

Biographies

Boil Up Crew

In many ways, boil-up is a dish of resilience. Both affordable and flexible, any particular boil-up will tell a story of connection to family, hapū, iwi or marae. For urban Māori it is one of the easiest ways to tap into the comfort of cultural connection. The shared enjoyment of boil-up has become an important symbol of Māori identity in the city and contextualising their contemporary Māori experience. As a collective we believe in the healing properties that kai possesses as we work towards nourishing community by nurturing identity.

We acknowledge boil up crew members: Teare, Whaea Taneko, Bruno, Francess, Dawn, Christy, Whaea Robyn & Te Rangimarie.

Grayson Goffe

"He puawai au no runga i te tikanga, he rau rengarenga au no roto i te raukura, ko taku raukura ra he manawanui ki te ao"
- Te whiti

As a Māori arts practitioner with a lived experience of Colonisation, and Intergenerational trauma, Grayson (Taranaki) intentionally places himself within resilient communities approaching adversity as opportunities for growth. Grayson believes in the transformational potential creative practice/process can have within a community, enabling individuals to reimagine, disrupt and rebuild our future both collaboratively and equitably.

Forensic Architecture

Forensic Architecture (FA) is a research agency and methodology, based at Goldsmiths, University of London, investigating human rights violations including violence committed by states, police forces, militaries, and corporations. FA works in partnership with institutions across civil society, from grassroots activists, to legal teams, to international NGOs and media organisations, to carry out investigations with and on behalf of communities and individuals affected by conflict, police brutality, border regimes and environmental violence.

'Uhila Moe Langi Kanongata'a Nai

Uhila Moe Langi Kanongata'a Nai, is a Tongan New Zealand-born artist who emigrated to Tonga with her Nena (Grandmother), 'Ana Va'inga Pautā, in 1999. 'Uhila grew up watching her Nena making Tongan traditional arts and crafts, especially the crafts of ngatu and kupesi making in the small village of Pelehake on the East-Side of Tonga. The traditional practices of ngatu and kupesi are the central focus of her artistic research, which forms a personal path of knowledge to learn more about the artforms history. 'Uhila's practice seeks a way to generate a new space that has the potential to allow the work to speak on its own terms without having to fit within a contemporary Western art framework.

Slow Boil Collective

Chiara Ficarelli

Ficarelli is a graduate student in anthropology and critical media practice at Harvard University.

Matthew Galloway

Galloway lives and works in Ōtepoti Dunedin. His research-based practice employs the tools and methodologies of design in an editorial way, and often within a gallery context. This way of working emphasises design and publishing as an inherently political exercise and involves an interdisciplinary approach to producing publications and art objects.

Lachlan Kermode

Kermode develops full stack architectures, manages machine learning workflows, and develops computer infrastructure across a range of Forensic Architecture's investigations. Lachie's academic interests are generally found in and between computer science, infrastructure studies, and cultural and critical theory.

Bhaveeka Madagammana

Madagammana is a postgraduate student currently studying architecture at the School of Architecture and Planning, Creative Arts and Industries, University of Auckland.

Karamia Müller

Müller is a Pacific academic specialising in indigenous space concepts, and currently a Lecturer at the School of Architecture and Planning, Creative Arts and Industries, University of Auckland.

Blaine Western

Western (b 1989, Kirikiriroa/Hamilton, Aotearoa/NZ) is currently an Artist, Researcher and Software Developer. His personal work explores differing notions of landscape, built form and people. He is currently participating in the MDes Urbanism, Landscape, Ecology program at Harvard University, Graduate School of Design with the support of a Fulbright Grant.

With thanks to Fraser Crichton, whose work has been a part of the *Slow Boil* kaupapa.

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Artspace Aotearoa



Serve:
Boil Up Crew
Grayson Goffe

Slow Boil Collective:
Chiara Ficarelli
Matthew Galloway
Lachlan Kermode
Bhaveeka Madagammana
Karamia Müller
Blaine Western

With works by:
Forensic Architecture
Rachel O'Reilley
Sky Hopinka
Jumana Manna
'Uhila Moe Langi Kanongata'a Nai

29 May - 7 August 2021
<https://slowboil.online>

What can the sharing of kai do to transform how we conceive of knowledge, resilience and mana motuhake?

Artspace Aotearoa is proud to present *Slow Boil* (29 May - 7 August) an unfolding exhibition and public creative research project. Slow Boil is co-created by kaupapa Māori community group and kai security advocates *Boil Up Crew* and a group of contributing practitioners spanning architecture, community advocacy, design, food sovereignty, software and the visual arts. During a series of wānanga, works will be collectively produced and installed in the exhibition space alongside existing investigative works by Forensic Architecture. *Slow Boil* is convened by Architectural Researcher Karamia Müller (University of Auckland) and Software Researcher Lachlan Kermode (Forensic Architecture), who worked together on the research project Violent Legalities, which was on show at Adam Art Gallery, Pōneke Wellington, 2020. Through co-design, and co-curation with Grayson Goffe of *Boil Up Crew*, the project aims to explore the relationship between the mahi ngā-kai/kai rituals, and tā wahi/notions of space, mana motuhake/sovereignty, and mapping.

The exhibition opens with the idea that recipes and kai are vessels of intergenerational knowledge transfer, the means to an embodied life force that resists colonisation, and nourishing of community in the Karangahape Road, Tāmaki Makaurau and Aotearoa context. By both sharing and mapping kai ecologies in Tāmaki Makaurau Auckland, the exhibition aims to bring greater visibility to kai insecurity facing urban communities. Following Maramataka, the Māori environmental calendar, concepts will be unearthed over the course of the exhibition towards a shared vision of kai security in the Karangahape community.

New research from *Slow Boil Collective* links these local concerns to global food systems by addressing Aotearoa's continued dependency on phosphate rock sourced from the occupied territory of Western Sahara, conceptualising phosphate as whenua: a life force transported away from its place of origin, without the consent of the Sahrawi people who whakapapa to there. As a context and conversation partner for the unfolding *Slow Boil*

Public Programme

Friday 28 May
6pm: *Opening Dinner*
9pm: *SWEAT: After Party*

Saturday 12 June
11am: *Slow Boil: Positions*

Saturday 19 June
11am: *Slow Boil: Relations*

Saturday 26 June
11am: *Slow Boil: Metabolisms*

Saturday 3 July
11am: *Slow Boil: Elevations*

Friday 23 July
11am: *Slow Boil: Propagations*

Saturday 31 July
1pm: *Slow Boil Talk: Matthew Galloway in conversation with Mohamed Kamal Fadel & Golriz Ghahraman*

project, the exhibition will also screen investigations from the 2018 Turner Prize nominees *Forensic Architecture* relating to land dispossession and forms of environmental violence in other parts of the globe. *Forensic Architecture's* work contextualises food insecurity and environmental violence as just one form of injustice faced by Indigenous people.

Throughout the course of the exhibition, *Slow Boil* organises free and open to all screenings and seminars from July onwards, these events will be announced upon the opening of the exhibition, all reading through the concept of 'slow violence' and its potential for resistance in both Aotearoa New Zealand and the world. We aim to interrogate and develop ways that begin to chip away at the hierarchies of an exhibition by building a relational and collaborative space, as the exhibition and research processes unfold. This will be realised through the series of proposed wānanga that aim to bring conversation, openness and critique into the exhibition.

To facilitate ongoing planting and growth to the space, *Slow Boil* has created a website where research, events and the film screening schedule will be accessible and updated from the opening of the exhibition on the Artspace Aotearoa website as well as here: <https://slowboil.online>.

Thank You

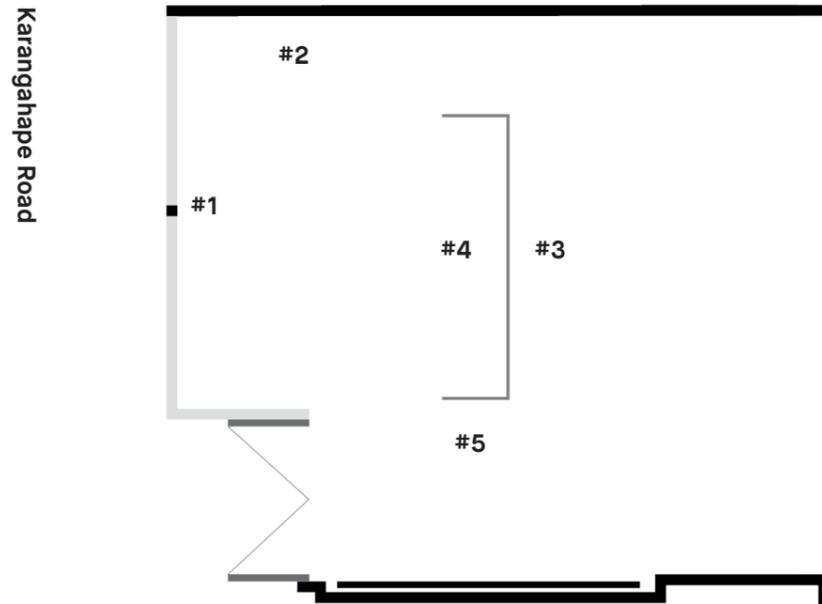
The University of Auckland, Link Alliance, Te Tuhi, The Flag Company, All who dwell at 21 Arnold Street, Sam Bailey, Denise Belsten, Peter Bonhom, Luke Boyle, Diane Brand, Hamish Coney, Scott Facer, FTLOB, Alex Guthrie, Aunty Wana Haumaha, Shannon Hoole, Divyaa Kumar, Vincent Lardaux, Victoria McAdam, Melanie Milicich, Samaneh Moafi, Uhila Moe Langi Kanongata'a Nai, Leo Philipo Monyelli, Ivan Mrsic, Sarah Nankivell, Priya Sami, Dawn Sands, Whaea Taneko. Amy Pennington, Tūi Ranapiri Ransfield, **The Artspace Aotearoa Team:** Geneva Alexander-Marsters, Georgina Brett, Tyson Campbell, Remco de Blaaij and Meijing He. **The Artspace Aotearoa Board:** Desna Whaanga-Schollum, Dr. Layne Waerea, Roberta Tills, Hamish Coney and Emily Parr.

Map

Personified Space: Te Tomo Kōhua

Kia toro ake ōna hua me ōna pai kia tauawhia e te Hapori kei kōnei, ki Te ara-o-hape te takiwā o Te-rae-o-Kawharu

Māu e kitea anō ai he mana tauritetanga e rere ana, he mana motuhake ana, he awa para-kore e rere ana, he taiao hauora e takoto ana, koinā te tino rangatiratanga, e Kaiwhare te whai tapu e !



We acknowledge the pieces within the exhibition shared by those kaitiaki who held space at the land reclamation of Ihumātao.

#1 *Te Tomo Kōhua*

Personified space occupied by *The Boil Up Crew* in this recreated functioning kaauta. It draws on the ritual of Mahinga-kai, the process of boiling and the knowledge transferal that kai possesses. Embedded in that metabolic transferal of knowledge is too, lived experience, that could be a way of mapping systems, or recipes of contemporary colonial experiences capable of nourishing resilient ecologies.

#2 *Paataka*

On the furthest east wall of our Kāuta is the Pātaka Kai repurposed from its original washed yellow wardrobe. Central in the Kaitiaki village kei Ihumātao before the mass occupation, it honours the traditional modalities of Kai koha as ōhanga-resistance that filled the belly of this pataka - reflecting the ambitions and practice of Mana motuhake.

#3 *Pātiki*

Symbolising the Flounder, this shape speaks to the present locality, abundance, and mana of the Waitematā-Tikapā Moana. As a symbol of Manaakitanga we speak to the intrinsic relationship ahikaa have within their Taiao and the duality of that identity and responsibility carried.

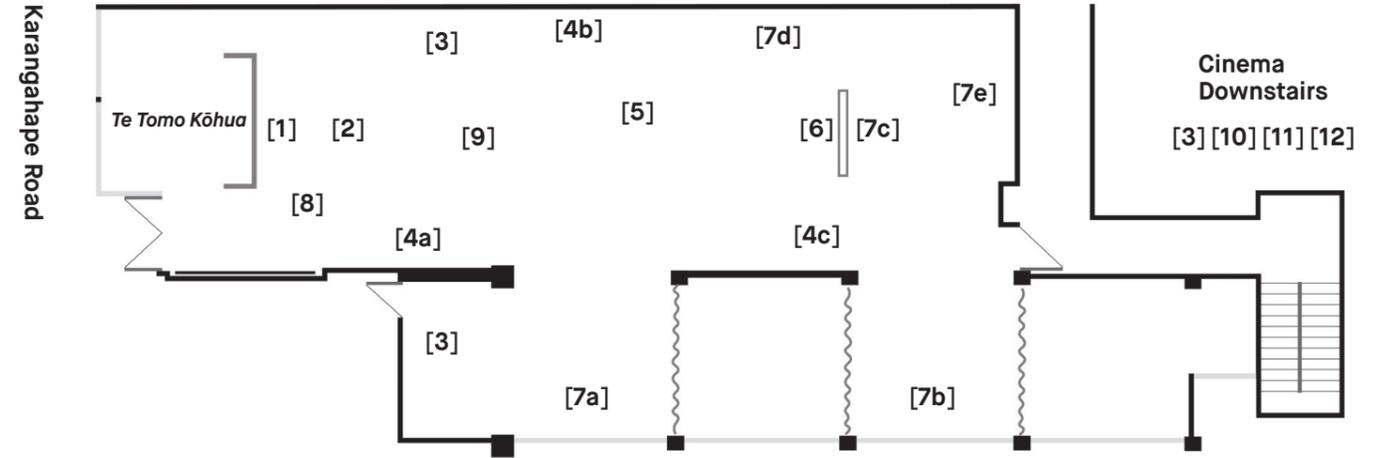
#4 *Aunties watch*

Translated into our Kaauta, Te tomo kōhua, from the wharekai at Kaitiaki village at Ihumātao, this sink and signage structure brings the feeling of being under the close supervision of 'that aunty' whose methodical approach to 'proper' dishwashing installed a sense of tūrangawaewae. Understanding our reciprocal unspoken placement, arrangement of roles and duty to hapū.

#5 *Pou – Whakatipua*

A series of 3 Pou Whakatū (who stands on Pitt st), Whakārei (who stands at Daldy St Gardens) and Whakatipua who adorns the outer wall of Te tomo kōhua. These were carved by Awhina Mai Tatou Kātoa – Piki toi for a collaboration with For The Love of bees led by vision holder Sarah Smutts Kenedy. To AMTK leader Teare Turetahi. Whakatipua means to grow, thrive or nurture. This speaking to the potential of community based collaborations grounded in a Te Reo Maori lens; that work in partnership to realise the ambitions of Manamotuhake in Aotearoa, New Zealand. Up-cycled from a power pole, whakatipua reasserts the significance of connection and honours Papatūānuku & Ranginui.

Ground Floor



Main Gallery

[1] *AGGRESSIVE (DE)COLONISER*
Oyster Mushrooms - pleurotus ostreatus
Bruno Anso
Tyron Wood
2021

[2] *Tōkanga: Tukufakaholo 'o e ngōue'anga*
'Uhila Moe Langi Kanongata'a Nai Pepa koka'anga (vylene paper), screen printed with black ink
2021

[3] *The Ground Swallows You Part II*
Matthew Galloway
Stainless Steel
3 x dispersed works
3000 mm
2017

[4] *Hot Waters*
Slow Boil Collective
2021

[4a] *Hot Waters - 6 printed flags*
Slow Boil Collective
1189 x 841 mm
printed polyknit

[4b] *Hot Waters - Oval Digital Projection*
Slow Boil Collective
42 minutes
2400 x 1200 mm

[4c] *Hot Waters - Satellite Imagery*
Slow Boil Collective
1189 x 841 mm
printed polynit, custom wood.

[5] *Sky Table*
Boil Up Crew, Slow Boil Collective
Plywood
2021

[6] *Desert Strawberries*
Mohamed Sleiman Labat
14:43 min
2021

[7] Forensic Architecture works.

[7a] *Conflict Shorelines*
Forensic Architecture
Circular projection
5:34 min
2019

[7b] *Intentional Fires in Papua*
Forensic Architecture
Video on rotation.
2017

[7c] *Herbicide Warfare in Gaza*
Forensic Architecture
Video
8:50 min
2019

[7d] *Herbicide Warfare in Gaza – Leaf series prints*
Forensic Architecture
8x photographic prints
670 x 470 mm

[7e] *Production of the Gaza-Israel Eastern Frontier*
Timeline
180x4000mm
1984-2018

[8] *Pleasure Maps*
(On ceiling)
The community
Slow Boil Collective
Outcomes from the workshop
Elevations with Icao Tiseli and Bhaveeka Madagammana
2021

[9] *Te-Moana-Nui-A-Kiwa*
The community
Icao Tiseli
Prints
2021

Cinema

[10] Until 26 June
Wild Relatives
Jumana Manna
64 mins
2018

[11] Until 17 July
Sky Hopinka Works

[11a] *Dislocation Blues*
Sky Hopinka
16:57 min
2017

[11b] *I'll Remember You as You Were, not as what You'll Become*
Sky Hopinka
12:32
2016

[11c] *Jáaji Approx.*
Sky Hopinka
7:39 min
2015

[12] Until 7 August
INFRACTIONS
2019
[60 min]

Featuring: Dimakarri 'Ray' Dixon (Mudburra), Jack Green (Garawa, Gudanji), Gadrion Hoosan (Garrwa, Yanyuwa), Robert O'Keefe (Wambaya), Juliri Ingra and Neola Savage (Gooreng Gooreng), Que Kenny (Western Arrarnta), Cassie Williams (Western Arrarnta), The Sandridge Band from Borrooloola, and Professor Irene Watson (Tanganekald, Meintangk Bunganditj). Rachel O'Reilly.

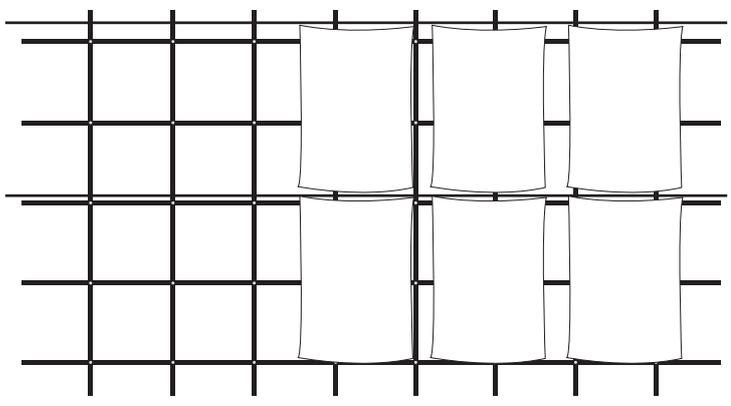
Slow Boil Collective

Hot Waters: visualising Aotearoa's reliance on Western Saharan phosphate

Hot Waters encapsulates a series of works by the Slow Boil Collective that will evolve and be added too over the course of *Slow Boil*.

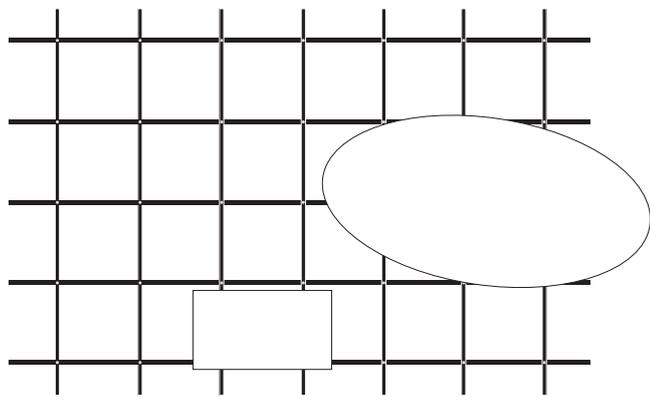
Hot Waters addresses Aotearoa's ongoing reliance on phosphate rock sourced from the occupied territory of Western Sahara. A key ingredient in the superphosphate fertiliser used to drive industrial agricultural production, the purchase of this rock also funds Morocco's occupation of Western Sahara, where the indigenous Saharawi people are either heavily persecuted within the occupied zone, or live in Algerian refugee camps. Aotearoa is one of the last remaining nations to import phosphate from Western Sahara.

As a body of work, *Hot Waters* conceptualises phosphate as whenua: a life force transported away from its place of origin, without the consent of the people who whakapapa there. The import of phosphate to Aotearoa is a slow violence and structural dispossession of the Saharawi in Western Sahara, and a continuation of the imperial processes, which decimated the Pacific islands of Banaba and Nauru in the 20th century.



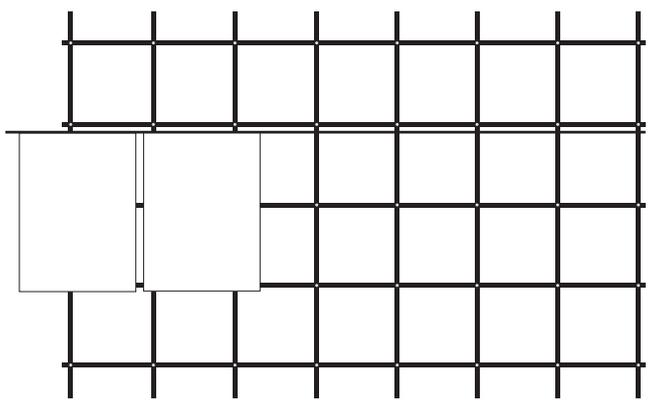
#1 *MFAT Official Information Act Documents*

The printed flags reproduce Official Information Act (OIA) files from a Ministry of Foreign Affairs and Trade (MFAT) meeting in 2018, which occurred not long after a shipment of Western Saharan phosphate bound for Aotearoa on the bulk vessel *NM Cherry Blossom* was embargoed in South Africa. The shipment was labelled 'stolen goods' by the South African High Court — the court recognising the illegality of Morocco's occupation of Western Sahara.



#2 *Western Sahara Resource Watch Shipping Data*

The last decade of phosphate rock shipments from Western Sahara to Aotearoa are visualised as a time-lapse digital projection. While cargo ship names and details appear chronologically on a separate screen, an oval screen displays the geographical passage required for these shipments to travel from one side of the globe to the other. These shipments are conceptualised as evidence of trade between Morocco and New Zealand fertiliser companies.



#3 *Satellite imagery of Bou Craa and Central Otago*

Satellite imagery of the Phosboucraa phosphate mine in occupied Western Sahara is hung in both contrast and connection to imagery of intensive farming practices on the edge of the Mata-au/Clutha river in Central Otago. The extraction of phosphate from Western Sahara represents the depletion of a natural resource by Moroccan company OCP, against the will of the regions indigenous Saharawi people. This extraction enables the intensification and greenification of land in Aotearoa, where the phosphate is used to make our farmland up to 50% more productive.

Matthew Galloway

The Ground Swallows You Part II

Sculptural works by Matthew Galloway are dispersed throughout the space in conversation with *Hot Waters*. *The Ground Swallows You Part II* (2017) consists of 3 mirror-steel sheets suspended on poles, and laser-etched with official documents relating to New Zealand fertiliser companies' ongoing importation of phosphate rock from occupied Western Sahara.

Document #1

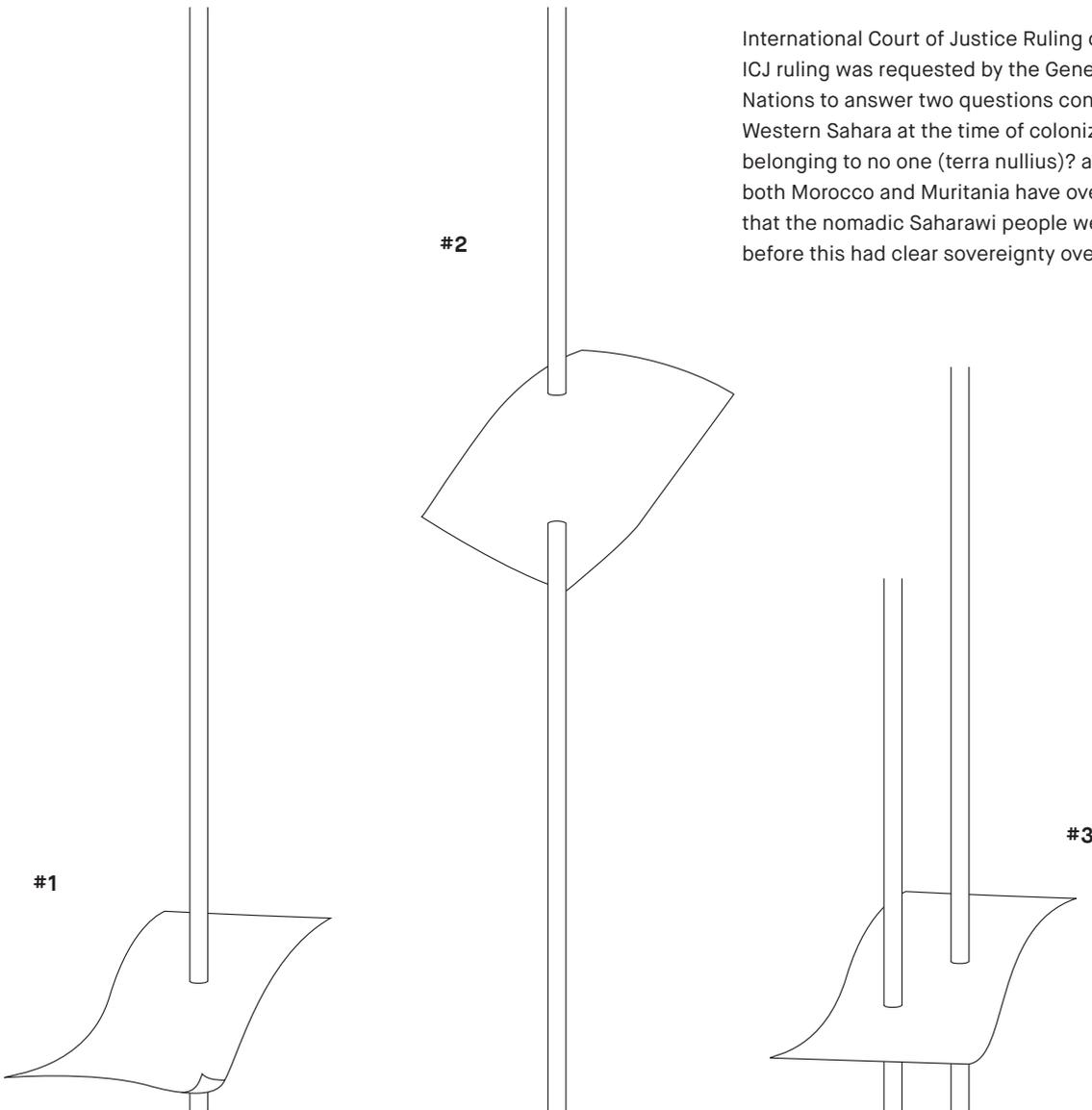
NZ Fertiliser Association Press Release (2016) stating the NZFA's awareness of the dispute over Western Sahara, while stating legal opinions sought, and declaring no need to take 'pre-emptive' steps to withdraw from trade in Western Sahara phosphate, despite the mineral being extracted against the will of the indigenous Saharawi people. The document also diverts responsibility for resolution of the dispute to the UN.

Document #2

UN General Assembly resolution 1803 (XVII) of, "Permanent sovereignty over natural resources" (1962) stating the right of peoples and nations to permanent sovereignty over their natural wealth and resources must be exercised in the interest of their national development and of the well-being of the people of the State concerned.

Document #3

International Court of Justice Ruling on Western Sahara (1975). This ICJ ruling was requested by the General Assembly of the United Nations to answer two questions concerning Western Sahara; was Western Sahara at the time of colonization by Spain a territory belonging to no one (terra nullius)? and; what pre-colonial claim did both Morocco and Mauritania have over the territory. The ruling found that the nomadic Saharawi people were colonised by Spain, and before this had clear sovereignty over the territory.



29 May - 26 June

Wild Relatives

Jumana Manna

[64 min]

2018

jumanamanna.com

Jumana Manna is a visual artist working primarily with film and sculpture. Her work explores how power is articulated through relationships, often focusing on the body, land and materiality in relation to colonial inheritances and histories of place. Jumana was raised in Jerusalem and lives in Berlin.

Deep in the earth beneath the Arctic permafrost, seeds from all over the world are stored in the Svalbard Global Seed Vault to provide a backup should disaster strike. *Wild Relatives* starts from an event that has sparked media interest worldwide: in 2012 an international agricultural research center was forced to relocate from Aleppo to Lebanon due to the Syrian Revolution turned war, and began a laborious process of planting their seed collection from the Svalbard back ups. Following the path of this transaction of seeds between the Arctic and Lebanon, a series of encounters unfold a matrix of human and non-human lives between these two distant spots of the earth. It captures the articulation between this large-scale international initiative and its local implementation in the Bekaa Valley of Lebanon, carried out primarily by young migrant women. The meditative pace patiently teases out tensions between state and individual, industrial and organic approaches to seed saving, climate change and biodiversity, witnessed through the journey of these seeds.

20 July - 7 August

INFRACTIONS

[60 min]

2019

www.infractionsdocumentary.net

Featuring:

Dimakarri 'Ray' Dixon (Mudburra), Jack Green (Garawa, Gudanji), Gadrian Hoosan (Garrwa, Yanyuwa), Robert O'Keefe (Wambaya), Juliri Ingra and Neola Savage (Gooreng Gooreng), Que Kenny (Western Arrarnta), Cassie Williams (Western Arrarnta), The Sandridge Band from Borrooloola, Professor Irene Watson (Tanganekald, Meintang Bunganditj).

Director/Research/Camera/Sound: Rachel O'Reilly

INFRACTIONS is the final work of The Gas Imaginary (2013–2019), a project by settler artist Rachel O'Reilly in ongoing dialogue with Gooreng Gooreng elders and women environmental activists. Commissioned by KW Berlin Production Series, dedicated to artists' moving image (supported by the Julia Stoschek Collection and OUTSET Germany_Switzerland), *INFRACTIONS* premiered at Babylon Kino Berlin and ICA London (discursive partner), featuring public programs with Que Kenny (Western Arrarnta), before touring Australia with the support of IMA and Arts Queensland in 2020-21.

Artspace Aotearoa and *Slow Boil* presents *INFRACTIONS* (2019), a feature-length video installation platforming the struggles of frontline Indigenous cultural workers against threats to more than 50% of the Northern Territory of Australia from shale gas fracking.

Refuting capitalist and colonial models of land and water in the driest continent on earth, *INFRACTIONS* features musician/community leader Dimakarri 'Ray' Dixon (Mudburra); two-time Telstra Award finalist Jack Green, who is also winner of the the 2015 Peter Rawlinson Conservation Award (Garawa, Gudanji); musician/community leader Gadrian Hoosan (Garrwa, Yanyuwa); ranger Robert O'Keefe (Wambaya); educators Juliri Ingra and Neola Savage (Gooreng Gooreng); Ntaria community worker and law student Que Kenny (Western Arrarnta); musician Cassie Williams (Western Arrarnta); the Sandridge Band from Borrooloola; and Professor Irene Watson (Tanganekald, Meintang Bunganditj) contributor to the draft UN Declaration on the Rights of Indigenous Peoples, 1990-1994.

More information including podcasts with First Nations speakers as part of the Institute of Modern Art national tour can be found here: <https://ima.org.au/exhibitions/infractions/>

29 June - 17 July

Works by Sky Hopinka

skyhopinka.com

Sky Hopinka (born 1984) is a Native American visual artist and filmmaker who is a member of the Ho-Chunk Nation and a descendant of the Pechanga Band of Luiseño people.

Hopinka's work deals with personal interpretations of homeland and landscape; the correlation between language and culture in relation to home and land.

His film and video work has been featured at Media City Film Festiva, the Museum of Modern Art, New York, the Walker Art Center, the Tate Modern, the Whitney Biennial, Hessel Museum of Art at Bard College, Sundance Film Festival, ImagineNATIVE Film and Media Arts Festival, Toronto International Film Festival, Ann Arbor Film Festival, New York Film Festival, among others.

Dislocation Blues

Sky Hopinka

16:57 min

2017

An incomplete and imperfect portrait of reflections from Standing Rock. Cleo Keahna recounts his experiences entering, being at, and leaving the camp and the difficulties and the reluctance in looking back with a clear and critical eye. Terry Running Wild describes what his camp is like, and what he hopes it will become.

Jáaji Approx.

Sky Hopinka

7:39 min

2015

Logging and approximating a relationship between audio recordings of my father and videos gathered of the landscapes we have both separately traversed. The initial distance between the logger and the recordings, of recollections and of songs, new and traditional, narrows while the images become an expanding semblance of filial affect. Jáaji is a near translation for directly addressing a father in the Hočak language.

I'll Remember You as You Were, not as what You'll Become

Sky Hopinka

12:32 min

2016

An elegy to Diane Burns on the shapes of mortality, and being, and the forms the transcendent spirit takes while descending upon landscapes of life and death. A place for new mythologies to syncopate with deterritorialised movement and song, reifying old routes of reincarnation. Where resignation gives hope for another opportunity, another form, for a return to the vicissitudes of the living and all their refractions.

*"I'm from Oklahoma I ain't got no one to call my own.
If you will be my honey, I will be your sugar pie way hi ya
way ya hi ya way ya hi yo"*

-Diane Burns (1957-2006)

INFRACTIONS

[60 min]

2019

20 July - 7 August

www.infractiondocumentary.net

Featuring:

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AGGRESSIVE (DE)COLONISER

Oyster Mushrooms - pleurotus ostreatus

Bruno Anso

Tyron Wood

2021

"As the ghost acres proliferate, the mycelia of Aggressive (De)Coloniser activates.

Outdated colonial farming practices are depleting our topsoil, killing our rivers and forcing us into a deathlock of unsustainable organophosphate dependence, leaving us with the blood of the western Sahara on our hands and in our fridges. Meanwhile indigenous people at home and around the world continue to bear the brunt of our biospheres degradation.

If we are to evolve beyond exploitation and environmental destruction we need creative approaches honouring the traditions and practices of First Nations, alongside new solutions to the new problems we have created, in this, a search for mana motuhake.

In nature, Oyster Mushrooms - pleurotus ostreatus - aggressively colonise and feed on dead wood and other organic materials, often forming the first step in turning the debris of a forest back into healthy soil. Due to their resilient nature they can also thrive on the waste of this culture of consumer excess and can be imagined to play a part in a more sustainable decentralised waste cycle.

They have been shown to consume not only wood and paper but some plastics and other petrochemical contaminants and have been used successfully to rehabilitate polluted land.

Aggressive (De)Coloniser functions to provide edible mushrooms direct to the slow boil kitchen, grown off sawdust from producing our furniture, combined with used coffee grinds from the kitchen. They can be cooked fresh on site or hung and dried for future use. An easily accessible source of nutrients and available protein.

The culture is encased in sealed bamboo sections which in due time it will consume, with this entire piece eventually returning itself to soil, lending this methodology into the concept of Terra Preta, or working towards waste cycles that not only minimize impact on our environment but can even be a net positive for it."