contextualise this, around 50% of all food adverts are directed at children, who see an average of 3-5 adverts per day. Obesity and diet-related disease are now two of the largest health risks globally.

Lantian Xie makes images, objects, concepts, jazz bands, motorcycles, and parties. Previous exhibitions include 57th Venice Biennial, 11th Shanghai Biennial, 3rd Kochi-Muziris Biennial, 14th Sharjah Biennial, 7th Yokohama Triennale.

9

'Habitat protection as staple'

Mariam Al Noaimi

**Fii Albahar Markooz, Kil Mahal Markooz?
(It's in the water, It's Everywhere?) 2021**

Digital

Commissioned by Art Jameel

Shorelines are liminal spaces occupied by a range of human and more-than-human species. Bahrain, an archipelago of 33 natural islands owns more water than land and as such its heritage is inextricable from the sea.

Subsistence-scale food systems traditionally flourished in shallow waters along the shorelines thanks to constant and easy access to food. In recent years, these ecosystems faced devastation from dredging associated with land reclamation for housing developments. Simultaneously, shifts towards fish farming billed as a solution to the deterioration of the seabed and decline in sea population impact local waters with antibiotics, parasites and excrement; and further impacts waters thousands of miles away as the smaller fish are removed from the food chain to feed their battery farmed counterparts.

This artwork was developed in collaboration with Pollinator.io

Mariam Alnoaimi (b. 1990, Manama, Bahrain) is a Bahrain-based artist and designer. Her site-specific and research-based work is a contemplation on the relationships between people and their surroundings, cartography, cognitive mapping and their impact on culture, identity, and the environment. She was a Fulbright scholar at the University of Colorado, Denver, where she completed her masters in Urban Design in 2017. Alnoaimi completed her Bachelors in Interior Design at the University of Bahrain. She has exhibited at the Bahrain Fine Art Annual Exhibition since 2014 and won Al Dana first place award in 2021, in addition to international group exhibitions at Saatchi Gallery, London and a group exhibition "The Wait", a parallel exhibition to the Venice Biennale 2019, curated by Amal Khalaf.

10

'Polyvocality as staple'

Salma Serry

A Menu and its Leftovers: Finding the Voices in Jeddah's Food Histories 2021-

*A workshop series, publication, and film
Commissioned by Art Jameel*

Jeddah is a place of constant change: through migration, trade and globalisation, many food voices' have influenced the city's food cultures -- some are still present though many have been lost or forgotten. Beyond the official representation of food as national heritage through government textbooks and official cultural folkloric events, there are many culinary voices personal to individuals that are transferred through family recipes or encountered while walking the streets of Jeddah.

Through a series of workshops, Serry investigates deeper into less foraged stories around Jeddah's food culture. Personal histories, food sites, historic cookbooks and archival material delayer and reveal the rich polyvocal stories of Jeddah's food heritage. The public programme and workshops will culminate in a film of archival source materials and a co-produced book of recipes and memoir.

Salma Serry (b. 1989, Alexandria, Egypt) is a food researcher, writer and filmmaker. Her work focuses on reinterpreting history and reapproaching culture through the lens of the food culture in Egypt and the Arab Gulf. She documents and archives historical cookbooks, menus and ephemera on @sufra_kitchen, inviting others to her everyday research journey. She is currently pursuing a graduate degree in Gastronomy at Boston University.

11

'Free movement as staple'

Pratchaya Phinthong

Waiting for Hilsa 2020

Installation composed of a set of six photographs installed suspended, one photograph diptych, one book Courtesy of the artist and gb agency, Paris

Hilsa fish can be found in the Arabian Gulf, Bay of Bengal, Indian Ocean, Mediterranean Sea, Java Sea, South China Sea, Tonkin Bay, West, and Central Pacific Ocean. They spend most of their lives in the sea, only migrating upstream to freshwater areas for spawning. In this migratory journey, Hilsa cover long distances of up to 1,200km, crossing man-made borders and cultural geographies on their way.

Phinthong draws a new mental map of the conflictual reality of the Hilsa fish migration as it moves from the Bay of Bengal up the Padma river, through the Farakka Dam and into the Ganges. Hilsa are ubiquitous and integral to East and West Bengal-or present day Bangladesh and the state of West Bengal in India- through shared memory, histories, culture and food practices. Beyond their important role in culinary traditions, Hilsa are a political and sociological tie between the two lands and its people. Phinthong examines these interconnected narratives with images of fish bones juxtaposed against an image from the Ganga and a micro scan image of election ink used on the Indian side of the Farakka Dam, remarking on the Hilsa being in diplomatic entanglement with access to water and fish between the two neighbouring lands.

This artwork draws from the work of Kolkata based Hilsa researcher Dr. Arnab Biswas, and a compilation of his work is included here in book form. For a conversation over lunch between the Artist, Dr. Biswas and Md. Sajedul Haque an artist from Bangladesh follow the QR Code here:

Pratchaya Phinthong (b. 1974, Thailand) lives and works in Bangkok, Thailand. He attended the College of Fine Art, Bangkok and received his BFA in 2000 from Siplpakorn University, Bangkok and his Master's in 2004 from Stuedelschule, Frankfurt am Main. He is the 2004 recipient of the Kinstaspekte Kunstpreis award and had completed residencies at Delfina Foundation, London (2018), Centre for Contemporary Art, Singapore (2014), C.A.C., Bretigny (2010); JENESYS Programme for emerging artists, Tokyo (2008); and Iaspis, Stockholm (2008).



12

'Womens' rights as staple'

Sancintya Mohini Simpson

Jahajin 2021

*Watercolour and gouache on handmade wasli paper
Commissioned by Art Jameel*

Kūli nām dharāyā/ They've Given You The Name 'Coolie' 2020

Kūli nām dharāyā *sound, 4.47 mins. Sound design:
Isha Ram Das*

Kotri *corrugated iron structure, wooden bench, soil,
scent*

Plantation *single-channel projection, 14 mins
Courtesy of the artist and Milani Gallery, Brisbane*

Gender issues permeate all aspects of agriculture. Throughout the world, women constitute 47% of those engaged in agriculture, both as farmers and as farm workers, in addition to playing a crucial role in ensuring household food security. However, they often face obstacles in access to land and other natural resources, to formal employment, and to credit and training. These obstacles stem from discriminatory norms and entrenched socio-cultural practices and histories, and entail negative consequences not only for women themselves, but also for their family members, especially in the case of female-headed households.

From the late nineteenth century through to the the early twentieth century, indentured female labourers were taken from India to Natal (now KwaZulu-Natal, South Africa) to work on sugar plantations. Simpson's work translates the experience of her maternal ancestors as well as stories gleaned through archival research. The large-scale corrugated iron structure mimics those inhabited by workers on the plantations. The moving imagery shows a sugar cane field, with a red-tinted sky

Sancintya Mohini Simpson (b.1991, Brisbane, Australia) is an artist and researcher whose work navigates the complexities of migration, memory and trauma through addressing gaps and silences within the colonial archive. Her recent solo exhibitions include: Milani Gallery, Brisbane (2020); Institute of Modern Art Belltower, Brisbane (2020); Firstdraft, Sydney (2020); Hobiennale, Hobart (2019) and, 1ShanthiRoad Studio Gallery, Bangalore (2019). In 2021 Simpson's work was screened at the Art Gallery of New South Wales. Her work has also been exhibited at Canberra Contemporary Art Space, Canberra (2021); QUT Art Museum, Brisbane (2021); Museum of Contemporary Art Australia, Sydney (2021) and Constance ARI X MONA FOMA, Hobart (2021), among many. Simpson's work is held in the collections of KADIST, Museum of Contemporary Art, UQ Art Museum and Museum of Brisbane.

similar to hand coloured colonial postcards. In the background her mother sings the Bhojpuri folk song (with words borrowed from South African Tamil) stemming from the early period of indentured labour from India, describing how people were given the name 'coolie' by their colonial captors rather than choosing it. The watercolours depict the lives and stories of resilience of these women workers in the plantations' fields.

13 16

17

'Interspecies collaboration as staple'

Moza Almatrooshi

There Is An Edible Gold 2021

Moving Image, 27 mins

Commissioned by Art Jameel

Here Is An Edible Gold 2021

Audio, 5.19 mins

Commissioned by Art Jameel

This Is An Edible Gold 2021

Flora, beehives, workshops

Commissioned by Art Jameel

Bees have been collaborating with humans for at least 9,000 years, as a source of medicine and food as well as religious and cultural inspiration. Bees increase food quantity and quality through pollination; and there would be no cucumbers, mustard or almonds without bees. They play a vital part not only in agricultural production but also forestry and climate regulation. Monocropping, pesticides and higher temperatures associated with climate change all pose serious problems for bee populations and, by extension, for us.

Almatrooshi's works in the exhibition lyrically fuse the cares and conflicts that surround bees, their honey and their interactions with humanity. From the knowledge and experience of the beekeeper, to the flora and fauna that make the perfect ingredient for honey, to carefully constructed travel cases through which the bees experience immigration issues, discrimination and identity crisis.

In addition to the moving image work, Moza's project comprises two other elements distributed across Hayy -- an audio piece located in the central courtyard and an installation situated on the roof at Hayy Studios consisting of flora, beehives and a series of bee awareness workshops.

For more information about related public programmes and workshops follow the QR code here:



Moza Almatrooshi (b. 1991, Dubai, UAE) is a conceptual artist, chef and writer. She obtained an MFA from the Slade School of Fine Art in 2019. Almatrooshi's practice operates within the study of erased mythology of the Arabian Peninsula, and correlates these myths with the structures that are upheld by the present regional political climate. Through a fictive lens, her themes materialise in performances, moving image, audio media, as well as text. Almatrooshi's work has been performed in the V&A Museum in London (2019), selected by the ICA London and BBC for the New Creatives project, and displayed in the second Lahore Biennale (2020).

14

‘Reparations as staple’
**Cercle d’Art des
Travailleurs
de Plantation
Congolaise**

**Africa vide Europe plein /
Africa Empty Europe Full Up 2021**

*Raphia, black cotton thread
Commissioned by Art Jameel*

How my Grandfather Survived 2019

*Woodprint
Courtesy of the artists and Human Activities*

Sans titre by Ced’art Tamasala 2019

Untitled by Ced’art Tamasala 2018

*Ink, graphite on paper
Courtesy of the artists and KOW Galerie, Berlin*

The Art Collector by Jérémie Mabiala & Djongá 2015

*Chocolate and Palm Oil
Courtesy of the artists, Human Activities and KOW
Galerie, Berlin*

We Who Are Here And You Who Have Come by Emery

Mahamba & Mbuku Kimpala 2015

The Visionary by Djongá Bismar 2015

Self Portrait by Manenga Kibuila 2014

Self Portrait by Emery Mahamba 2014

*Chocolate
Courtesy of the artists and KOW Galerie, Berlin*

The cocoa and chocolate market is projected to reach a global value of USD 61.34 billion by 2027. Like many agricultural production chains, the reality is that growers expect to receive only around 6% of a chocolate bar’s sale price compared to the 80% taken by manufacturers and retailers. In the cocoa fields of the Congo, labourers can expect to earn around \$1 per day.

Cercle d’Art des Travailleurs de Plantation Congolaise (CATPC) was founded near Lusanga in the Democratic Republic of the Congo (DRC) in 2014. The organization is a grassroots platform for the development of new economic initiatives based on the production and sale of critical art, supported by the DOEN foundation. Plantation workers Djongá Bismar, Mathieu Kilapi Kasiama, Cedrick Tamasala, Mbuku Kimpala, Mananga Kibuila, Jérémie Mabiala, Emery Mohamba, and Thomas Leba, with ecologist Rene Ngongo and the Kinshasa-based artists Michel Ekeba, Eléonore Hellio, and Mega Mingiedi form the organisations leading figures. Their work has been exhibited at KOW Berlin (2021), WIELS (2021), SculptureCenter (2017), Galerie Fons Welters (2018), Hauser & Wirth (2018), The Armory Show (2017), Museum of Modern Art, Warsaw (2016), The Karachi Biennale (2017), among others.

CATPC (Cercle d’Art des Travailleurs de Plantation Congolaise) are a collective of former palm oil and cacao plantation workers from the Congo, who harvest raw material for international companies. Unable to actually afford to live off of the wages they receive for their work, they use material sourced from cacao to make artworks.

The sculptures created by CATPC members are future, present and ancestral self-representations. First molded from clay, then 3D printed and cast in chocolate and other natural materials, the sculptures are made in collaborative settings and the materials used refer back to, and overwrite, the exploitative economics of global trade.

In the West, plantation labour has historically funded the art world via donations from landowners; in these works we see how art funds the emergence of a new type of post-plantation. CATPC reinvests profits from sales of these artworks in self-owned agricultural production throughout Congo, provoking questions about the division between those who work on plantations and those who are allowed to reflect on these issues.

15

'Polycultures as staple'

Annalee Davis

Wild Plant Series 2015

Latex on Plantation Ledger Pages
Courtesy of Ian and Julie McNeel

More than any other single ingredient, sugar impacts the lives of millions. Prior to 1500, sugar was regarded as a spice, with the rise of its popularity directly linked to the transatlantic slave trade. Over four centuries, an estimated 11 million men, women and children were captured and sold from across West Africa and shipped to the Caribbean and Latin America. While slavery exploited people, the monoculture sugar plantations on which many were forced to toil ravaged and depleted the soil.

Davis uses the pages of a plantation cash receipts ledger to record the plants she encounters on her walks around the post plantation landscapes of her home in Barbados. Collecting, pressing and drawing these wild plants complicates the singular story written in these plantation ledgers and on its soils. The work acknowledges the medicinal properties of the plants used by the enslaved labourers. It also elevates the role played by plants in nourishing and reviving the biodiversity eroded by sugarcane plantations.

Annalee Davis (b.1963, Barbados) works at the intersection of biography and history, focusing on post-plantation economies in Barbados. She is the founder of Fresh Milk, an arts platform and micro-residency programme and co-founder of Caribbean Linked, a residency in Aruba, and Tilting Axis, an independent visual arts platform bridging the Caribbean through annual encounters. She received a BFA from the Maryland Institute, College of Art (1986) and an MFA from Rutgers, The State University of New Jersey (1989). Her work has been exhibited internationally, including at the International Biennale of Casablanca (2021), Dhaka Art Summit (2020), El Museo del barrio, Queens Museum of Art and The Studio Museum in Harlem (2012-2013), The Tenth Havana Biennial (2009), Brooklyn Museum of Art (2008), among others.

19

'Labour rights and soft infrastructures as staple'

Lantian Xie

Home-delivery motorcycle parked outside 2014-

*Home-delivery motorcycle parked outside
Courtesy of the artist and Grey Noise, Dubai*

There are those who have their food delivered and those who deliver it.

Reminiscent of Guy Standing's *The Precariat*, where he documented his observations of an emerging global class, Xie looks at the "flexible" labour contracts, the conditions of unstable labour, volatile wages and larger arc of lack of occupational narrative, absence of rights-based state benefits, unemployment care and insurance plans.

Dubai's streets are increasingly filled with young, mostly Pakistani men, earning between \$2-3 dollars per delivery, contracted by multinational corporations such as Deliveroo (valued at over \$8 billion) and Talabat (owned by Delivery Hero and valued at over \$35 billion) to deliver food. The long perilous working conditions of these delivery drivers and those all over the world, worsened during the pandemic as riders became essential to feeding cities and faced new risks of coronavirus exposure. A lack of protective equipment and safety training is standard with menial sums being allocated for bike maintenance per month. In Dubai, in the absence of corporation or state data, the courier community estimates 2-3 colleagues are killed on the job each month and many more hospitalised. The third-party insurance contracted by the companies offers capped payments of a few hundred dollars with no death benefits or crash compensation.

Lantian Xie makes images, objects, concepts, jazz bands, motorcycles, and parties. Previous exhibitions include 57th Venice Biennial, 11th Shanghai Biennial, 3rd Kochi-Muziris Biennial, 14th Sharjah Biennial, 7th Yokohama Triennale.

HAYY JAMEEL is Jeddah's new dedicated home for the arts. Hayy references an Arabic term for neighbourhood, denoting the convivial and collaborative nature of the complex and its intent in bringing together a wide range of creative disciplines in one destination.

ART JAMEEL is an independent organisation that supports artists and creative communities, headquartered in Saudi Arabia (at Hayy Jameel, Jeddah) and the UAE (at Jameel Arts Centre, Dubai) and working globally. Art Jameel's programmes – across exhibitions, commissions, digital initiatives, research and learning – are grounded in a dynamic understanding of the arts as fundamental to life and accessible to all.

DELFINA FOUNDATION, based in the heart of London, is an independent, non-profit foundation dedicated to facilitating artistic exchange and developing creative practice through residencies, partnerships and public programming.



