



SKIN OF THE GOAT

(A TYPE OF COOK BOOK)

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Dave Loder



Dave Loder, editor

Introduction





[1] In Hassanya, the Arabic dialect of the Sahrawi people, the word *jaima* signifies both “family” and “tent”.



[2] The Polisario Front, the Sahrawi national liberation movement, refer to those parts of Western Sahara located east of the Moroccan border wall, or the “Berm”, and bordered by Algeria to the east and Mauritania to the south, as the Liberated Territories. The “Berm” is a 2,200 km long fortified wall constructed from sand and earth, flanked with minefields.

In the summer of 2012, when walking through the Karlsruhe Park in the town of Kassel, Germany, one would have found a *jaima* – a tent of the Saharan desert – nestled among the green trees.[1] For the 100 days of dOCUMENTA(13), the massive global exhibition of contemporary art, the *jaima* provided a place for visitors to come and drink mint tea, eat couscous and other meals, to read, to learn, to discuss, to rest and shelter from sunshine and rain. Erected in the park by the New York artist Robin Kahn, one of the 100 commissioned artists invited by curator Carolyn Christov-Bakargiev, *The Art of Sahrawi Cooking* is a project that embodies the hospitality of La Cooperativa Unidad Nacional Mujeres Saharauis (The National Union of Women from Western Sahara), the women of a nation in exile from the occupation of Morocco, living in refugee camps across the Sahara desert in Algeria and the Liberated Territories.[2] For those 100 days, myself and a number of other international artists, curators, artistic and academic researchers from research institutes at the Belfast School of Art (University of Ulster) and GradCAM in Dublin, took residency, responsibility and care of the *jaima*. [3] It was within the tent that we become hosts and ambassadors of hospitality, sustaining the *jaima* with activity and energy for the duration of dOCUMENTA(13).

The outcome of our time with *The Art of Sahrawi Cooking* is this book. Its purpose and nature is twofold. Firstly, it is a collection of recipes and encounters. It is a record of our interactions with visitors that came to the

tent and reveals how we came to use recipes and cooking as a platform for dialogue and discussion. Very soon after being introduced to Kahn's project and in discussions led by GradCAM director Mick Wilson, we realised our potential insufficiency to be able to adequately speak and give voice on behalf of Kahn and the Sahrawi people for whom *The Art of Sahrawi Cooking* makes representations. In order to fulfil a role in the project that not only satisfied the legitimacy and integrity of Kahn's vision, but also sustained and secured our position as independent artists, curators and researchers, we employed the act of cooking as a medium in which to create a dialogic space. By inviting visitors, students and other artists to contribute their own recipes, a paradigm was offered where the guest-host relation could be dissolved and a shared space for discussion was cultivated. This situation enabled us to not only maintain our position as independent researchers, but also supported a pattern where the *jaima* was experienced from a position shared by both ourselves and the visitors. Furthermore, the exchange of recipes enabled visitors to engage and discuss where particular recipes had come from, where they as individuals had journeyed from, and shared stories of homeland, its food and its customs. Through these actions we were able to build on the legacy which Kahn's previous work *Dining in Refugee Camps* (2009), a recipe book made by the artist with the women of La Cooperativa Unidad Nacional Mujeres Saharauias when Kahn was living for a short time in the desert refugee camps.[4]

Notably, the recipes developed and delivered at dOCUMENTA(13) were made using fairly basic ingredients and methods. Our cooking facilities at the *jaima* were limited to a few pots, a kettle and a small electric hob, all tightly tucked away in a fast food caravan. Standard dried and canned goods, fresh fruit and vegetables from a typical market or store was used in all of the dishes. We tended to go for the vegetarian options, rather than meat, mainly to overcome any potential dietary issues from visitors. But we also wanted to maintain a provenance for our previous Sahrawi hosts as they served their blend of couscous from similar food stocks (for which in the refugee camps they partly depend on United Nations food aid) with equally basic cooking facilities. The recipes contained in this book are portable, simple enough for anyone to make anytime and anywhere.

In other ways this recipe book or cook book is a manner of documentation for our activities and interactions with the visitors and audience of dOCUMENTA(13); a journal, log book or field notebook. It is a platform on which to discuss the broader issues which we, as artists, curators and researchers, encountered during our 100 days in the *jaima*. The discursive space of the *jaima* revealed a provocative platform upon which artistic, critical,

[3] The Graduate School of Creative Arts and Media (GradCAM), based in Dublin, Ireland, is collaborative artistic research initiative of national and all-island significance which builds on the expertise of the Dublin Institute of Technology, the National College of Art & Design, the University of Ulster (Belfast School of Art) and the Institute of Art, Design and Technology.

[4] Kahn, Robin. (2009) *Dining in Refugee Camps*. Autonomedia: New York. A digital version of the publication is available to download free of charge at http://issuu.com/sosintl/docs/dining_in_refugee_camps_sahrawi_cookbook



philosophical and sociological issues were manifested and deliberated. The following essays examine among other concerns the roles which we adopted as active artistic practitioners within the *jaima* and the tensions of the artist host vs. the social host; the authoritarian and the submissive. Thresholds and borders of artwork and audience where challenged, a negotiation between those who entered the tent and those who dwelled within it. Such notions of hospitality existed not only within the tent, but extended beyond it to the overall exhibition context and relations of dOCUMENTA(13) in which the *jaima* was sited. The contributions in this book examine and discuss these events and experiences that occurred within the *jaima*, but also attempt to supply a broader contextual landscape for the *jaima*, its recipes and the acts of hospitality embedded in their performance. This cook book, the activities which it documents at Kahn's *The Art of Sahrawi Cooking* and the supporting essays produced after dOCUMENTA(13) by the participating artists and curators should be considered as a case study for artistic research. It can be deliberated as a valuable model for contemporary practices, and their associated theoretical discourses, which engage with socially sited and hospitality based artistic strategies. And, like any recipe or cook book, these experiences can be sampled, borrowed and experimented with.







THE ART OF SAHRAWI COOKING



The Art of Sahrawi Cooking

DOCUMENTA (13)
Kassel, Germany
6/9-9/16, 2012

MAJEYAR

An interactive installation "where the public is invited to learn not only about the Sahrawi's plight, but through the beauty of their creation, to appreciate the role of art in making a new and better world."

Mick Taussig, D13 catalogue essay






Made from scratch

Robin Kahn

Couscous doesn't have a lot of flavour on its own, but it works well as a base for vegetable or meat dishes. It can mix beautifully into salads and can be flavored with herbs like coriander, basil or mint, or even studded with fruit like raisins or apricots. It's a very neutral nutritious base for all sorts of dishes.

Let us take Majeyar's couscous which is a traditional Berber recipe handed down from mother to daughter:



Combine equal parts water and semolina flour in a mixing bowl
Sift mixture through a circular sieve (grbal)
Add same amount of white flour to mix
Sift second time through a sieve with a finer mesh (grbal 2)
Add water again and sift for third time through the finest sieve (grbl 3).
Whatever remains on top of sifter is the finished couscous.
Put in a double boiler and steam.

What you don't know about this particular recipe is that Majeyar makes her couscous from scratch using the same three circular sifters (grbls) that her mother and grandmother used when she they all lived together in their family

home in Western Sahara. Majeyar hasn't lived there since she was thirteen years old as she was separated from her parents and forced into exile 38 years ago when her village was attacked and occupied by Moroccan forces. She can't remember why, but for some reason, on her way out the door that day, she grabbed the three grbls and has kept them safe ever since. Today, she lives in the Tindouf refugee camps in a family compound where she is its eldest matriarch. Now it is her turn to oversee the weekly process of turning semolina flour into raw couscous. With her sister Wafa by her side, her niece Sumaya and her granddaughter Zeina, watching, they take turns shaking the grbls in a horizontal path that connects them back and forth through the history and culture of their Sahrawi identity.



Inspired by the unique resilience and creativity of Sahrawi women who, for 38 years, have continued to provide a 'home' to their 'home-less' population living in the refugee camps, I designed *The Art of Sahrawi Cooking* with the idea that the installation would be a space of interaction and engagement. For DOCUMENTA(13), we created a Sahrawi home-in-exile just as they do in the camps; a place of comfort and safety imbued with all of the textured beauty (colour, food, conversation, song & dance) that saturates daily existence. Every visitor was welcomed as a guest and treated like a family member. The art of hospitality activated a peaceful environment of exchange, discovery and mutual understanding where a bowl of couscous became a shared meal; one that revealed the nuanced seasoning of its origin, history and cultural relevance.

The first two weeks of the project's inauguration were dedicated to 'the couscous event' where the public was invited to share couscous and a conversation with women from Western Sahara. After the women left, I



extended the principle of Sahrawi hospitality and invited all sorts of people involved in the Sahrawi conflict to make presentations in the tent. Word spread quickly and the tent was always filled with lively conversation, music, dance, and daily events. Refugees from Ethiopia began using the space to make their own traditional coffee. A group of students from Mauritania arrived in the coolness of late afternoon to rest, dance and pour tea. Visitors from many other countries began showing up to cook and share their traditional recipes as a way of introducing themselves and their countries to the discussion. Everyday the activity, pace, reaction and interactions changed. The space was lively, the conversation moving in every direction. After all;

a recipe is a guide to cooking a specific dish, but preparing it should not be a wrote exercise. Even a well-written recipe, with accurate proportions, cannot be made successfully without your active engagement. [1]

[1] Waters, Alice (2007)
The Art of Simple Food
Clarkson Potter Publishers
NY. p.27

In the camps, nothing is discarded; every remnant is reused or repurposed. *Skin of the Goat* grew spontaneously out of this necessity. It is a collection of the leftovers, the incidentals and the accidentals that went into producing the main event. I mark its inception as the evening that our Belfast friend Dave took command of the chef's apron. The kitchen cupboards were looking very scarce. Our food supply had dwindled down considerably, with the exception of 8 large bushels of very bland looking uninspired potatoes. Undeterred, 'Deeve' looked up with a smile and shook his head. "Hey no worries, I know what to do with all of these leftover spuds," he said. "Lets whip them into potato soup. I'm from Ireland, I'll show you how."

Ingredients:

5kg potatoes, peeled and quartered
Half pint of milk
10-12 scallions/spring onions, chopped
200g Butter
Salt & pepper

To prepare:

- 1) Put the potatoes in a large pot, cover with boiling water and allow to cook.
- 2) In a small pot, melt the butter and add the milk, scallions and season with salt and a generous amount of pepper. Simmer for 5 minutes.
- 3) When the potatoes are cooked, add the butter & milk mixture to the pot and mash until nearly smooth.
- 4) Serve with a dollop of butter and a sprinkle of freshly chopped parsley.



Irish Champ

Recipe by Dave

*A traditional Irish dish....always good for
using up any left over spuds!*





Moving from Tactics of Visibility towards Actions for Cross- Cultural Dialogue



Rana Öztürk



A Sahrawi *jaima* appeared in Karlsaue Park, Kassel in summer 2012 and remained on site for the hundred days of DOCUMENTA(13). For those hundred days, the *jaima* became the site of a range of activities that included cooking, eating, chatting, singing, dancing, sleeping, as well as more intellectual activities such as giving talks, discussing, informing, learning, thinking and questioning. Due to its unusual presence in the park, it was a place of curiosity for many, but also a place for resting in the park, a shelter from the rain, or a short break for some tea and food. With the lively Sahrawi music in the background, the inviting pillows, the smell of incense, mint tea, and, if it was the right time of the day, something that has just been cooked, the tent offered a comforting experience – an experience that was eclipsed by the harsh facts about where it came from. In the backdrop of the relaxing, easy-going, colourful experience, there was the darker story of Western Sahara presented on billboard displays outside the tent as well as within handouts and booklets available inside. As the last colony of Africa that has been fighting for independence for about forty years, the story of Western Sahara is one of injustice, repression and separation, a story of violence and forced disappearances, a story of people in exile deprived not only from their homeland but also access to all natural resources for daily survival. In this tension between what the *jaima* offered in a

warm and welcoming way and its higher ambitions to give voice and visibility to a political struggle, lay the potential impact of this project.

The *jaima* was immediately visible as soon as one walked down the stairs by the entrance of Documenta Halle towards Karlsruhe Park. Hence it was very well connected to the main venues of dOCUMENTA(13). At the same time, being in a public park rather than a traditional gallery space or museum, the *jaima* had a life of its own. No ticket was asked upon entering, so its potential visitors were not limited to the visiting art crowd but included anyone who happened through the park. In that way, while its meaning and function were very much related to larger themes and intentions of dOCUMENTA(13), the tent also offered a social space that could potentially be experienced without surrendering to the dominant exhibitionary context of the overall exposition. In that way, it had a dual role, both as a site of display as part of a larger exhibition and as a gathering space for a collective experience and communication.

This dual role of the *jaima* played on tactics against the invisibility of the Sahrawi in world politics through systematic exclusion by the international media and diplomatic relations. The tent's physical being was something to be displayed and seen. By simply standing in an open field in the park the tent claimed a presence. It pointed at an actual state of existence in exile normally far beyond the daily gaze of Kassel's citizens. At the same time it also offered a space for an actual Sahrawi experience in terms of hospitality and collective spirit. Both of these functions of visibility were immediately evident upon the arrival of the *jaima*. Brought by the artist Robin Kahn and members of The National Union of Women from Western Sahara, the tent was erected, furnished and decorated by the Sahrawi women in Kassel in the days prior to the opening of dOCUMENTA(13), almost as a performative action that the citizens of Kassel could witness in the park. Through their daily activities of cooking couscous, eating together, serving tea, singing, dancing, applying henna the women managed to turn the tent into a hospitable space infused with the soul and spirit of their life in the desert. By playing an active role in this process, Robin Kahn and her fellow artists - Federico Guzmán, Alonso Gil, Maura Sheehan, Kirby Gookin, and Francis Gomila, among others - successfully enhanced the collective mood.[1]

Such visibility of the Sahrawi and their collective activities via the tent aimed to raise awareness of their political struggle. However, the ambition

[1] Robin Kahn's project at dOCUMENTA(13) was an outcome of her participation in ARTifariti Festival in 2009, together with some of these artists listed here. Started in 2007, ARTifariti is an annual festival that takes place in Tindouf refugee camps in the Algerian desert. Its main focus is the Western Sahara struggle, but it is referred to as "arts for human rights festival" with a concern for all human rights issues, not limited to the Sahrawi case. ARTifariti had a strong presence in Robin's project due its initial significance in making of the project, as well as its continuing support to the Sahrawi cause as an art event that continues to be held in the region. The solidarity between its participating artists was a significant element of the project evident in their engagement with the setting up of the *jaima* and other activities during the opening days of dOCUMENTA(13). For further information please see <http://www.artifariti.org>.

[2] The interview was conducted by Dave Loder and myself during the first week of dOCUMENTA(13) with Federico Guzmán acting as an interpreter between Spanish and English. The actual interview along with a series of other interviews with Nadjat Handi, Polisario Representative; Fernando Peraita, Director of Artifariti; Alonso Gil, participant Artist with Artifariti; and the artist Robin Kahn are available online at http://www.inthetent.org/research/?page_id=49.

[3] In our interview Khadija Hamdi talked about the significance of the *jaima* as a place where very important political and social decisions are taken. It is also a communal space for the families. Every Sahrawi family wants to have a *jaima*. Yet, because of its symbolic value for Sahrawi independence, it is subject to violence and oppression by the Moroccans.

As recounted by Hamdi, a few years ago the "camp of dignity", a group of *jaimas* put up by Sahrawi people to claim rights to the land in the occupied territories was subsequently burned down and destroyed by the Moroccans. Since it is forbidden to have *jaimas* in the occupied territories, Sahrawi people put them up on the roof terraces of their houses to avoid their destruction.


to offer an authentic Sahrawi experience risked undermining the expected critical engagement of the visitors with the Sahrawi cause. Especially within the context of dOCUMENTA(13), a mega exhibition in Western Europe, the project could not help but avoid bringing to mind questions around representation of *otherness* and *difference*, and whether political effectiveness could be achieved in representing a complicated conflict – through culture – within the complex power relations between the curator, artist, art work and audience in contemporary art. A sensual experience was offered to the visitors via food, smell and music alongside a particular visual aesthetic in fabrics and materials. Sahrawi women became part of this enticing atmosphere, with their colourful traditional dresses, beautiful dances and ritual of pouring tea. In that way the whole scene became an exotic spectacle for the pleasure, entertainment and consumption of cultural tourists. Inevitably the *jaima* recalled the Great Exhibitions of the 19th century where cultures of colonies were on display with native people in their traditional costumes and conditions of living. There was the obvious question of whether or not it could achieve its artistic and political intentions without exoticizing the Sahrawi.

At this point, it is also necessary to mention the importance of their unique culture as the main argument for the claims of Sahrawi for an independent state. This was evident in the presence of Khadija Hamdi, Minister of Culture for the Sahrawi Arab Democratic Republic, in Kassel for the opening days. In a short interview, her first two sentences were: "Culture is identity. It's our difference". [2] She emphasized that they struggled against both Spanish colonialism and Moroccan occupation, because they didn't see themselves as either Moroccan or Spanish. They wanted to claim the specificity of their culture in the context of the Maghreb region of North Africa. Only by showing that to the world would they be able to construct their own identity amongst other cultures in the region. Hence, culture is the main instrument for their struggle, which was also the main emphasis in the presentation of the Sahrawi cause at dOCUMENTA(13). The *jaima* is a significant part of traditional nomadic life and a symbol of Sahrawi identity; and as a result becomes a symbol of resistance that emphasizes quite visibly the Sahrawi claim for rights to their land. [3] For that reason, its role in Kassel was to reinforce this claim while inviting dOCUMENTA(13) visitors to witness the uniqueness of Sahrawi culture.


I believe the idea behind bringing the *jaima* to Kassel to create a collective experience of food and cultural exchange is based on an awareness of the

potential affect of the *jaima*, both as a communal space and as a political symbol in Sahrawi struggle. Robin Kahn's desire for a genuine experience of the *jaima* together with the Sahrawi people was also because of her belief that only the Sahrawi people themselves could represent their culture and their cause. In being invited to dOCUMENTA(13), the artist wanted to realize a project in complete collaboration with the Sahrawi, so that instead of speaking for or on behalf of the Sahrawi people, she could help them by giving them a platform for their voice, an opportunity to directly express their own struggle and their way of being. For that, the actual space of the *jaima*, as a home-in-exile functioned as a space for dialogue and sharing rather than mere display of a culture. The potential problem of reducing the political struggle to a spectacle of an indigenous culture was to be avoided through the space of engagement offered to the visitors.

For me, the power of the *jaima* became evident when it continued to function as a social space even in the absence of Sahrawi women. Through time and continuity of activities, the *jaima's* meaning and political potential evolved, perhaps in ways not predicted earlier. The serving of food and tea continued through the entire duration of dOCUMENTA(13). With the involvement of other people in the daily activities of the tent – as happened in our role as collaborators within the project – it grew to become a space for cross-cultural exchange as people started to cook their own traditional food, dance, sing or simply be there as regular guests interested in sharing different tastes. In this process, the role of tea was quite important. The brewing of tea in the kitchen every day was how the *jaima* was given life. While tea represented a strong element of the Sahrawi culture, it was also something anyone could easily connect. Tea is a ritual in many cultures, a ritual with many particular ways of making, pouring or serving. It is also something which can be deeply connected to a cultural identity; as in the case of afternoon tea of the English, Japanese tea rituals, or the brewing of Turkish tea in a certain way. Paradoxically, at the same time tea is a very good example of cultural influence and exchange. The tradition of tea is often something that is carried over, usually coming from other cultures and adapted into a particular tradition even in places where it does not grow. In the case of the Sahrawi, tea came to Western Sahara in the 18th century from the British and was traded with other goods. It is still a precious and high value commodity despite its centrality in Sahrawi culture. I have witnessed the surprise of a Chinese visitor in seeing a box of Chinese green tea as the main ingredient of Sahrawi tea made in the tent. She took a



photograph of the box and told me that she would show it to her friends. This was an interesting encounter, a proof of how cultural identities are never fully separate from each other. There is a tendency to perceive and present traditions and rituals as proofs of uniqueness and authenticity of certain cultures despite the fact that they are often consequences of historical or commercial contacts with other cultures. Simply because of this reason, I think serving of tea in the tent opened it up to other possible engagements. It had a double function of representing the Sahrawi culture, while also setting up an example of how cultural rituals are translated and transformed through cross-cultural exchange. So both literally and symbolically tea was a common ground for dialogue between people.



In the same way, cooking, eating and the sharing of recipes was distinctly about a knowledge exchange beyond the immediate meanings and intentions of the tent, which started unexpected and spontaneous dialogues and turned the *jaima* into a place for conversation and contemplation through the lens of other cultures. In opening up to other dishes from around the world, even hosting Spanish dancing and music, the *jaima* truly became this cross-cultural space where historical power relations were levelled. In doing so, the *jaima* became part of a larger world culture; this was perhaps the best way to claim a presence for Sahrawi in the world map. To go back to its dual role mentioned at the start of this essay, the political effectiveness of the *jaima* did not purely rely on its capacity to render visible elements of Sahrawi culture and struggle as a site of display in a public park – which was also necessary to draw the attention of the visitors at first sight. But it was through the tent becoming a site for cross-cultural exchange that allowed for the sharing of knowledge and tastes, mediated by food and tea, that it gained an everlasting presence in the experiences and memories of everyone who experienced the *jaima* themselves.

Ingredients (serves 35):

10 baby potatoes
3 onions
4 cloves of garlic
3 tins of chopped tomatoes
1 kg tin of haricot/white beans
1 tblsp turmeric
2 tblsp dried chilli
1 tblsp paprika
1/2 tblsp salt
1/2 tblsp cumin
1/2 tblsp dried oregano
1 stick of cinnamon
3 tblsp olive oil

For serving:

Handful of fresh coriander
Handful of chopped spring onions
5 sliced baguettes

To prepare:

- 1) Chop the onion and potatoes in to cubes. Crush the garlic. Sweat the onions and garlic in 1tbs of olive oil in a large pot over a low heat.
- 2) Add the cinnamon and chopped potatoes and stir. Drain the beans, saving little of the juices from the can. Add this, the tomatoes and the beans to the pot. Season to taste and stir in the spices and dried herbs.
- 3) Leave to simmer for an hour and a half.
- 4) Sprinkle the rest of olive oil, spring onions and coriander over the Fül and serve with slices of baguette.

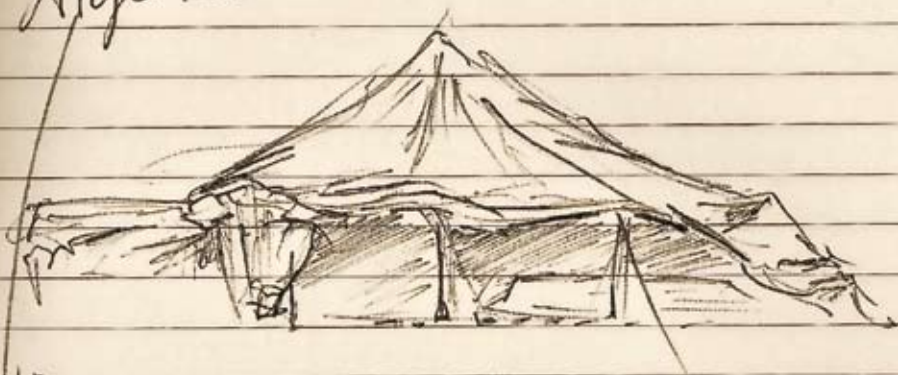
Fūl

Recipe by Aislinn

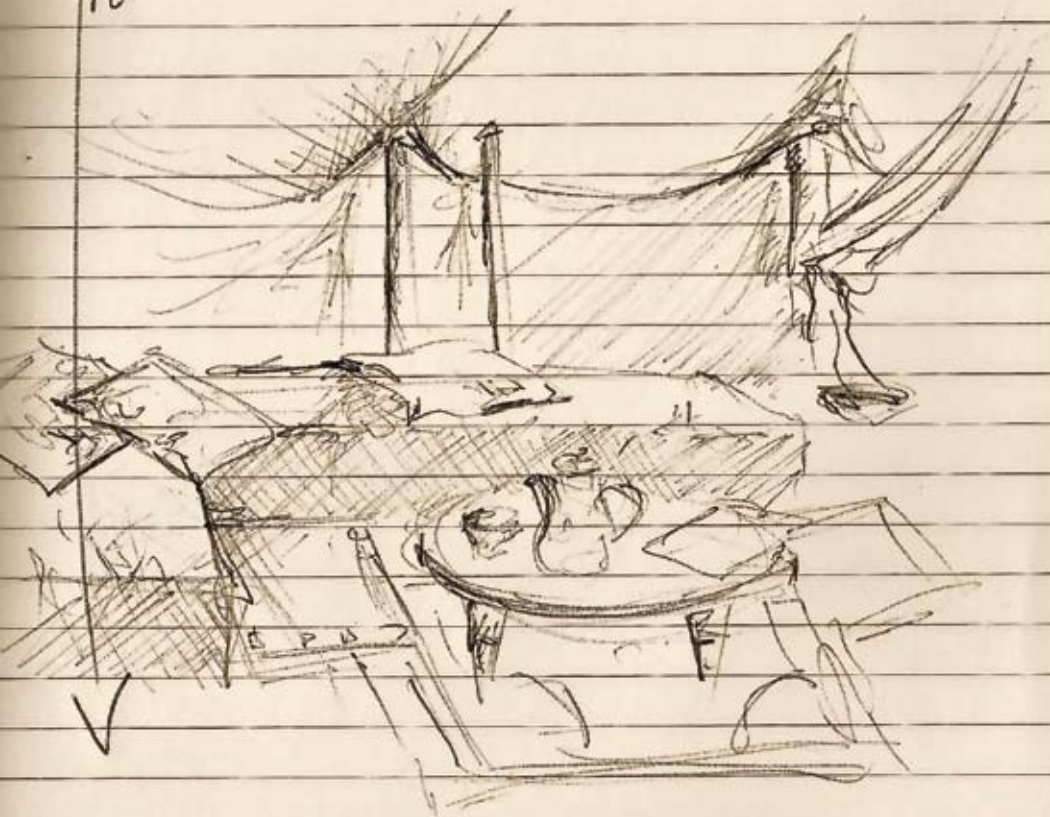
This recipe is a derivative of Fūl Mudammes (or Fūl Medammis). Fūl is a bean dip that is eaten across Africa and the Middle East, the recipe varies from place to place and is often dependent on what is available. In the spirit of the hospitality of the Sahrawi women we created the recipe from available resources.



Refugee Camp, 27 de febrero,
Algeria



10



Karlshane Park, Kassel

Fieldnotes from the tent – a summary

Aislinn White

Hospitality is a concept that bears some of the most persistent social, cultural and political questions. It has been approached across disciplines, and from many perspectives. It is a phenomenon that evolves from the provision of shelter, food and drink to theoretical questions and discussions of power, reality, social exchange/control and identity. Although it is thought of in very distinct ways, it is most widely defined as ‘the relationship between guest and host’ or the ‘act of being hospitable’ and specifically involves welcoming, and even entertaining, guests, visitors, or strangers.[1] It is in this wider sense that the *jaima* is thought of as the center of the Sahrawi community and society. Brought from the *27 de Febrero* Refugee Camp in Algeria to Kassel’s inner city Karlsau Park, this *jaima*, or tent, in particular became a hub for observing and questioning sociocultural expectations surrounding the hospitality encounter.

[1] Lynch, P., Germann Molz, J., McIntosh, A., Lugosi, P. and Lashley C. (2011) pp.3-24

03 August 2012

What is it to Occupy - To Host?
Hospitality - What is it?

grecos → host, guest, stranger
xenos → 'stranger' enemy

friendship between guest & host
"whereas the host receives the
guest with goodwill"

the space; the structure of the space,
the architecture and the set up
could be different the groups would
be closed and smaller, the tent
seems to encourage a communal
change because it is open. A
man served his neighbouring
guest/visitor tea and the continued
if he went around the whole
of it

What is the service then?

ancient Greek hospitality was a
virtue fight. The host was expected
make sure guests were seen to

[2] Brotherton, B. and Wood, R.C. (2007: 47)

[3] Ben Jelloun (1999:3). Jelloun offers an ideal of 'generosity' and 'welcoming' by borrowing the philosophical concept of hospitality from Emmanuel Lévinas and Jacques Derrida in order to illustrate a moral concept of a nation's unconditional acceptance of foreigners. 'When another person comes to my house, he teaches me things about myself. His mere presence makes me confront myself. He upsets my space and my habits and teaches me what I am. It's a kind of test. My accessibility... ought to be wide and unlimited.'

During the weeks I spent as guest, host and researcher in the *jaima* at dOCUMENTA(13), thousands of other visitors, guests and strangers came in order to experience a small piece of Sahrawi culture and hospitality. Firstly, this hospitality was manifest within the *jaima* itself – the seating, the carpets, the music, the incense, the tea – and secondly through the meals and events initially facilitated by the artist and Sahrawi women during the opening weeks of the exhibition, but continued by myself and other hosts/guests in their absence. I found myself searching for *something* in the rudiments of what visitors voluntarily offered in return for this hospitality, something that would sustain it as a space for the possibility of further hospitality, but also inquiry into real people and issues. Mostly this was in the form of a story, an action or reaction, opinion or a fact, typically in response to Sahrawi culture and the Sahrawi people's political cause. Sometimes we were even offered a particular skill, some food or a recipe.

Of course, ideas of exchange and reciprocity infuse many descriptions and notions of hospitality. As Brotherton and Wood point out hospitality is

...provided for diverse motives but always embraces the expectations of reciprocity. This is not the same as saying that all forms of the provision of hospitality actually involve reciprocity although many, and probably almost all do.[2]

This reciprocity usually reflects either economic or social exchange. In our case, as a part of the wider dOCUMENTA(13) exhibition, the precise nature and expectation of exchange was undetermined and reciprocity was not always implied. However, sitting in the re/dis-located tent in the Karlseau Park in Kassel, which the Saharwi women had left in the weeks before my own arrival, I had a consistent longing to establish a sense of genuine hospitality, as both host and indeed as guest. Yet this included a certain amount of authentic exchange – to be offered something real in return, something that would pass what Ben Jelloun has called the test of hospitality. It must be

...real. There should be no mask, no placating. No question of pretending and forcing oneself. Welcome and feigning are incompatible.[3]

Perhaps my rejection to offering a certain 'unconditional hospitality' alongside my nostalgic longing for *real* hospitality was in retort to the commodification – the *jaima*, the artwork, was perhaps somehow akin to the superficial nature of a travel experience where little cultural engagement or interaction with the locals actually occurs.[4] Either way, it is with this longing for the real that I spent my time in the tent observing, reflecting and documenting possible ways to mediate hospitable reciprocity, or conceiving frameworks for further exchange, determined mostly by chance, with whom I encountered or whatever recipes, quotes and lists I found myself recording in my notebook.

I had not even been to Western Sahara, or the Algerian refugee camps, nor met the Sahrawi women. It seemed this self-reflective approach was essential for the *jaima* to maintain its status as a space of real hospitality and potentiality. The working frame of the project was flexible and so, in turn, were our roles. This set in motion fields of exchange, and inter-action that resulted in further activities. The movement allowed for experiment, participant exploration and the unexpected, so far that it accommodated content to emerge as the product of the exchange process, and not a priori, trying to fulfill an authentic experience not represented by someone else.

Disappearing beyond any authorial subjective image, like ourselves who worked within the project, its visitors were offered a possibility to occupy the Sahrawi women's space/home through engaging in the unexpected encounters, constructing their own narratives and cooking their home recipes for others. The tent very much began to exemplify the liminal space for the crossing over between roles and the mooring, a break from the everyday, which hospitality brings. However, what it means to actually occupy this space, the shifting of between guest and host as not just predetermined aspects of a plot or narrative, is actually quite difficult to reveal.

Likewise, many visitors and participants overstayed their welcome. After closing time and late at night some would even sneak back into the tent to sleep. Guests left their unaccompanied children for long periods of time and some ignored the etiquette of removing one's shoes before entering. For many it became a place to eat and drink for free, to rest, get shelter from the rain or shade from the sun, during the tiring art marathon that is dOCUMENTA(13). It was a free space open to everyone, but many visitors had their dOCUMENTA(13)

[4] Derrida (1998: 71):
"Unconditional hospitality implies that you don't ask the other, the newcomer, the guest to give anything back, or even to identify himself or herself. Even if the other deprives you of your mastery or your home, you have to accept this. It is terrible to accept this, but that is the condition of unconditional hospitality: that you give up the mastery of your space, your home, your nation. It is unbearable. If, however, there is pure hospitality, it should be pushed to this extreme."

ticket ready in their hand to be inspected upon entry, which they fairly thought was their payment for this service, whilst others came ready to share their food, recipes and stories with the hundreds of other visitors. However if food was not being served, some visitors made it clear they felt swindled.

It is by no means that I suggest the cultural hospitality signified by the *jaima* placed in dOCUMENTA(13) is limited to economic activity and commercial exchanges. The *jaima* also encapsulated the longing for the real, or unconditional, that is so often embodied in the hospitality encounter, within and also beyond the commercial realm.

Nostalgia/real, unconditional/conditional, gift economy/capitalist economy, are only some of the many dichotomies of hospitality which I experienced during my time in the tent. It should not go unnoticed that hospitality has no single definition. Certainly, it has evolved in its obligations, behaviours, roles and duties.[5] For me, I began as a guest and evolved as a host, offering some stories of the Sahrawi people, a constant flow of mint tea, the shelter of the *jaima* and, occasionally, some couscous, a Fül or a curry. Observations, discussions and questions evolved as scribbles filling my notebook – of power, mobility, exchange, identity, economy and food. Finally, just before I left, I cooked one last meal and then became a guest again, re-invited.

[5] Lynch, G Molz, McIntosh, Lugosi and Lashley (2007) give an in-depth overview of the development and evolution of hospitality across disciplines.

Ingredients:

3 cups of potatoes, cut into cubes
5 slices of bacon, finely sliced
1 small onion, diced
2 tablespoons water
3 tblsp white vinegar
3 tblsp sugar
Salt and pepper to taste
1 tbsl parsley, chopped to serve

To prepare:

- 1) Boil potatoes until soft and put to the side.
- 2) Fry the bacon and onion in a large pot.
- 3) When cooked, add the water, vinegar, sugar, salt and pepper to the pan and bring to the boil.
- 4) Add potatoes and parsley to the pan. Stir to combine everything together.
- 5) Serve immediately.



Bavarian Potato Salad

Recipe by Heida & Ulrich

Heida and Ulrich said that sharing food played a very important role in their life as it allows them to communicate with each other and to share something together. Ulrich told me that through his church he

volunteers at a kitchen to feed people who could not afford to eat otherwise. He talked about the importance of sharing and that those who have more should share with those that have less.



Ingredients:

500g haricot beans
1 large onion grated
3 medium carrots diced
5 tablespoons roughly chopped celery leaves
1 red hot chilli pepper
1 tablespoon tomato paste
1 tin chopped tomatoes
1 stick cinnamon
some lemon juice
150 ml olive oil
salt, pepper and oregano

To prepare:

- 1) Wash the beans and soak overnight.
- 2) Put soaked beans in a deep pan and add enough water to cover them. Add all the ingredients and slow cook (simmer) for 2-3 hour or more – until the beans are tender.
- 3) Serve with fresh spring onions, bread and anchovies.



Fouskolatha

Recipe by Eirini Boukla

This recipe is a take on a traditional Greek recipe for 'Fasolada' (which means beans), and it reputed to be the "national food of the Greeks"!





Kirby Gookin

Although a cookbook needs recipes, recipes need no cookbook. I feel obligated to state from the beginning that I never use cookbooks. Never. Even though I've been involved in numerous recipe-related projects. This evident by where cookbooks are kept in our house. They are relegated to the back closet where they reside with the broom, vacuum cleaner and detergents, disheveled and tilting in various VWXYZ-formations on a shelf just above the nails, screws, hammer and other like-minded tools. Why? Because at some point in our lives Robin and I decided that they were a crutch for the creatively challenged.



My antipathy also reflects a feeling that there is something impersonal about cookbooks. They all seem so alike. As I look upon their shelf, they are either stout like bricks, or thick slabs like the shingles of a slate roof. (I'm confident that I've used the weighty *Joy of Cooking* with its easily wiped plasticized covers more often for smashing large cockroaches scuttling across

Mix in pan or PYREX so can put in oven to melt a bit as cools -

Cornflake Cookies

(W. Atkins)

Melt 1 lb. sweet choc + 2 sq. bitter choc.

OK
good

Add dash salt - vanilla
Pour over 6 C. ~~dry cereal~~ almost
(cornflakes - wheats etc) 120°

Exp.

Toss w. fork till coated
Drop by 1/4 or gr. tin
Child

If starts to cool - can spread on cookie sheet + heat in oven for a min. -

Don't use
quilt all 12 oz
or wont stick
to g - use alt
to C -

Jalweal Cookies then form w/ fingers

~~at coconut~~

rolling ball:

A Recipe is; a copy, a gift,
im/material, community,
sharing, memory, wisdom,
potential, time travel, magic.

our floor than for cooking). Their pages are white and pristine. Their words are black, printed with a generic font listing ingredients, followed by directions on what to do with them. Some cookbooks are illustrated, some not. Regardless, the pictures are rarely worth a thousand words since the meals created by most of us will never resemble the crisp, moist and glamorous sheen of the food depicted in them.

Recipes, on the other hand, are so much richer. They are what make the cookbook. They are also more than mere ingredients in a *How To...* manual. Recipes embody potentiality. They are an idea that can be made concrete and physically consumed. Their im/materiality enables them to travel through time and space. Recipes are history. Memory. People. Family. Friendship. They are community. Sharing. Communication. Congress. Recipes can bring the past back to life, and transport us to distant lands. Recipes are magic.

Part of their magic derives from the power that accumulates as they are passed on through generations from one person to another, while retaining an open portal to the past. Like a totem, they don't just symbolize, but embody a memory or experience associated with a particular person or people and the relationship that one has with them.

I have a recipe for a holiday fruitcake called "Cake in a Can" that is energetically scrawled on a napkin. Given to us by our friend Barbara, who is also our daughter Zora's Godmother, as well as an artistic collaborator, the recipe signifies the richness of our friendship. Baked in a tin can, it harkens back to the inventions of necessity required during the Great Depression from which it originated. More personally, it represents Barbara's relation with Zora who baked it with her when she was a few years old. Having continued to visit and make it with her during the winter holidays, Barbara helped establish a new family tradition, one that is adapted from her own family's holiday rituals. And so, "Cake in a Can" has reached back into time and bridged different families and generations as it travels on into the future.

I'm also reminded of a recipe for "Cornflake Cookies". I have a photocopy of a recipe card written in my mother's distinctive handwriting. It's not just the artifact with her script that is important—a kind of signifier of my mother—but something more ethereal, something deeper. The recipe, and the process of making and sharing it is one of the more joyous memories of my childhood.

It reminds me of time spent making them with my mother and grandmother (my mother's mother, whose recipe it is) with whom I lived, as well as other memories like that of an old tin with a scratched painting of a winter village in which they were kept (my "Rosebud"), family holidays in which they were shared with aunts, uncles and cousins, etc.


Recipes are a gift. They're wisdom imparted on to others; agents of transformation capable of conjuring people, experiences and the past.

When I look back on my experiences helping Robin, Dave, Rana and the women of Western Sahara tend to *The Art of Sahrawi Cooking*, I'm filled not only with memories of food, but of the people who came to the *jaima* to use food as a way to share with the public their own experiences and passions. This is most profoundly felt with the women who arrived from the refugee camps. For them, food was a catalyst for interacting with the public to discuss their lives as activists fighting for their nation's independence. But food was also a matter of pride, and independent from, or equally as important, as the social and political messages that they were there to promote. This helped establish a sense of community between all of us within the first 24 hours of their arrival (they had never met each other or us before), which permeated every hour of every day they were there. It is from this sense of generosity and sharing that artists, visitors and passersby were drawn to the *jaima's* activities. It made everyone feel so welcome, that they started to ask if they could share their experiences through food.

Of course the most pronounced manifestation of the power that food has to engender collaboration and cooperation is evident in the principles and contents of this publication. There were, however, others as well. I'm particularly reminded of one Kassel resident, Azieb, an artist and educator who is originally from Ethiopia. She had visited the tent several times, and after a week or so chose to return on her own volition to demonstrate how to make Ethiopian coffee from fresh beans roasted using traditional tools and techniques. I am still moved today by how the *jaima's* hospitality had given her the confidence to come share this delicacy from her own country. I am also moved, but not surprised, that the Sahrawi women so readily embraced her contribution, and how they saw it as a sign that they were creating the kind of environment they had hoped to build.




And so they, along with others, sat and watched Azieb first roast the fresh white coffee beans over a hot fire until they were a dark smoky brown, then grind them into a fine powder with a stone mortar and pestle, pour it into a hand-made ceramic pitcher and brew it into a thick aromatic espresso. Sweetened with sugar, and flavored with raw ginger, it was served to everyone's delight.



Azieb's contribution is demonstrative of the sense of hospitality and community generated in the *jaima*. She was just one of many artists, visitors and local residents who would eventually offer their own contributions, be it a meal made from cow stomach or empanadas á la Colombia. In time, this expanded to include others who would come to share the art of flamenco dancing and singing, show their videos, or otherwise participate in whatever was spontaneously taking place at the moment.

The success of *The Art of Sahrawi Cooking* is ultimately a testimony to the scope of Robin's project and how food can be a catalyst for creating a sense of community, and to the openness and hospitality that is at the core of Sahrawi culture. For to be a guest of Robin's or a guest in Western Sahara is to become part of a family, and for all of those who came to Kassel and visited the *jaima*, they are all part of this family.



Ingredients: (Servings 10)

For the dough:

1250 grams of precooked corn flour (5 cups)
25 grams baking soda
75 grams salt (3 tsp)
4 cups of hot water

For the filling:

1kg white potatoes
4 onions, chopped
8 fresh tomatoes, chopped
50 ml chicken broth
3 cloves of garlic, crushed
Salt and pepper to taste

Plus, 250ml sunflower oil to fry the empanadas.

Dough preparation:

1) In a large bowl, combine the precooked corn flour, baking soda and salt; stir all the ingredients with hot/warm water using your hands. Add water little by little until the entire precooked corn flour is well mixed forming the dough.

2) Let it rest about 5 minutes.

3) Divide the dough in small pieces, and form balls, by rolling each piece between the palms of your hands, the size depends on how big you want the empanadas and how much filling you want inside them.

4) Put each ball inside a plastic bag and, using a cutting table (or something flat), press each ball to form a flat and rounded base to put the filling afterwards. The more thinly the crunchier.

Filling preparation:

1) Peel and boil the white potatoes with salt and the chicken broth.

2) Chop the onions, tomatoes and garlic in small pieces and fry with a spoonful of oil in a pan, starting with the onion and garlic, also add salt and let them cook until the onions turn golden and then add the tomatoes. Cook until the tomatoes lose most of the water and are completely mixed with the onion. This mix is called hogao or guiso in Colombia.

3) Crush the boiled potatoes as much as possible and mixing with the hogao. It is very important that the entire potatoes are well mixed because the hogao gives them a very good taste.

Empanadas

Recipe by Jenny Patiño

"In Medellín - Colombia you can find, in almost every corner on the streets, somebody who is selling empanadas, what means that is a very important part of our culture or that their taste is very good, or both. The empanadas are a very popular food and their preparation varies from one region in Colombia to another; you can find different versions with fillings made out of meat, cheese, chicken or vegetables. Most of them fried, but not baked, as in other countries in Latin America.

Among all the diversity of empanadas, the most popular one is "la empanada de iglesia", that means something like "church empanada", and it is so popular because after each service (especially in the morning and night) people buy them and bring them home for breakfast or dinner for the whole family. The sellers always have the empanadas ready when they know the services are almost over and people are coming for sure, to buy them. "



Empanadas preparation:

1) Take one of the flat and rounded pieces of dough and add a spoon of filling in the middle. Then, close the empanada folding the opposite edges, forming a half moon enclosing the filling. You can make a nice decoration in the edges folding them inwards and outwards. Repeat this with all the dough and filling. It is very important to seal the dough very well without holes in the dough, because the filling could come out when you fried them.

2) Then, in a small and deep pot pour the oil, when it is hot, start to fry the empanadas, the oil must cover the entire empanada.

3) When the empanadas become golden, remove from oil and enjoy.

4) You can serve them with aji, this is a homemade condiment made of vinegar, garlic, parsley, cilantro, oil, lime juice, salt, sugar and habanero pepper or just with lime wedges.

Empanadas

Recipe by Jenny Patiño

"I have a very special relationship with the tradition of the empanada. I have tried a lot of different kinds and I can tell what is lacking in a recipe or what is needed (according to my personal taste), and of course I have my favourite place to go and eat empanadas. You can visit my city and get to know it in a tour we can call the empanada tour. While being abroad I have realized about the deep meaning of these small traditions, and their importance in the custom of my society.

You can easily get to know the place you live, your neighbourhood and neighbours through these small places in the middle of the street, in the corners and churches, where the sellers, most of them women, share with you, while the empanadas are being fried, their everyday stories, efforts and anecdotes. At the end, the empanada represents a society, a community that struggles and that finds in this delicious snack a way to make a living, and for the rest of us a way of living in community."





IN THE TENT

6/6-19/2012



Sahrawi Hospitality



COUSCOUS
- 3:30



La Cooperative Union Nacional de Mujeres Saharauis



THE COUSCOUS EVENT



Typesetter =

Ignore the running heads

(Hoodoo Metaphysics and my name)

Ignore page numbers

The TITLE of the poem is

The quote from H a f e ~~E~~

author's Bio =

PLW is the author of

~~XXXXXXXXXXXX~~

Ec(o)Logues (Station Hill
Press, 2011) ©

This poem is from the
forthcoming Hoodoo

Metaphysics (Autonomedia) ©

○ *“Stain your
prayer carpet
with wine”*

○

Peter Lamborn Wilson

Peter Lamborn Wilson

"Stain Your Prayer Carpet With Wine"

(Hafez)

Three Favorite saints of Shiraz
Abu Ishaq or Bus'haq the Gastrosopher
gourmet chef & sufi poet who always
wrote about mysticism as food—e.g.
I am the braised tongue in the casserole of gnosis
& so on for a whole *Divan*

Ruzbehan Baqli—great visionary rediscovered
by Corbin—I always think of him dining on
his roof with Angels dipping his bread
into oil of the Celestial Bear

Near mausoleum of Saadi
lies art-deco reconstruction tomb of Hafez
with modern but tasteful somber garden
where Classical Persian music was played
—greatest of all Persian poets—was he
wine-soaked libertine or big-time sufi
—some say both—arguments rage even today. Get
your fortune told with his *Divan*
on his gravestone for extra ju-ju.

Hafez opens shy Shiraz's gardens to

[no break]

the orientalist's

(
or lover's gaze

Narenjestan the Orangery with its royal

Zand pavilion over-tiled with roses

or just some humble adobe-walled

sparse homely vegetable patch beside

the Ruknabad made famous by Hafez

tho it's a mere trickle where

one spreads the *sofreh* for a pic-nic

charges up the brass Russian samovar

with

with

hot coals

unpacks the culinary poem the gastrosophic hegemonic

cuisine of the whole land

Shirazi food from its baskets &

jugs of wine covered

eng-

(
~~eng~~ with snow

Cold yoghurt soup w/ raisins, cucumbers & fresh herbs

served over chunks of ice

Kebabs of lamb kidney & fat rolled in cracked

cumin cooked à la barbecue

Mutton stewed w/ spinach & dried lemons

[no break]

Peter Lamborn Wilson

{more
info}

← black with age

Chicken parts baked w/ layers of sour cherries in
cake of saffron butter rice

Fried river fish served on candied rice
w/ raisins currants dried & candied fruit
almonds pistachios & mutton fat

Roast duck w/ crushed walnut & pomegranate sauce

Dozens of various pickles—Shiraz's specialties
supervised by grandmother alchemists

← & incl. black

garlic

followed by iced Khorassani melons,
three kinds of grapes, cucumbers
watermelon (w/ black seeds)
persimmons, apricots

—tea—

but in certain circles (can't speak
for Hafez here) instead of all this food the

←

mangal would

be fired up & pipes that look like

African mojo gourd rattles on flutes would be
charged with pellets of "government" opium

[no break] 153

Hoodoo Metaphysics

(nice clean sticks suitable for slicing)

(buy them at the pharmacy if you've got the permit)

hot coals held in tongs

each picnicker combusts

then sinks back on the

now-softened rug

earthbound but

airborn

One guest produces tiny four-string sehtar

another unwraps big tambourine

or perhaps reed flute

& someone else begins to chant—Hafez.

You can't get away from him in Shiraz

Ubiquitous as the image & scent of

← totemic roses

roses a surfeit of roses both real & imaginal

all-night nightingales can produce

almost a sick headache of too much excess

instead of *excess in moderation* *the*

{
daarveeshee ideal

Pro-Zoroastrian pro-Christian

← (because they make & sell

wine)

a certain kind of Persian dervish
comes very close to FitzOmar's
Deist Epicurean

← fortuitous

(mis)translation
of Khayyam's real & rather orthodox

brand of sufism

brand of suf

(
~~sign~~

& proceeds beyond Good & Evil

toward the goal of blameworthiness

embraces all the idols

← breaks the chains

of the Law

uses not only hemp & opium but
mysterious forms of haoma such as

Syrian rue

(organic red dye for yr fez) mixed

← w/ ephedra tea

—or the

← famous Amanita fly-agaric

& others not yet known to modern science

*but only to grandmothers
& perfumers.*

[no breaks]



Ingredients:

2 onions
4 garlic cloves, crushed
2 chillies
6 carrots, peeled
3 courgettes
2 lemons
2 tblsp fresh mint
2 cans of chickpeas
1 can of chopped tomatoes
1 kg dried couscous
1 cinnamon stick
Salt and pepper

To prepare:

- 1) Finely slice and dice the onions, garlic and chilli. Heat gently in a pan with some olive oil until soft and transparent.
- 2) Dice the carrots and the courgettes. Add the vegetables to the pan and cook on a medium heat for five minutes.
- 3) Add the chick peas, chopped tomatoes, cinnamon stick, and a pinch of salt and pepper to the pan. Leave to simmer for 5 minutes.
- 4) While the sauce is cooking boil a kettle of water for the couscous. When the sauce is cooked, add the couscous to the pan and stir. Pour the boiling water into the pan to the level of the couscous, stir and cover for a couple of minutes until the couscous has become totally soft.
- 5) Just before serving stir the chopped mint through the couscous and serve with a slice of lemon.

SKIN OF THE GOAT

'dOccupy' Couscous

Recipe by the Occupy dOCUMENTA movement



Ingredients:

7-8 spring onions
1/2 bunch of flat leaf parsley
4 cloves of garlic
1 onion
2 cups of fine bulgur wheat
2 cups of hot water
1 tblsp tomato paste
1 tblsp pepper paste (preferably hot)
1 tsp salt
1 tblsp mint flakes (or a hand full of fresh mint leaves if preferred)
2 tblsp red pepper flakes
1 tblsp ground black pepper
1/2 cup olive oil
1/2 cup lemon juice

To prepare:

1) Finely chop spring onions, flat leaf parsley, mint leaves. Keep in a bowl until other ingredients are ready.

2) Finely chop the onion and garlic. Cook in some olive oil until soft. Add tomato and pepper paste and cook the whole mixture a little bit more.

3) Put bulgur in a large pot or bowl and add two cups of hot water and salt. Cover the pot and soak the bulgur for about 10-15 minutes until it absorbs the water and gets softer.

4) Add the cooked onion and tomato/pepper paste on the bulgur and mix well until the whole bulgur absorbs the red colour of tomato paste.

5) Fork through and fluff the bulgur adding a little bit of olive oil.

6) Add the chopped spring onions, parsley, mint and the rest of the ingredients (red pepper flakes, black pepper, and lemon juice). Mix well. It needs to have some spicy, sour taste (the amount of pepper and lemon juice can be decided depending on how hot and sour you want it to be)

7) Serve cold with lettuce leaves, tomatoes, cucumbers or other greens of choice.

Kısır (Turkish style bulgur salad)

Recipe by Rana

Kısır can be eaten on different occasions, as a meze (appetizer) or a side salad as part of a bigger dinner, or quite commonly as some sort of snack to serve with tea. Good for gatherings of large numbers of people.





STATE STREET

THE STATE OF EXCEPTION

Georgina Jackson

Over the past three years there has been increasing floods of classified information released into the public realm. From WikiLeaks' release of the 'Collateral Murder' footage and the 'Afghan War Diary' in 2010, to most recently Edward Snowden's revealing of top-secret National Security Agency programmes, including the mass electronic surveillance programme PRISM. The palpable link is that the knowledge of such information gives us power to stand against and to act, bringing to the fore the structure of power and violence otherwise obscured, and furthermore above, or beyond, any national, state or other possible accords of international law. As Snowden delineates, "[m]y sole motive is to inform the public as to that which is done in their name and that which is done against them." [1] Such whistle-blowing actions lead to reassessments of what is visible or invisible, what is known and unknown, and crucially undermine core concepts such as legal and illegal, the relationship between the state and the citizen, the refugee or non-citizen, and any conceptions of common human rights.

[1]. Greenwald, G., MacAskill, Ewen and Laura Poitras. (2013). "Edward Snowden: the whistleblower behind the NSA surveillance revelations", *The Guardian*, 11 June 2013.

Such informational deluges substantiate Italian philosopher Giorgio Agamben's assertion that we currently live in a "state of exception", defined as "not a special judicial order (the law which regulates the state of war,)" but "a suspension of the whole judicial order itself which marks it for the limits, the threshold of the judicial order." [2] The occurrence of the "state of exception" is not without precedence, from periods during the nineteenth century to the twelve-year state of exception which existed under the Third Reich from 28th February 1933. However, critically, Agamben posits that what we now live in is

[2]. Agamben, Giorgio, 'We Refugees', *Symposium*, 49:2 (1995:Summer) p.114

a continuous state of exception, it is increasingly “the dominant paradigm of government” in what has been called “a global civil war.” [3] He further outlines:

This transformation of a provisional and exceptional measure into a technique of government threatens radically to alter-in fact, has already palpably altered—the structure and meaning of the traditional distinction between constitutional forms. Indeed, from this perspective, the state of exception appears as a threshold of indeterminacy between democracy and absolutism. [4]

Therefore there is an obvious antagonism between the maintenance of the state of exception, which Agamben identifies as “one of the essential tasks of the modern state,” and its perpetuation undermining the legal status of the individual/the citizen and, crucially, their interconnection to the role and power of the state at the core of “democratic” politics. [5]

Agamben identifies that a hinge point emerges, the precarious balance between public law and politics, and the meeting point between the judicial and, with this, the political. The link between law and life is further accentuated as he acknowledges that this “ambiguous zone between the judicial and the political” is the precise location in which the question of limits “becomes particularly urgent.” [6] It is within this no-man’s land where the question of what it means to act politically is located and comes to the fore. At this point, perhaps, for you the reader, the question emerges of what considerations of “the state of exception” have to do with Robin Kahn and La Cooperativa Unidad Nacional Mujeres Saharauis (The National Union of Women from Western Sahara) and the Saharawi *jaima* that was located in Karlsae Park for just over 100 days during DOCUMENTA(13) in 2012?

Western Sahara is located in North West Africa. It has been on the United Nations list of non-self governing territories since 1963 and to this day it remains a disputed territory. Its history and more recent developments call attentions to the veracity of law, the precarious balance of what is legal and what is political. A former colony of Spain, the United Nations General Assembly called on Spain to relinquish its control in 1965, however ten years later this control was handed over to neighbouring Morocco and Mauritania. Recognizing the Saharawis’ (the people of Western Sahara) right to self-determination, Morocco and

[3] Agamben, Giorgio. (2005) *The State of Exception*. Translated by Kevin Attel. The University of Chicago Press: Chicago and London, p.2/3.

[4] Agamben, Giorgio. (2005) *The State of Exception*. Translated by Kevin Attel. The University of Chicago Press: Chicago and London, p.2/3.

[5] Agamben, Giorgio. (2003), “Giorgio Agamben - State of Exception.” The European Graduate School (Internet). Accessible here: <http://www.egs.edu/faculty/giorgio-agamben/articles/state-of-exception/>

[6] Agamben, Giorgio. (2003), “Giorgio Agamben - State of Exception.” The European Graduate School (Internet). Accessible here: <http://www.egs.edu/faculty/giorgio-agamben/articles/state-of-exception/>

[7] Since 1979, the Polisario Front has been recognized by the United Nations as the representative of the people of Western Sahara.

Mauritania's territorial claims were rejected by the International Court of Justice. Spain agreed to organize a referendum but one month later, in November 1975, Moroccan King Hassan II ordered a "Green March" of over 300,000 Moroccans into the disputed territory. While the Polisario (the Popular Front for the Liberation of Saguia el-Hamra and Río de Oro formed in 1973) [7] declared the Saharan Arab Democratic Republic (SADR) on 27 February 1976 and announced its first government on 4 March, Morocco's assault and occupation led Spain to broker an agreement with Morocco and Mauritania. Two and half years later a new Mauritanian government signed a peace deal with Polisario renouncing all territorial claims and leaving Morocco to take control over most of the territory and its rich resources. The United States, the European Union, the African Union and the United Nations do not recognise the sovereignty of Morocco over Western Sahara however since 1991 a practical stalemate has existed for the Saharawi people. Despite a UN brokered cease-fire and the promise of a democratic referendum to decide on the governance and rights of the Saharawi, there is little movement or change. The Moroccan monarchy, the United Nations, the International Court of Justice, the US Secretary of State, a Polisario government in exile, SADR (Saharan Arab Democratic Republic) in Tindouf, Algeria, what is the relationship between law and life? Western Sahara exists in a state of exception.

This unrelenting state resonates with the status and location of the Saharawi people, some living in refugee camps within another country (Algeria), some located within the 'Occupied Zone' but determined as second class citizens, and others based within a narrow strip of land known as the 'Liberated Territory' flanked by a 2,700-km-long (1678-mile-long) wall, erected by Morocco between 1981 and 1987, and armed with a standing military, electronic sensors, and buried landmines. Thus there exists a state of suspension, a state of exception. If the connection between state and citizen is unhinged, what status is accorded to individual and the collective people? What is the legal limitation of rights? What is the potential of the relationship between the judicial and the political? And how does this state of exception disallow political action and with this political change? In exploring the state of exception Agamben undermines key categories (state, citizen, non-citizen, law, justice, international law) and their linking to democracy, drawing attention to the potential and necessity to act politically.

Furthermore, in underlining the obscured ties between politics and the law, the judicial and the political, it is the very limits of this relationship which comes into focus. What does it mean to be the part that has no part? How can political action take place? Reflecting on Hannah Arendt, Agamben asserts that “in the context of the inexorable decline of the nation-state and the general corrosion of traditional legal-political categories, the refugee is perhaps the only imaginable figure of the people in our day.” [8] The temporary location of Robin Kahn and La Cooperativa Unidad Nacional Mujeres Saharawi's *jaima* within Karlsruhe Park during 100 days of dOCUMENTA(13) operates as an occupation of public space, a technique of the visible. What is invisible within global media reports, deprioritized for more conspicuous conflicts, is relayed through temporary hoardings with details of Kahn's *The Art of Saharawi Cooking* project and an invitation to remove your shoes and take shelter, drink sweetened mint tea and to rest, converse, listen, or join in laughter and debates. It operates as a technique of the visible and the political.

The location of the project within an exhibition such as documenta recalls documenta's own history. From its inception there has existed an undisclosed proximity between politics and documenta, with its first edition in 1955 considered as a method of addressing Germany's recent history and representing a significant endeavour to move forward in the post-war years. Artist and critic John Miller has aligned the political purpose and ambitions of the industrial exhibitions in the nineteenth and twentieth centuries, with the rise of large-scale exhibitions such as documenta as he states:

Just as these presented the public with a phantasmagoria of good bestowed upon them by technology under the aegis of Progress, so the first mega-exhibitions consecrated the ideology of liberal democracy as a set of eternal value—especially in the case of documenta where modernism symbolised a bastion of freedom against Nazi repression. [9]

From this proximity between the exhibition and politics there has emerged a more explicit citation and acknowledgement of the role of the exhibition as a space of representation and its interconnection with politics. *documenta X* (1997) marked a crucial shift in the terms of the exhibition and politics with its explicit engagement with the state of the world post-1989, while *Documenta11* (2002) was proposed, by artistic director Okwui Enwezor, as thinking through

[8]. Agamben, Giorgio. (1995) "We Refugees", Symposium, 49:2 (1995:Summer) p.114-119

[9]. Miller, John. (2004) "The Show You Love to Hate: A psychology of the mega-exhibition." In Tannert, Christoph and Ute Tischler, (Eds.) (2004) *Men in Black: Handbook of Curatorial Practice*. Berlin & Frankfurt Am Main: Künstlerhaus Bethanien & Revolver, 27.

[10]. Notably *Kein Mensch ist illegal* [No one is illegal] was founded at documenta X in 1997, initiated by Florian Schneider. In a matter of weeks, 200 groups and organizations and thousands of individuals joined in an appeal to "help immigrants begin - and continue - their journeys towards obtaining work and documentation, medical care, education and training, and to assure accommodation and physical survival" regardless of their immigration status. The campaign has spread to other countries, including the United Kingdom and Canada.

the post-colonial in a “constellation of public spheres,” positing debate and the multi-disciplinary as a mechanism to tackle global contemporary social and political issues arising as part of globalization. [10, 11] Therefore the exhibition was proposed as both a space of and for politics and a space for multiple public spheres. The interconnection between the exhibition as a space and the notion of representation central to democracy was highlighted more recently by *Making Things Public: Atmospheres of Democracy*, ZKM, Karlsruhe, in 2005, and mobilized the exhibition as a space, as a representative space, to engage with this problem. Curated by philosopher, sociologist and anthropologist Bruno Latour and artist, curator and director of ZKM Peter Weibel, this exhibition project addressed the manner in which things are made public, crucially questioning the enclosing of politics into a particular sphere, profession or system, by asking what constitutes politics and how does it change if we think through “things” rather than ideas. Such examples underline an explicit link between the exhibition and politics, the politics of representation, the representation of politics, the role of representation within politics and an increasing link to the political.

[11]. Enwezor, Okwui. (2002) “The Black Box.” In Enwezor, Okwui and Carolos Basualdo, Ute Meta Bauer, Suzanne Ghez, Sarat Maharaj, Mark Nash and Octavio Zaya, (Eds.) (2002) *Documenta 11 Platforms: The Exhibition Catalogue*. Ostfildern-Ruit, Hatje Cantz, 54.

This attachment to the exhibitionary moment resonates with the emergence of Kahn’s and the Saharawi womens’ project through ARTifariti, an art and human rights festival, which has taken place in Tifariti in the ‘Liberated Territories’ and Tindouf’s refugee camps in Algeria, within which Kahn participated in 2009. This ongoing exhibitionary project operates as a space of encounter and mobilizes techniques of the visible and operates as a form of counter-hegemonic practice. And yet to explore the 2012 documenta project singularly through the prism of issues of visibility underplays the layered situation set up. The invitation to walk into the *jaima*, remove your shoes and sit or lie down, to inhabit a space and be posited as a friend, an invitee to a space of hospitality. Or as philosopher Stefan Nowotny speaks of the “conditions of becoming public” in the twenty-first century:

[I]t is a matter of becoming-public, that does not simply consist of the transition from a “not-being-public” to a “being-public” (from invisibility to visibility, from non-representation to representation), but rather of opening up a collectivity in the in-between spaces of representation, which inter-venes—literally—in public life as a social becoming. [12]

[12]. Nowotny, Stefan. (2003) “The Condition of Becoming Public.” Eipcp (Internet) Accessible here: <http://eipcp.net/transversal/1203/nowotny/en/>

Kahn has highlighted the strategy of using hospitality as an introduction to the ongoing conflict. Furthermore while predominant debates on “the other,” the undocumented or refugees assert a distance between them and us, a division of friend and enemy, this division was cut through in the form of the figure of the neighbour permitted through a relationship of proximity rather than distance. The figure of the neighbour complicates oppositions between the self and the “other” or enemy and friend or as Slavoj Žižek, Eric Santner, and Kenneth Rheinhard question:

Is the neighbor understood as an extension of the category of the self, the familial, and the friend, that is, someone like me whom I am obligated to give preferential treatment to; or does it imply the inclusion of the other into my circle of responsibility, extending to the stranger, even the enemy? [13]

They question if it is possible to reconceptualize the figure of the neighbour, exploring the role of ethics, and underlining the entanglement between the theological and the political. The questioning of limits re-emerges. This positing of the neighbour in part re-conceptualizes Chantal Mouffe’s concept, through Carl Schmitt, of the “friendly enemies” or “adversaries” and destabilizes the limits and parameters of citizens, refugees, non-citizens, etc.

Western Sahara operates as a state of exception in which the parameters and measures of the law both contradict and oblique the promise of political action and the political. As Agamben acknowledges “the topological structure of the state of exception is the exclusion and belonging (paradoxical).” [14] In the realization of the project by Kahn and La Cooperativa Unidad Nacional Mujeres Saharaui (The National Union of Women from Western Sahara) the reality of the state of exception becomes evident, drawing attention to the limits, and the question of how we think of each other as citizen, non-citizen, refugee, or neighbour becomes both visible and political.

[13]. Žižek, Slavoj, Eric Santner and Kenneth Rheinhard. (2005) *The Neighbor Three Enquiries in Political Theology*. Chicago: University of Chicago Press, 6.

[14]. Agamben, Giorgio. (2003), “Giorgio Agamben- State of Exception.” The European Graduate School (Internet). Accessible here: <http://www.egs.edu/faculty/giorgio-agamben/articles/state-of-exception/>



Ingredients:

Potatoes, 1/2 kg

Black chana/chickpeas, 200 grams

Fresh red and green chillies, finely chopped
(as many as you can handle)

1 clove of garlic, crushed

Lime juice, 8 tblsp

Fresh coriander leaves, chopped, 5 tblsp

To prepare:

1) Wash the potatoes and cook in boiling water until just tender.

2) Allow the potatoes to cool and peel of the skin. Cut into thick slices or 1/2 inch cubes.

3) In a large bowl, toss the cooked potatoes with the remaining ingredients and pour over the lime juice.

4) Serve on plates and eat with a tooth pick made from a sterilized twig.



Alu Kabli (Indian Potato Salad)

Recipe by Ghutam

An art student from India came to take on the role of host in the Sahrawi tent and cook a potato salad from his homeland. While he prepared the food with us, he told us how this is a typical street food from the region where he grew up. He would buy this dish from a street vendor and have it as a snack

at school most days. In order to eat it as he did, we made cocktail stick from sterilised twigs to use as forks. He fondly remembers this particular version of the recipe which reminds him of his home, sharing food with friends and the strong sense of hospitality in his culture.



Ingredients:

8 Shallots, sliced
1 whole bulb of garlic, crushed
3 chillies, diced (I would add 3 more to make it 6 chillies)
1 thumb sized piece of fresh ginger, diced
8 lemon grass, woody outside layer removed and finely sliced
250g of peanuts crushed (I would add up to 500g, and keep a handful aside for serving)
3 red or green peppers, sliced
1 punnet of green beans, sliced
1 punnet of mushrooms, sliced
8 carrots, diced
1 bunch of spring onion, finely sliced
3 lime, 1 squeezed and stirred through the sauce, 2 sliced to serve as a garnish (I would add the juice of 2 more limes to the sauce and the rind of them also)
2 handfuls of fresh coriander, finely chopped, stir through and sprinkle on top to serve
3 packets (750g) of rice noodles

To prepare:

1) Heat some oil on a medium heat. Add garlic and shallots to the pan and sauté.
2) When onions are transparent, add the chillies and chopped lemon grass and fry

for a few minutes.

3) Next add the peanuts to the pan, stirring continuously and be careful not to let them burn.

4) Add water to the pan to the level of the ingredients. Turn the heat up. Keep stirring letting all the flavours muddle together.

5) When the water has evaporated repeat the process. Then add your vegetables, starting with the carrots first, as they take longest to cook.

6) Then add your peppers, green beans and mushrooms. Add a cup of water and leave to simmer for a few minutes.

7) When everything is just about cooked add your coconut milk, lime juice, lime rind and stir.

8) Meanwhile place your rice noodles in a bowl and pour boiling water over them. Make sure the water just reaches the level of the noodles. Leave them sit in the water for ten minutes stirring occasional so that they don't stick.

9) When the noodles are cooked (you can check this by tasting them) add them to the coconut milk and vegetables. Just before serving stir through the spring onion and coriander.

10) Serve on plates with a slice of lime and some reserved crushed peanuts.

Laska Soup

Recipe by Edwin

Edwin, a visitor at the tent, shared his recipe with us and spoke to us about the importance of food sharing in his life. We used and adapted his recipe to host another event at the tent. During this event we invited visitors to share food with us in exchange for a recipe and a discussion with each participant about the importance of sharing food with others. For our adaptation of Edwin's recipe, we changed it slightly as we could not get all the spices that Edwin mentioned. We also made the dish a slightly thicker consistency so it was more like a noodle dish with a sauce opposed to a liquid dish with noodles. Edwin had not given us precise measurements when sharing his

recipe with us and because of this we had to feel our way with the recipe as we made it. Tasting it as we went and varying the quantities of ingredients intuitively. If I was making this dish again, I would add more chili, peanut, ginger and lime as the coconut milk seemed to absorb the other flavours. I would also add chopped coriander to stir through at the end. This dish fed about 33 visitors, however the serving size was about half that of a main meal so I would say this would serves about 15 people for a main meal. In the recipe below I will list the quantities of ingredients that we used, I will however add my suggested alterations in brackets after the listed ingredients.





SAHRAWI RESOURCE ROOM
& RELAXATION CENTER

6/20-9/16/2012

in Refugee Camps

t of Sahrawi Cooking

Reading & Resting



Ethiopian Coffee

Discussing Western Sahara



Peace-A-Pizza



How may we speak
of Western Sahara?

A photographic essay by
Amy Walsh



How may we speak of Western Sahara



ra?



Through the recreation and sharing of



of tea,



while also hosting events





and inviting visitors to come into the



e tent.



Through the making and sharing of f



ood



while also hosting conversations.





By holding recipe exchanges,





sharing their stories





and providing a resting place for visit



tors.

Ingredients:

1/2 cup sweetened condensed milk
100g butter
200g plain biscuits (like an arrowroot, malted milk or shortbread)
1 cup desiccated coconut
1 lemon, rind finely grated
2 cups icing sugar mixture
40g butter, softened (optional, often we didn't use it)
1 lemon, juiced

To prepare:

- 1) Roughly crush the biscuits so there is a mixture of fine crumbs and bigger pieces.
- 2) Melt the butter and condensed milk in a small pan over a medium heat.
- 3) In a large bowl combine coconut, biscuits and rind
- 4) Add butter mixture to dry ingredients. Stir until combined.
- 5) Press into a large pan, dish or tray (lined with baking paper if you wish).
- 6) Refrigerate until firm and cold
- 7) For the icing, mix the sugar and lemon juice together until smooth.
- 8) Spread icing over slice with a knife/ spoon, refrigerate to set if desired or eat straight away...

Lemon Slice for a Couch

Recipe by Deirdre & Mary

Deirdre and Mary are from Victoria in Australia and they travelled across Europe making Lemon or Caramel Slice in exchange for a couch to sleep on. They used the website couchsurfing.net which is a not for profit website that connects travellers with hosts all across the world. Deirdre and Mary set up a user profile which enabled them to connect with like-minded individuals who would offer them their couch to stay on. They did not exchange any money with

their hosts. Instead they offered to make a typical Australian desert in exchange for accommodation. Desert and a couch were however not the only exchanges. Deirdre and Mary got to meet like-minded people; they experienced an alternative mode of travel and got to experience each place they visited from a local's perspective. Likewise their hosts got to meet two new people to share their home, city and love of travel with.





BELONGING AND DISTANCE

The Dance between Sociology,
Activated Art Works
and Politics as Project

Beatrice Jarvis

I went to dOCUMENTA(13) as a researcher, a visual artist and a choreographic practitioner, keen to engage with Robin Kahn's *Art of Sahrawi Cooking* project within the context of dOCUMENTA(13) and with art as a process based social engagement. These questions were at the forefront of my engagement, creating specific filters for my experience:

- *How far can creative practices serve as a method of socio-political communication?*
- *Can various processes of knowledge transfer develop tangible works of art in themselves? How might we document this?*
- *How far can socially engaged practices allow audiences to develop modes of cultural understanding?*
- *How can multidisciplinary arts practices and site-specific projects create a sociological knowledge base, which can be used as source material for application beyond the boundaries of already existing arts practices?*
- *How can social and ecological engagement within creative practices stabilize the position of the arts as tool for cultural understanding, and function in an economically viable fashion?*
- *How can the socially engaged schema of intentionality through which an artist has created their work be fully determined by the receiver? How do concepts of social sculpture become fully embodied with both ideology and practice? What are the potential gaps which may appear in this dialogue between process and product?*

My daily experience of the tent was bizarre and intense; a fragile balance of serving tea, keeping structure and routine, communicating the essence of the project, as well as greeting the streams of visitors each bringing their own preconceptions and understanding of the work. The atmosphere was vibrant and welcoming, facilitating discussion and increasing awareness of the political context of the country of Western Sahara. Visitors responded to the situation, respecting the roles of hosts and guests. Participation in general was active and involved. The tent was not a canteen but a unique space within dOCUMENTA(13) to exchange, talk and consider the potential of food as vehicle for social exchange.



The experience of cooking dishes, sharing stories and interacting with visitors created an active and dynamic atmosphere in the tent. Visitors contributed their experiences of hospitality and life. The considerations of Western Sahara encouraged visitors to define their own position to the social aspect of food, enabling them to relate to the themes of hospitality and food as vehicle of social activism within Kahn's project.

If sociology can be defined as the understanding and critical review of experiences of daily life, and if creative practice can articulate a wider social dialogue and comprehension then *does this allow such practices to become a sociological resource?*

The tent as a structure, as a social architecture and as an artwork facilitated debates on the potential social function of art. Neither sociology nor art practices can be divorced from the realities of daily life – the issue rests in how such structures and interactions can be re-presented and explored. It is the role of the engaged researcher/ artist to find a means to navigate this in their discipline and research.



The *Art of Sahrawi Cooking* project explored the sociological function of the arts as a mechanism to cultivate social value, to become a socially useful product and a development mechanism for specific cultural and political agendas - even if only to heighten awareness of a particular topic or issue, in this case the current geo-political topography of Western Sahara. Yet such social usefulness can mean that the artwork itself becomes a secondary concern, which may contradict the maker's intentions. Perhaps such concerns are no

longer relevant when such political facets are so far removed from the nature of a sunny day in Kassel.

The *jaima* or tent perpetuated a perspective of collective authorship, facilitating a vision of artistic production with minimal preoccupation of authenticity and ownership. The collaborative structure of its production and process made it particularly useful for exploring the potential for social and physical change through artistic documentation and intervention. The social chain through which an artwork may be manifested and reviewed cannot be divorced from the process by which it is initially conceived.

On my fourth day in the tent cooking alone in the middle of dOCUMENTA(13) I felt bemused by the complexity of my position. I was surrounded by people enjoying themselves on a sunny day in a beautiful park. Then a lady demanded tea in an aggressive tone; the nature of my role became confused. I explained the project to her and she became infuriated, asking to be directed to a canteen with a choice of food rather than my one pot wonder. The tent confused, bewildered and unsettled her. Such a reaction was not uncommon. This was the main social strength of its environment; it unsettled people, it made them question their ideals and notions of cultural understanding, their grasp of distant political realities and their realisation of the role of hospitality and social exchange. It also confused people dramatically. Some people entered the wrong way and missed the information boards about Western Sahara, so they felt they were arriving at a beautiful relaxation tent with free food and tea. Sadly, this how some people treated the situation.

The tent is always full; a steady stream of overheated people; seeking the relaxation promised them on the board as they enter; *yet what do they seek?* What were their terms of encounter with the space - both within the context of dOCUMENTA(13) and of Western Sahara?

One man enters and speaks only of numbers, facts and figures; who, what, where and how. Another announces, "I would love this tent for my garden." A lady takes the role of host; relishing the opportunity to share and speak of what she knows. Another lady barks for more tea and won't look me in the eye.

Our role as facilitators within this project was complex. We were not invigilators; we were present in the tent as researchers in residence; yet this

means little to someone trying to see all of dOCUMENTA(13) on a day ticket. A fleeting encounter with an unknown political situation - rush in, drink tea, then leave. How, when dealing with visitors who had little time for critical engagement, could I ensure that they left politically and socially enriched. Some visitors had a deep sense of compassion, restoring my faith in the ability of the work to provoke and expand political dialogue; others moved me by their ignorance and rudeness. The tent showed a cross-section dOCUMENTA(13) audiences; symbolic of the ranges of political understanding in society today.

Three things came to my mind in the tent; what is the space as a social architecture enabling visitors to experience, how does the space allow the visitor to take on an active role in the work, and thirdly how far do visitors to dOCUMENTA(13) seek to take an active and engaged role in the art work?

The tent was in the artistic context of dOCUMENTA(13) where emphasis was on interaction, participation and the presentation of more holistic, social and considerate ways to co-exist. Visitors were bombarded with the potential to interact, to relate and to be involved. Many funded projects are plagued with vocabularies of participation and engagement. My issue remains; *where do these experiences lead? How do we begin to consider affect and personal gain from the works?* What might one see before or after viewing Kahn's work? The same can be asked for the extent to which dOCUMENTA(13) is an environment which allows for participation and active dialogue with works.

The curator and writer Nicolas Bourriaud argues that if art is to infiltrate one's consciousness it must be presented so that the viewer can connect it with their own life world.

The first question we should ask ourselves when looking at a work of art is: – Does it give me the chance to exist in front of it, or, on the contrary, does it deny me as a subject, refusing to consider the Other in its structure? Does the space-time factor suggested or described by this work, together with the laws governing it, tally with my aspirations in real life? Does it criticize what is deemed to be criticisable? Could I live in a space-time structure corresponding to this reality? [1]

[1] Bourriaud, Nicolas (1998). *Relational Aesthetics*. Les Presse Du Reel. France. p. 57. My italics.

One of the major questions is; how can we speak of Western Sahara in the context of the tent? Many visitors have no grasp of the issues and concerns

[2] Bourriaud, Nicolas (1998). *Relational Aesthetics*. Les Presse Du Reel. p.17. My italics.

of Western Sahara. If they arrived at the tent for a lecture on the difficulties of Western Sahara, the work would create feelings of estrangement and uncertainty. Yet to sit and served tea, to be given a dish and asked to talk of your relationship to sharing food, one can feel at home and perhaps become more eager to understand the context of Western Sahara within the art work. As Bourriaud defines; the work then becomes an "*arena of exchange*".[2]

A man sits straight, looks at no one, drinks alone, leaves as soon as he can. Another lies flat along cushions, eyes closed. A lady offers tea, on her knees. A man in formal clothes assumes the lotus position. A baby crawls. A girl puts her head in her arms.

Subtle actions upon such a vibrant stage, fleeting encounters leave residual traces of understanding. How does the tent enable and disable certain patterns of physical and emotional reactions? Each person entering the tent assumes a social role selected as appropriate for the situation and performed with determination, even if only to shift shortly after.

I became preoccupied with these shifting contexts and perspectives, seeking ways to explore ideas of social activation and strands of participation within the context of the tent. *How does one transfer their own knowledge framework to a new context?* I arrived to Kahn's tent as a choreographer, engaged in my research around the physical body as an archive and container for personal histories of landscape. I was keen to explore aspects of hospitality as medium, eating as vehicle for discourse, social architecture as stimulus; yet such topics are not research field; yet they emulate a universal theme in that we need to interact, to seek shelter for the most basic level of survival.

Researching the tent as social medium, I explored how movement and communication of experienced variations within quotidian movement vocabulary became methods to research the cultural and political engagement of visitors to the tent. The tent allowed visitors to move in ways specific to the architecture of the space; ways which are outside their 'normal' activities within the home. This allowed people to consider how their activities within the tent can become stimulus for reflection of cross-cultural dialogue.

I asked visitors questions about their experience with the tent:

- Can you talk about the process of taking your shoes off?- Describe your actions whilst sitting in the tent: (eye contact, proximity to strangers, contact, height, actions, stance, tensions)?- how has the presence of others in the tent affected your visit to the tent?

I regard choreography as social practice, a method and tool to reflect upon the experience of landscape. In this case visitors were asked to draw upon shared experience and personal memory of individual experience, uniting the two to contextualize the environment of the tent. The presence and interaction of people within the tent becomes an active mode of reflection, and generative of a further contextualisation of Western Sahara within the tent. A workshop on score based exercises explores engagement with the project through a revealing how the tent can promote certain patterns of activity.

I am a choreographer; this is a limitation and specialism of my personal and research practice. Movement and choreography are not warmly received by all; some laughed, shrugged or disappeared when 'movement' was mentioned. I cannot force people to take part in workshops or to consider how the tent affects their movement patterns; nor would I want to. As sociologist Pierre Bourdieu suggests;

Each agent, wittingly or unwittingly, willy nilly is a producer and reproducer of objective meaning. Because his actions and works are the product of a modus operandi of which he is not the producer and has no conscious mastery. They contain and objective intention' as the Scholastics put it which always outruns his conscious intentions. The schemes of thought and expression he has acquired are the basis for the intentionless intervention of regulated intervention.[3]

As a researcher my role became to unearth - through post workshop and performance analysis - the conscious or subconscious intentions of participants to explore their relationship to the tent and their development of an understanding of the context of Western Sahara.

The tent became problematic; circumstances one could not control, long silences when trying to create discussion, a tiresome demand for free food - and

[3] Bourdieu. P (1977) *Outline of Theory of Practice*. University of Cambridge Press. Cambridge. P 79. My italics.

aggressive dOCUMENTA(13) visitors with no desire to understand the context of Western Sahara. But my role was to ensure the smooth running of the project, and I wanted the tent to function effectively as a space for encounter and dialogue.

Many people who entered the tent ask, "Are you from Western Sahara", and then; "Have you been to Western Sahara," and I say, "No. I am from Brighton. I work in Northern Ireland, Bucharest, Berlin and Gaza and no, I have no immediate plans to visit Western Sahara". They seem surprised and I feel awkward. I say that I am not trying to activate some theme park experience as to what life in Western Sahara can be like. I have an equal and active role with visitors to explore the context of hospitality as medium of expression within domestic life. I am delighted when visitors who had been to the Western Sahara say how the tent relates to their direct experience of the context.

A girl lies on the sofa, holding a string of red balloons looking at the sky. The music in the tent seems loud; this offers some privacy for the flurry of conversations, taking place in near whispers. Sometimes it skips; this seems to add to the aesthetic.

A man places money in the donations tin, I am concerned that he does not ask what it is for.

A lady sleeps, her partner reads the newspaper.

The gentle hum of dOCUMENTA(13) visitors, a lady sits for some while at the entrance of the tent without removing her shoes. Why decide not to enter? Why decide to enter? The endless cycle.

A lady pours herself a tea.

When does the tent become most active? When do people feel most connected to each other?

A lady explains to a friend how she imagines the tea has been made.

There seems to be a flocking system; as the tent becomes busy more people join, eager not to miss out on some event which often they have no clue as to what it may be as they enter through the exit.

A lady smiles; she has been here for half an hour, she is content and lays back and begins to sleep.

The weather outside is somewhat too blissful, the atmosphere at times a little sickeningly too indulgent.

A woman yawns and pours another cup of tea, gulping it down without ceremony.

A man whispers to a lady at the door what he thinks the tent is about; he regards the sleeping lady as some sort of performance piece. Later he pours tea for his companion. He speaks of his holiday to Morocco and how he likes Morocco. They ignore the reading materials on the table.

When Robin Kahn and the women from La Cooperativa Unidad Nacional Mujeres Saharaui (and some men) return at the end of DOCUMENTA(13) days in the tent are filled with music, clapping, dancing, singing .

In the last period of the project I was quite in awe of the energy of the space. I watched previously suspicious visitors overcome with gratitude and understanding for their experience in the beautiful symphonies of the afternoon song. They drank tea, and it seemed there was now no need to read the information panels; they could simply listen and ask instead to those to whom Western Sahara is their home.

After their arrival the tea was made properly; a ceremony; pouring after pouring: from glass to glass; the foam gets higher: and the foam becomes

almost a competition: from cup to cup; each stage allows more and more foam to be formed. The perfect cup always nearly there.

The women dance; a raw and beautiful movement of certainty and assertion. Heavy, light, soft and firm. Their faces covered with their scarves and their feet free on the carpeted grass. Their movements are endless in their narrative: even if one does not know the tale; one can sense an emotion which cannot fail to move.

The sounds of the tent radiated through the park; as a siren on some ship. Flocks come, to watch, sit, or inquire. An active space where all are welcome and can learn.

Leaving the tent, even for a few days, I had an unnerving sense of loss, as though one might be leaving some concept of home. I was not expecting this feeling; and it is only writing about it now; I fully realize the complex nature of our involvement with the site and project.

My sustained and active engagement with the project has enabled me to empathise with a culture of which I have no direct primary experience. I feel my many hours of seeking to engage with the nature of the project enables me to comment on how hospitality and culture within Western Sahara may function.

How we are to speak of Western Sahara, of suffering, of hardship in such comfort. Contexts at times seem impossible to transfer. *How does one consider the work as social platform?* I am torn: this tent is a symbol of cultural exchange which Robin has facilitated, however this meaning is not prescribed and indeed a visitor can enter the tent and, if they wish, all they need to take from the experience is a free cup of tea. Perplexing.

Ingredients:

1kg pre-cooked cow stomach, chopped
2.5 kg potatoes, peeled and chopped
1 large tub full fat cream
6 cloves garlic, finely ground
3 large fresh red chillies, finely chopped
2.5 litres beef stock
White vinegar
Olive oil
Salt & pepper

To prepare:

- 1) In a large pot, simmer the cow stomach in the stock until tender (30-60minutes).
- 2) To prepare a garlic cream, in a bowl mash the garlic with salt and plenty of olive oil, then mix in the chillies, vinegar and double cream. Allow to marinate for at least 20 minutes. Add more garlic/chillies/salt/vinegar to taste.
- 3) When cow stomach becomes tender, add the garlic cream to the pot with the potatoes. Continue cooking until the potatoes are done.
- 4) Serve.



Romanian Cow Stomach Soup

Please note the smell of the cows stomach cooking may be rather unpleasant. Do not be put off, the soup does taste wonderful.





SKIN oF tHE gOAT
Making meals from Scratch



Dave
Rana
Martin
Aislinn
Amy
Georgina
Beatrice



gRADcAM

Experimental Kitchen
Recipe as Identity Project



Robin Kahn 2013





Q: When is a tent not a tent?
A: When it's a cook book.



Dave Loder

[1] The occupation of Zuccotti Park was initiated by Kalle Lasn and Micah White of *Adbusters*, a Canadian anti-consumerist publication. It came to be known as Occupy Wall Street (OWS), starting on 17th September 2011 and continuing until its eviction during the night of 15th November by the New York Police Department.

[2] Mitchell, W.J.T. (2012) *On Occupy*. [online] <http://d13.documenta.de/#/research/research/view/on-occupy>

The image of the tent has become synonymous with the term 'occupy' in recent years. The tent is a staple of the Occupy movement, the international protest organisation which campaigns for social and economic equality, which most famously came to global attention with its occupation of Zuccotti Park, New York City, in 2011. [1] Protesting at the adjoining Wall Street financial centres, activists and protesters erected an encampment of small tents on the tree lined plaza, and later more complex ad hoc arrangements which housed specific amenities such as kitchens, a library and media hub. While by no means the first protest movement to establish meaningful tented encampments in the modern era of political activism, it was the aggressive use of occupation under the symbolic capital of the tent through which the verb 'occupy' "became a proper noun with a capital 'O', like a trademark or a brand name", and became a means to be adopted and repeated globally. [2] It was the image of the encamped tent which became the mediated image of the Occupy movement, and occupation and its threat that became its *modus operandi*.

The symbolic image of the tent was on display at the international exhibition of contemporary art which is dOCUMENTA(13) in the summer of 2012. Most visible to the visiting art public was the Occupy movement's own encampment, self-branded as "dOccupy", which settled in Kassel's main public plaza before the primary dOCUMENTA(13) exhibition venue, the Fridericianum. First infiltrating the town on the 9th June, three full days after the opening of the exhibition, one tent soon expanded to more than a dozen. Ironically,

some weeks later on the 8th July, an official statement was issued by artistic director Carolyn Christov-Bakargiev, welcoming the dOccupy camp and their re-invention of public space with the responsibility and care they take for “the space that they have a right to occupy.”[3] Through these words the exhibition organisers effectively sanctioned dOccupy’s presence, negating the possibility of eviction from the city precinct. But as the activists admit themselves, it was never their purpose to aim a protest towards dOCUMENTA(13) itself, but rather “to use the time of documenta to protest against other things.”[4] They were taking advantage of the visibility of the global exposition and using it as a platform on which to profile their own agenda. Nonetheless, there is a significant change in register from being the invasive and uninvited squatter to becoming an authorised and legitimate tenant.

But what can we say of such a transformation? Where the paradigm of occupation adopted by the Occupy movement is an antagonistic action against a particular institution, any sanction by that institution which supports the occupation would effectively castrate or blunt its impact. Such castration makes static the very antagonistic trajectory which occupation necessitates. However, in the case of the dOccupy agenda, there was a clear lack of antagonism towards dOCUMENTA(13) or the art world, so perhaps the invitation which approved of their presence was merely put forward to secure that no such aggression developed.

But one particular tent escaped any such attention by dOCUMENTA(13). The French artist Thierry Geoffroy, also known as the “Biennialist”, was in fact the first to erect any type of tent in front of the Fridericianum and could certainly be defined as antagonistic in nature and directed, while not necessarily specifically at dOCUMENTA(13), emphatically against the institution of globalised contemporary art. The tent itself (a form Geoffroy has been exhibiting since 1995) was spray painted with slogans: “THE EMERGENCY WILL REPLACE THE CONTEMPORARY”; “THE CONTEMPORARY IS ALWAYS TOO LATE”; “I AM NOT WORKING FOR THE TOURIST OFFICE”. Installed by the artist on the 6th June a few metres from where the dOccupy camp was to spring up, the unauthorised tent was subsequently confiscated on the 21st June by persons unknown to be found later in the basement of the Fridericianum.[5] The artist questions the judgement by which the dOccupy tents were favoured over his own; why the exhibition prefers to align themselves with the generic slogan “Fight Capitalism”; why some protestors are more welcome than others; and can protestors be curated?[6]

[3] For the full statement by Carolyn Christov-Bakargiev, refer online to http://d13.documenta.de/#press/news-archive/press-single-view?tx_ttnews%5Btt_news%5D=159&cHash=e26d0c1a6f7cd3f67904003cbb2aeb33

[4] A number of representatives from the dOccupy camp were video interviewed by Aislinn White and Amy Walsh, these can be viewed online at <http://www.inthetent.org/research/?p=496>

[5] Baden, Lucas and Sebastian. (2012) *Art Criticism in an Emergency? A Creative Protest*. [online] <http://www.art-magazin.de/blog/2012/07/21/kunstkritik-nur-im-notfall-ein-kreativer-protest/#more-8174>

[6] For further information on Thierry Geoffroy and the installation and subsequent removal of his artwork, please refer online to http://www.emergencyrooms.org/dOCUMENTA_erased_artwork.html

[7] Szweczyk, Monica. (2012) *Courage, Comrades: The 7th Berlin Biennale*. Afterall Magazine [online] <http://www.afterall.org/online/courage-comrades-the-7th-berlin-biennial>

A few months earlier in Germany, the Occupy movement were under invitation to a large art exhibition, namely the Berlin Biennale curated by Polish artist Artur Zmijewski. The "Occupy Biennale" where allocated the large basement area of the biennale's main venue, the KW Institute for Contemporary Art, and were allowed to use the space as they wished. The Occupy organisers decked the space with banners, slogans and shelves full of political pamphlets, and programmed a series of events and discussions over the period of the biennale. But what transpired as a visitor experience in the artificially lit concrete lined space approached what could have been the tomb of the Occupy movement. In the institutional context of the art gallery the slogans, banners and few and irregular talks appeared banal: "Some thought this was preaching to the converted, others saw the political force of the 'occupation' completely annulled by its sanctioned presence in a contemporary art gallery". [7] Visual culture theorist W.J.T. Mitchell complained that the exhibition of the Occupy movement made it feel as if they were "in a state of suspended animation", "that it wasn't an active space" and "it couldn't decide if it was a space of action or a space of memory", judging that, at the time of his visit, it was the latter. [8] While such memorialising does not occlude that Occupy is worthy of remembrance, it nonetheless reasons that some type of conclusion or expiration has happened for it to have passed into memory.

[8] Mitchell, W.J.T. (2012) *Foundational Sites and Occupied Sites* [Keynote Lecture] dOCUMENTA(13), Ständehaus, 10 June 2012

This neutering of occupation by the Occupy movement, both in Berlin and Kassel, is twofold. First, any notion of invitation annuls the potential of hostility. And second, the occupiers lacked any directly antagonistic relation to the host. This creates a paradigm in which the occupier is essentially made inert, immobilised in an institutionalised (curated) condition. The suspended animation was supplied through a point of termination or destination, disruptive of any sense of subsequent trajectory or potentiality. In both Kassel and Berlin, the Occupy encampments which, despite retaining an antagonism directed at targets other than the host, fell prey to such immobility, effectively becoming an (institutionalised) exhibit. [9] By fulfilling a curated condition, their potentiality was castrated. But uniquely it was Geoffroy's tent which, despite eviction (and because of it), retained a semblance of kinesis; the ejection of the tent enabled a trajectory to be maintained, one not determined by a subsequent arrival, but rather with a departure recorded in the parched grass of the tent's former footprint. While Christov-Bakargiev may have genuinely viewed her invitation to dOccupy as aligned to her curatorial vision, it nevertheless failed due to the reasons outlined above. Her curatorial statement particularly cites conditions which play between the imagination and the politically real: "Under Siege. I am

[9] In fact, Occupy Museums, the organisers responsible at the Berlin Biennale recognised the situation they were in and sought to renegotiate their own position, presenting a proposal to the curators titled, "You can't curate a movement". For further details see <http://occupymuseums.org/index.php/actions/43-occupy-museums-and-the-7th-berlin-biennale>

encircled by the other, besieged by others".[10] But paradoxically, to seize upon such situations, as was maybe attempted with dOccupy, is to bring about their collapse.

While dOCUMENTA(13) attempted to secure access to the symbolic capital of the tent through sanctioning dOccupy, the symbolic efficacy of the tent lies in its kinetic or *nomadic* disposition. The tent is inherently nomadic; it is mobile, can be moved from place to place; it can be a home without being a house. Equally, the tent fulfils what philosophers Gilles Deleuze and Félix Guattari define as a *nomadology*, a state by which something can distribute itself in space:

it is a question of arraying oneself in an open space, of holding space, of maintaining the possibility of springing up at any point: the movement is not from one point to another, but becomes perpetual, without aim or destination, without departure of arrival.[11]

The nomadic is pure trajectory, pure strategy. It is the game of Go rather than the game of chess. In chess, the game is played with a series of codified markers, each with intrinsic characteristics, properties and movements; the pieces move upon a closed space, moving from one designated square to the next; an institutionalised and regulated war with fronts and flanks. The game pieces in Go are anonymous, collective and simple arithmetic; the pieces move an open space, perpetually moving, without destination. Chess is semiology, coding and decoding ("striated") space whereas Go distributes ("smooth") space as it moves. "Nomadic space [...] is produced through its distribution", giving the space its own peculiar qualities.[12] The space is not produced by hierarchies, but enters into relations which then determine their own hierarchies.

The nomadic tent creates its own encampment; it cannot be invited. To be authorized or sanctioned is to striate space. The tent is territorialising, it can smooth out striated space, conquering it. In Zuccotti Park, it was the tent which occupied, inhabited and held the space. It is not the activist or protestor which occupies space, but rather the tent which "*distributes people [...] in an open space*".[13] A plurality of tents creates a smooth space which is hierarchical and *hierarching*; the encampment manifests its own internal structure, creates its own ways of being for itself and its inhabitants. A nomadic distribution is not to be judged against (pre)existing ways of being (a citizen), but rather it supplies new ways of bringing about being (about citizenship);

[10] Christov-Bakargiev, Carolyn (2012) *Artistic Directors Statement* [online] http://d13.documenta.de/uploads/tx_pressesection/3_Introduction.pdf

[11] Deleuze, Gilles and Guattari, Félix. (1987) *A Thousand Plateaus*. Continuum: London p.389

[12] Parr, Adrian. Ed. (2005) *The Deleuze Dictionary*. Edinburgh University Press: Edinburgh p.187

[13] Deleuze, Gilles and Guattari, Félix. (1987) *A Thousand Plateaus*. Continuum: London p.429

[14] Kelly, Tom (2012) 'Un-occupy the City: Nine out of ten tents remain empty overnight at St Paul's protest camp' Daily Mail [online] 20 March 2012 <http://www.dailymail.co.uk/news/article-2053068/Occupy-London-9-10-tents-remain-overnight-St-Pauls-camp.html>

it create new territories in which citizenship can occur. But equally, the tent does not need to be occupied to be the occupier; the smoothing of space can not only be physical but mediated. The nomadic tent occupies physical 'public' space and its image occupies the mediated public space.[14] This mediated image becomes the symbolic capital of the tent, sustaining the territorialising potential of the physical tent in occupied space. Finally, the nomadic tent is not defined by movement, but rather by the displacement of space. Smooth space appears before itself, as territory which unfolds about itself; smooth space is not a territory but is territorialising. The paradigm employed by the Occupy movement in Zuccotti Park enabled further territories to be displaced; occupation enables the paradigm for further occupations. The appearance of the nomadic tent, functioning in a regime of the symbolic, carries the potential of occupation. With such (antagonistic) occupation retaining the possibility of eviction, the arrival of the nomadic tent must always bear the potential of departure, a latent trajectory waiting to be discharged. Nomadism is contingent on such an external precariousness of position.

Geoffroy's tent fulfils the role of a territorialising apparatus with a patterned trajectory. By virtue of sanction, the smoothing of dOccuppy was striated, whereas as the ejection of Geoffroy maintained a trajectory. Although the physical tent was evicted, the smooth space remained as a void of dead grass. The tent itself was not the smooth space, but rather was the device which territorialised the space of the (now dead) grass and its mediated image.

There remains one last tent at dOCUMENTA(13) to be discussed. How can we speak of Robin Kahn's *The Art of Sahrawi Cooking*? Can the *jaima* fulfil such a nomadic role? Or does its already sanctioned and invited presence obviate it? And does an alternative constitution of occupation manifest a different capacity of function in relation to a nomadology?

First, a note on occupation and what it means to the Sahrawi *jaima*, for it is the occupation of Western Sahrawi by Morocco which brings about the displacement of the Sahrawi people. Nonetheless, the *jaima* fulfils a role for occupation by the Sahrawi, necessitated by such dislocation. The nomadological condition of encampment by displacement, in both the Free Territories and the camps in Algeria, acts for the Sahrawi in the territorialisation of a new nation with its own distinct culture, customs and constitution (the Sahrawi Arab Democratic Republic). A nation without a land, the Sahrawi must employ strategies of territorialisation which act on spaces other than the physical.[15]

[15] See footnote [3] in *Moving from Tactics of Visibility towards Actions for Cross-Cultural Dialogue* by Rana Öztürk earlier in this publication.

And displaced does not necessitate a desire to become emplaced in their current condition. The Sahrawi as a nation are at a point on a trajectory, their current position a mere relay, reached only to be left behind.

The *jaima* itself is already imbued with the tradition of nomadism, a tent typical of nomadic tribal Saharan societies. The Sahrawi use its territorialising potential not only to occupy and claim rights to new land in the Occupied Territories, but also to territorialise a regime of the symbolic. So much so, that the Moroccan forces forbid the *jaima* to be actively used, under penalty of its destruction.[16] The *jaima*, which the Sahrawi use as a home in necessity, a home in exile, has become a powerful and positive symbol which the people hold dearly. So when the *jaima* arrived at dOCUMENTA(13), it already possessed a significant symbolic capital. But as something invited, curated, did it risk being neutered? And what, if any, type of antagonistic role did it fulfil?

[16] *ibid.*

Under initial scrutiny, as borne by questions from dOCUMENTA(13) visitors, *The Art of Sahrawi Cooking* seems to err more on the side of political propaganda rather than contemporary art. The information displays, posters and reading material presented within the *jaima* provide a clear and concise geopolitical narrative of the Sahrawi predicament since the Spanish evacuation and subsequent Moroccan annexation of Western Sahara in 1975. But the delivery and interpretation of this material was but one aspect of the project. The role of the *jaima* was never to be one of passive consumption, but rather of active spectatorship in conversation and exchange with the visitors who encountered it. By employing activities in dialogic engagement with its audience, the *jaima* was not simply a tent but platform for discursive discussion, and on issues not limited to the Sahrawi people. Through the practices of cooking and recipe exchange, and the dialogues which these events catalysed, the activities which the tent hosted can themselves be territorialising upon those who take part. The nomadic potential of the *jaima* was fulfilled through the distribution of the people who encountered it. The audience was mediated, territorialised; the nomadic condition of the *jaima* as an art work acted upon the public, performing a trajectory by which the public could inhabit the tent. The tent became occupied, but in turn the occupants were occupied by the art work. Through the initial couscous events hosted by the La Cooperativa Unidad Nacional Mujeres Saharauias, and later with the recipe exchanges performed by GradCAM's artists, curators and researchers, the Sahrawi customs of hospitality were re-produced. Those who participated in the exchanges, of both recipes and conversations, became hosts themselves through the sharing of their own

[17] There were a number of visitors who questioned the artistic efficacy of the project, notably always prior to entering the *jaima*. When asked to return with any questions after entering and experiencing the *jaima*, none did.

experiences. The *jaima* acted on behalf of the absent occupant of the Sahrawi and, at times, the artist – as noted above, the tent need not be occupied in order to occupy. The *jaima* was not a static empty symbol in dOCUMENTA(13), but fulfilled an active role through the distribution of and its distribution through the international art audience that encountered the tent. The nomadological efficacy of the *jaima* is sustained and dispersed through the discursive and embodied conditions of Sahrawi hospitality which it performs. And if there was any antagonistic dimension to the *jaima*, it was against the expectations of the visitors.[17]

And finally, to conclude not only this essay but this book, we can remark that the trajectory of the *jaima* has exceeded its duration at dOCUMENTA(13), to arrive at a point from which it was not far from before. This particular *jaima* has a natality not simply in the Sahrawi refugee camps but in Kahn's previous work, the publication *Dining in Refugee Camps* (2009). It was through this recipe book that the nomadic smoothing of space for *The Art of Sahrawi Cooking* was first rendered visible, and its return via this publication (as a type of cook book) is meaningful. A cook book has a nomadology of its own; it has no underlying rigid and striated structure, but presents one that can be manipulated, gestured at and borrowed from. No recipe is a binding contract; variation, appropriation and imitation are normative. But equally, any recipe or collection of recipes comes from somewhere, is defined by some cuisine, flavour or place (be this Italian, Indian, Sahrawi or Gazan).[18] Superficially, a recipe can convey the taste or essence of a culture, it is a medium or conduit through which a culture can be communicated. But much more than this, the cook book opens a smooth territorialising space upon the reader. Both cook book and tent are mobile and nomadic vessels, essentially empty but brimming with capacity and potential; hosts which can be inhabited by any person, retaining, sustaining and distributing territories. Such embodied territorialisation is sustained by the trajectory and hospitality which is inherent in the embedded reciprocity of the cook book; not only does one take something from a recipe or cook book, but this is reciprocated – not back to the cook book itself but passed on and shared through a meal with others. There is a continual unfolding of territories and smoothing of spaces, through new situations and narratives in which both food and stories are exchanged and shared.

[18] Knell, Yolanda (2013) 'Keeping alive Gaza's culinary traditions' BBC News [online] 20 May 2013 <http://www.bbc.co.uk/news/magazine-22560237>

Ingredients:

8 large onions, finely chopped

4 cloves garlic, finely chopped

100g butter

1.5 litres beef stock

Salt & pepper

To prepare:

1) Melt the butter in a large pot and add the onions.

2) Fry the onions gently until a deep brown colour (but not burnt). Add garlic and fry for another 5 minutes.

3) Add the stock, season with salt and plenty of pepper, simmer for 20 minutes.

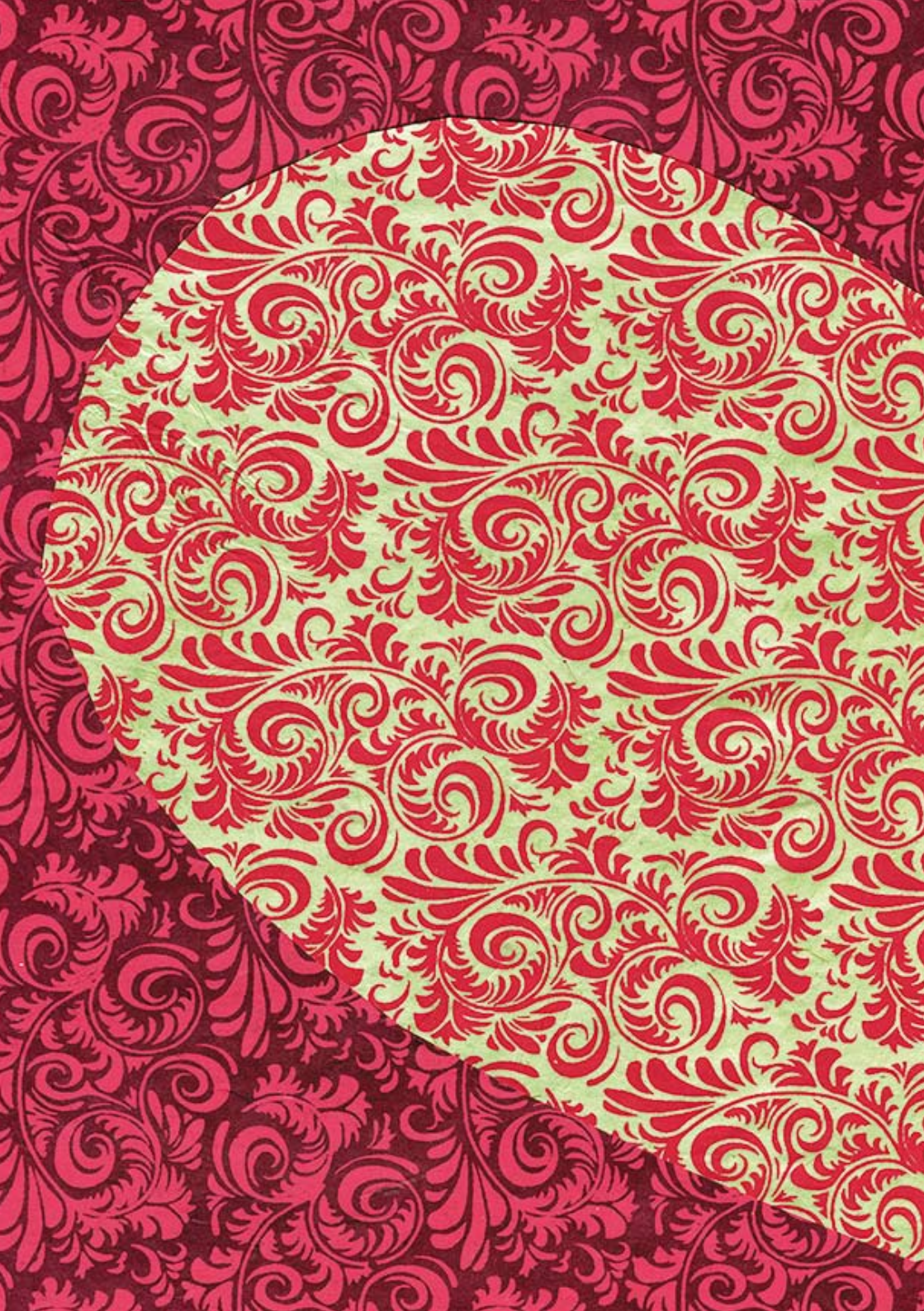
4) Serve with a hunk of fresh bread.



'Union' Soup

The name of this soup comes from a mistype in the email it was submitted on; it is after all French Onion soup.







Aislinn White (GradCAM/University of Ulster) is a curator, artist and writer interested in the role of 'situated' and durational forms of observation and participation in socially engaged practices. She is currently completing doctoral research at the University of Ulster and has contributed to various publications and research networks across-disciplines. Aislinn has led a number of inter-disciplinary and cooperative art projects and has worked in exhibition organisation for various art institutions, including the V&A Museum, The Drawing Room and Tate Modern.

Amy Walsh (GradCAM/Dublin Institute of Technology) is a Dublin based artist working primarily in video, photography and digital media, and through her practice uses technology to explore man's relationship to place and time. Walsh is currently lecturing on the BA in Fine Art at the Dublin Institute of Technology and has lectured in the National College of Art and Design and Trinity College, both in Dublin. Walsh holds qualifications in Fine Art Media, Multimedia Systems and Education. Recently, Walsh has completed a residency with the Bundanon Trust in Australia, having participated previously in residencies in Canada and Iceland, and will be attending a residency with Cill Rialaig project in Ireland in December 2013. Walsh was awarded the Arts Council of Ireland Travel and Training award in 2007, 2010 and 2012 and was the recipient of The Guggenheim Museum Hilla Von Rebay award in 2007. Her work is held in the collections of the Office of Public Works and the Western Health Board. Walsh has exhibited her work in Sweden, Iceland, Poland, Spain, and Italy as well as throughout Ireland. She is currently working towards an exhibition of new work, which will be shown in Australia at the Site Works Symposium in October 2013.

Beatrice Jarvis (GradCAM/University of Ulster) is an urban space creative facilitator, choreographer and researcher, and founder of the Urban Research Forum. She is undertaking a practice-based PhD at University of Ulster and is Visiting Lecturer at various town planning and architecture departments in London. Beatrice is keen to create platforms of social interaction and research using urban wastelands and reflections on urban habitation as a creative resource. She explores how far choreographic practice can develop new methodologies to interrogate a range of inner city conflict zones. As a dance artist, she works in Romania, Gaza, Berlin, Germany and Northern Ireland to generate large-scale and site specific choreographic works to explore the social power and potential of embodied movement practices. Her research has been profiled within Pina Bausch Symposium, Bauhaus-Universität Weimar, dOCUMENTA (13), The National School of Art Bucharest, Goldsmiths CUCR, Conference of Irish Geographers (NUI 2013), and the American Association of Geographers Annual Meeting 2013.

Dave Loder (GradCAM/University of Ulster) is an artist, researcher and writer whose primary focus interrogates linguistics and the politics of language. Through working in sound, film, text and installation, his practice seeks to expose and untangle the complexities of the subjective and temporal experience of language. Currently, he is completing a doctoral thesis at the University of Ulster, entitled "Stammers & Echoes: A Manifesto". His work has been exhibited throughout the UK and Ireland, as well as internationally in Germany, Spain and China. Loder is co-founder of the Ulster Research Salon, a collective of academic researchers that seeks to promote and discuss artistic and trans-disciplinary research practice within academic and extra-academic settings throughout Northern Ireland and beyond.

Federico Guzmán, born in Seville, Spain, is a visual artist - analytical, poetical and of the imagination - with a diverse work that escapes immediate classification. Combining individual and collective work, Guzmán acts in territories such as free culture, ecology and human rights, raising attention, awareness and social responsibility. Since 2008 he has worked with several arts and human rights initiatives in Western Sahara. He practices his art as a way to serve the world and as a path of unlimited knowledge and realization. Recently, Guzmán has participated in projects such as the online course Arts and the Human Rights Arts of Adelphi University in New York; Abidin Kaidh Saleh Cinema School in the Sahrawi refugee camps in Tindouf; the symposium El Otro en desafío, Universidad del Atlántico in Barranquilla, Colombia; ARTifariti VI, International Meeting of Art and Human Rights in Western Sahara; and Episodios críticos (1957-2011), Museo de Arte Contemporáneo de Barcelona (MACBA). He has participated in recent publications as The Art of Sahrawi Cooking with Robin Kahn, dOCUMENTA(13), Kassel, and the book Destrucción y construcción del territorio IV, Universidad Complutense, Madrid. This year, Guzmán is exhibiting his paintings in the Catalan Pavilion at the Venice Biennale.

Georgina Jackson (GradCAM/Dublin Institute of Technology) is a curator and writer. Between 2005 and 2008 she was Exhibitions Curator at Dublin City Gallery The Hugh Lane where she co-curated *Tacita Dean* and *Ellen Gallagher Coral Cities*. In 2007 she co-curated a special project for the Second Moscow Biennale at the Moscow Museum of Modern Art. From 2008 until 2012 she was a research scholar at the Graduate School of Creative Arts and Media where she completed her curatorial practice-based PhD exploring how the exhibition has been increasingly posited as a space for the political, examining key examples such as *documenta X* (1997), *Documenta11* (2001/2), *Making Things Public: Atmospheres of Democracy* (2005), *Be(com)ing Dutch* (2006/8) and *What Keeps Mankind Alive?* 11th Istanbul Biennial (2009). Between 2009 and 2011 she was the inaugural curator-in-residence at the Mattress Factory Art Museum, Pittsburgh, where she curated *Neighbo(u)rhood* (2011). She is currently Director of Exhibitions & Publications at Mercer Union a centre for contemporary art, Toronto.

Kirby Gookin is a writer, curator, public artist, and professor of Critical Studies in the Department of Art and Art Professions at NYU. He has contributed articles and reviews to *Artforum*, *Artscribe*, *Arts Magazine*, *Interview*, and *Parkett* as well as to museum and gallery publications, including a critical history of the New York public arts organization *Creative Time: 33 Years* (Princeton Architectural Press). His projects focus on the role that art can play in supporting human rights initiatives, in empowering communities, and in shaping the discourse in bioethics. For the past several years, much of his work has been dedicated to supporting the independence of Western Sahara.

Peter Lamborn Wilson (aka Hakim Bey) studied at Columbia University, travelled extensively in North Africa, India and Asia and settled in Iran for nearly ten years, undertaking voluminous reading of Islamic and heraldic texts and studying the historical and mystical dimensions of Sufism with many of the century's greatest Sufi masters. He returned to the USA in the 1980's and began a series of bi-weekly radio broadcasts known as the Moorish Orthodox Radio Crusade on WBAL-FM. He is a member of the Autonomedia Collective and author of dozens of books of poetry, literary and cultural criticism. He is currently collaborating with the Woodstock Ec(ol)ogues Film Collective on a series of films based on his work. Peter lives in the Catskill Mountains in New York.

Rana Öztürk (GradCAM/National College of Art & Design) is originally from Istanbul where she received an MA in Art History from the Istanbul Technical University with her thesis *An Analysis of Conceptual Art Practices in Turkey*. Her current research interests are transcultural curating, internationalization of contemporary art, theories of global art and contemporaneity, and exhibitions as tools for historicizing world art. Until now she has also worked as a translator, editor, curator, and coordinator for different organizations and art events. Her translations, interviews and essays have appeared in various art magazines and publications since 2001. She is a member of AICA Turkey.

Robin Kahn lives in New York City where she practices the complementary roles of artist, curator and editor. Her projects, committed to expanding the definition of art, explore new strategies for engaging the public. In *Milking Dada* Andrea Codrington's 1996 feature article on Kahn, she heralded her collaborative spirit for "emphasizing collaboration over gallery kudos." (*World Art*, October 1996). In 2012, Kahn was commissioned by *DOCUMENTA(13)* to produce an installation and series of events based on her publication *Dining in Refugee Camps: The Art of Sahrawi Cooking*, (*Autonomedia*, 2010). These projects, inspired by her experience living in Algeria with exiled families from Western Sahara, testify to the fortitude of Sahrawi women who fight the alienating conditions of dislocation with a peaceful artillery of cultural, historic and artistic integrity and resonance. Kahn is currently designing *The Art of Sahrawi Hospitality*, an interactive installation for Main Street Garden Park in Dallas, Texas that will be produced in October for the inaugural edition of the international arts & human rights festival *MAP2013*.

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SKIN OF THE GOAT is a compilation of essays, conversations and recipes from the artists, writers, researchers and participants who inhabited New York artist Robin Kahn's *The Art of Sahrawi Cooking* project at dOCUMENTA(13) in Kassel, Germany, during the summer of 2013. The publication presents and utilises both itself and the activities of Kahn's project as a case study in the field of artistic research, providing a provocative discussion in on-going concerns of contemporary art and curatorial practice. Illustrating and interrogating the relational politics of exchange and reciprocity, the book is to be read as a recipe book on ideas and notions that surround socially sited and hospitality based contemporary art strategies.

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