

## HÉLÈNE ABRAND; UMAMI



### CV

Hélène Abrand is not yet a brand. She is happy about that. She is doing her best to keep entire. Difficult though when you know she is French, and likes Kali.

She is currently better known as Helenet, which comes from her inter(national)activity and Nirvanet past: she has always liked to cross frontiers and discover.

Her company, HAC, is at the crossroad of arts, business and politics, if not about music, personal development and harmony.

### CONCEPT

Umami is sweet. "Sweet is almost universally regarded as a pleasurable experience" (wikipedia). What sweeter than a caramel, nougat, turrón, halva, mchouik ...

Umami means delicious, tasteful in Japanese. Kikuna Ikeda San in 1908 gave that name to the taste he loved and which hadn't been scientifically defined till then. It was added to the four other tastes recognised in XIXth century by Herr Fink. Umami is then the recognition of a different taste. It symbolises here for me the need of diversity, the acknowledged difference as serene base of identity.

Umami also means 'full mouth taste', a taste that is said to be tasted within the whole mouth contrary to the other which were supposedly tasted only in parts of it. Umami flavor being strongest when combined with aromas, umami effects may be stimulated by acting simultaneously with aromas, texture, sight, as well as with their sounds and music. Seashells collected on the beach give the inspiration.

Umami is like u-carmen, it is about love and serenity, which as everybody knows, don't go without freedom.

### INGREDIENTS

500 g of honey of acacia or local flowers

5 spoons of vinegar of xeres (or organic local fruit vinegar)

A few spoons of white fresh cheese, or butter, or argan or olive oils

Half a prickly pear in season.

And a tasteful mix of juice or mashed flesh local fruits, herbs or ingredients like:

- horchata (white beverage made out of chufas roots)
- orange flower essence
- thyme, rosemary, lavender
- lemon, oranges, grapefruit flesh and grated skin
- figs
- pieces of almonds, nuts, chestnuts, pine nuts, sesame seeds, pipas (grilled and salted sunflower seeds without their shell)...

Empty seashells collected on the beach.

### PROCESS

Reduce the honey in a softly warming saucepan, deglace it with the xeres or fruit vinegar. Firmly integrate the prickly pear in season. Add fresh cheese, butter, argan or olive oil in function of smoothness substantial quality. Steer slowly and softly integrate the reduced-with-hand thyme or chosen herbs or fruits. Add and cut into small pieces dried fruits. Acidity of vinegar and fruits, by caramelising will reduce structure while waking up the fruits and herbs perfume. The mix, reaching boiling point, will pass from a clear orange to a softly dark brown. Put off fire and pour gently into the cleaned seashells, sculpting into the matter for creative harmonious shape as it cools down.

This will take from 10 minutes to 1 hour depending on creativity, choices and maturity.

# INGEBORG BODZIOCH; THE SWEET SHIP



## C.V.

As a professional artist my main inspiration is to be found within the domestic environment of feminine landscapes. Cooking and baking are amongst the traditional activities which form such realities. I work in a variety of media to create site specific environmental installations which may create privileged access of understanding of the self, the other and being in the world. Sharing and preparing a meal is one of the most profound human activities of inter subjective experience.

This is my first attempt at bringing a culinary experience into my works of Art.

Previously I have mainly worked with domestic vernacular objects, multimedia collage and textiles. My work is always rooted within philosophical puzzles about life in general as well as theoretical issues related to human behaviour.

## CONCEPT

About one hundred years ago, a ship carried a young man (my Grandfather) from Spain to Norway where he met a young Norwegian woman (my Grandmother). They fell in love and made 11 children. One of those children became my father. The story of my own ancestors inspired me to create this sweet.

The vessel is important as a cultural and historical metaphor as well as an actual means of transportation throughout the Mediterranean and further a field towards the North Sea which has been a trading route for over 1000 years. The cultural exchange over the last millennium has caused and created interesting recipes throughout Europe and the world.

The recipe combines a traditional Norwegian recipe (the vessel) with ingredients from the Mediterranean (cargo).

## INGREDIENTS

### Biscuit:

150 g Butter  
150 g Sugar  
2 Eggs  
100 g White flour  
2 tbsp Cognac  
2 tbsp Coffee  
50 g Chocolate powder

### Cargo:

Yogurt or ice cream with Almond croquant and fruit preserve of oranges or apricots  
Glazed orange peel for decoration  
Recipe will make a dozen biscuits.

## ENRICA BORGHI & ASILO BIANCO; TORTA DI PANE



### C.V.

Born in 1966 in Premosello Chiovenda (VB), Enrica Borghi lives and works in Milan. After she studied at the Academy of Fine Art in Brera (Milan), she began to expose her works in 1992, using photography and recycled materials like expressions medium.

In 1995, at the Alberto Gallery in Turin, she presented women's clothes made with tote bags, dockets, waste paper and a series of Venere's busts and classical statue covered with fake nails, feathers or decorated with paperclips or rollers.

In 1997 she participated at "When the garbage becomes Art", exhibition curated by Lea Vergine at the Museum of Modern and Contemporary Art of Trento and Rovereto, and she was selected for the Biennial of Young Artists in Turin. Her artistic exploitation aims to use recycled materials, with a particular attention of female and domestic objects.

### CONCEPT

The cake bread has an antique tradition and it is realized with simple and poor ingredients for a wide target.

Its simplicity and poverty is very democratic and allows to receive the different aromatizations, which constitute the different and ductility of the sweet.

The base of dough represents a concept of recover; the pieces of dried bread are part of the sweet in the production process and they are not wasted.

This cake chosen by Asilo Bianco represents a territory defined as "Green Heart between two lakes", situated near the Alps, with a farmer tradition, very poor weather conditions and a geographic situation, that does not permit big cultivations.

This represents ourselves, because this territory wants to become a platform, a housed base for all the different flavourings of the world.



### INGREDIENTS

gr.300 stale bread  
gr.250 powdered sugar  
gr.100 butter  
milk  
eggs  
butter or grated bread for the print  
varieties for different flavourings in different regions and traditions: rum, currant, cacao, lemon or orange peel, grated cinnamon or nutmeg, casagno honey or acacia, produced in the "Green Heart between two lakes" region.

### PROCESS

Soften the stale bread in the cold milk, reduced it to a mush with the hands, add the whole eggs (about two or three), slam them together with the sugar, the butter crops (join potential changes to flavouring or personalize).

Mix perfectly all and pass the compost in a large print with the shape of heart, covered with butter and grated bread. Put it into the oven with a control heat (190°) and let it about half an hour, until the dough of the texture and the surface became nut brown. The cake can be eaten warm or cold.

The cake pan is traditional called "Cake Nicoletta" and has the name of many ancient inhabitants of the most poor square in Venice, just called "nicolotti", which means mendicity.

## CHADDAD RAFRAM; UNTITLED



### C.V.

Rafram Chaddad was born in Tunisia, and is active as a visual artist in Israel and Tunisia. His art deals with the local aspect as well as with the Jewish-Arab history. Rafram is also a coordinator of Slow Food in Israel, and cooks for his living and for his ideas.

### CONCEPT

He made a crème brulee of cardamom with sesame cream and grape honey. In the crème he combined also grinded Tunisian cookies and sultana raisins. He tried to combine 3 aspects that define the Israeli gastronomy to his taste. Arab-Palestinian ingredients, Jewish tradition and western techniques of cooking. Ah, and sweet and tasty, the most important one.

### INGREDIENTS

200 ml cream  
3 yolks  
50 gr. Sugar  
8 grinded seeds of cardamom  
50 ml grapes honey (Arabic: Debs. Turkish: Pekmez)  
80 ml sesame cream (Arabic: Tahini)  
5 grinded Tunisian coffee cookies (see recipe below)  
20 gr. Sultana raisins  
Brown sugar for grilling the caramel



### PROCESS

Pre-heat the oven to 110 degrees.  
Bring to heat the cream with the cardamom, sesame cream and the grapes honey, until it's boiling.  
Lower the heat and cook for 2 more minutes.  
Whip the yolks with sugar until they become cream. Add the hot mixture to the eggs but continue mixing the eggs to prevent them from cooking.  
Strain the dough to a different tool and add to two oven proof bowls.  
Put in the oven for 35 minutes.  
Then add the grinded cookies and the raisins.  
Spread some brown sugar on the top and caramelize with blowtorch or under the grill.

### INGREDIENTS

#### TUNISIAN COFFEE COOKIES

500 gr. flour  
2 eggs  
200 gr. Sugar  
100 ml. vegetable oil  
21 gr. Baking powder  
1/2 tablespoon vanilla essence  
1 lemon

### PROCESS

Pre-heat the oven to 180° degrees.  
Mix together the eggs, sugar, oil, baking powder and the vanilla, until they become dough. Add lemon juice to it.  
Add the flour and mix well.  
Create different shapes and put into the oven, until the cookies becomes brown.

## GAYLE CHONG KWAN; FIVE SPICE SHORTBREAD



### C.V.

Gayle Chong Kwan lives and works in London. She was born in Scotland. Her work explores histories, memory and the senses through the personal and global politics of food, trade and tourism through photography, video, sound and participatory projects. She has shown extensively in the UK and abroad: Cite des Arts, Paris; Tate Britain, London; National Portrait Gallery, London; COAST Residency, A Foundation, Liverpool; European Forum Emerging Creation, Neumünster Abbey, Luxembourg; Chinese Arts Centre, Manchester; Opera North, Leeds; mac, Birmingham; Tatton Park Biennial, Manchester.

### CONCEPT

'Five Spice Shortbread' by Gayle Chong Kwan creates a new pastry from mixing different aspects of the artist's own Scottish and Chinese-Mauritian mixed. The pastry brings together two ingredients ubiquitous to the different cultures, but never combined, and references balance and dialogue on a personal, imaginative and inter-cultural sense. Each 'biscuit' is formed into small mountain peaks or landscapes and are distributed as part of 'Memory Tasting Unit' activities led by the artist.

### INGREDIENTS

2 cups butter  
1 cup brown sugar  
3 cups white flour  
1/2 cup flour for rolling on board  
4 pinches of five spice powder (this can be varied in relation to baker's taste preference).

### PROCESS

- 1 Preheat oven to 325° F (165° C).
- 2 Cream butter and brown sugar.
- 3 Add to flour and mix well.
- 4 Sprinkle board with additional flour.
- 5 Knead for 5 minutes, adding enough flour to make a soft dough.
- 6 Roll to 1/2 – 3/4 inch thickness.
- 7 Cut into 3 x 3 inch squares.
- 8 Prick with fork.
- 9 Using knife or other implements, create some short 'mountain' peaks (not too high or thin as it could brown too much) or other landscape shapes of the bakers choosing.
- 10 Place on ungreased baking sheets.
- 11 Bake at 325° F (165° C) for 20 – 25 minutes until it is lightly golden brown on top.



## SAÏD AIT EL MOUMEN – DAR BELLARJ FOUNDATION; UNTITLED



### C.V.

Saïd Ait El Moumen is a musician, dancer and choreographer. After working as a percussionist for ten years, he decided to give his career a change of direction by taking part in contemporary dance workshops organised by some leading choreographers such as G. Appaix , Hella Fattoumi, Sam Louwick, Bernardo Montet, Mathilde Monnier and Fatou Traoré, to name just a few. He founded the first Moroccan contemporary dance company ANANIA with T. Izeddiou and B. Ouizgan in 2003. In 2004, he was invited by the Centre Chorégraphique National de Montpellier to attend the EX. E. R. CE. training course for professional contemporary dancers. Since then, his work has been an exploration of dance, music and video art.

[www.archnet.org/library/sites/one/site.jsp?site\\_id=4311-19k-](http://www.archnet.org/library/sites/one/site.jsp?site_id=4311-19k-)

### CONCEPT

Culturally the preparation of pastries in Morocco is the moment where the women from the neighbourhood meet and share a common space in order to prepare the sweet. The proposal wants to recreate the moment of sharing by preparing the plate in three different ways. But the way it is eaten translates the idea of a common good and learning to share. Together with the women from the association Dar Bellarj the preparation of the sweet is going to be an act of solidarity and of sharing, that enhances the importance of gastronomy within the cultural dialogue.

### INGREDIENTS

Morroquinian noodle soup  
Amlou: a mix between argan oil, peanuts and almonds  
Honey  
Dry raisin  
Olive oil  
Salt  
Briouates leaves  
Mature dates

# SOLIMAN ABDALLAH ABDEL MOTALEB, KHALIL SAMEH AHMED - GUDRAN ART AND DEVELOPMENT; UNTITLED



## C.V.

Sameh Ahmed Khalil  
Visual Artist, General manager of Gudran  
Association for Art and Development.  
Abdallah Abdel Motaleb Soliman  
Theatrical Artist, Programs Manager of Gudran  
for Art and Development.

[www.gudran.com](http://www.gudran.com)

## CONCEPT

The concept of pastries is connected to the relationship between pastries and childhood. They make us happy, however how different the cultural background we have lived in is. As well, this happiness remains when we grow-up and eating sweets can therefore extend dialogue between us.

Our concept as artists is to use basic components of pastries of different cultures: sugar, water and lemon. That is in order to make a simple pastry that acquires its special flavor relying on materials available in the place it is made in. So, its flavor in Egypt will be different than in Italy, depending on the materials every culture likes to add. Moreover it is accepted and probable to mix flavors and create new ones.

This simple pastry can be made by everyone, starting with basic ingredients like water, sugar and lemon.

We also aim to make use of materials used by artists, chefs and other pastry-makers who will be present in the meeting.

We want to try with all participants to make a performance on a Sunday morning in one of the city parks, to get our ideas closer to the people and inhabitants of the city.

## INGREDIENTS

### Basics

- Sugar
- Water
- Lemon

### Flavors

- Cinnamon
- Usual nuts
- Chocolate, etc...
- Some other material which will be with other participants.

### Tools:

- 2/3 normal Kitchens' Cooking utensils, 2 liters
- 2 medium scoop, 2 wooden cooking spoon
- normal stove
- 3/4 small plates

## JOANNIDES MARILENA; CAROB TOFFEE MUFFINS



### C.V.

B.Sc (Econ), MBA and over 20 years experience in sales and marketing. Marilena has a passion in research on Cyprus culinary culture, aiming to preserving it by integration into today's lifestyle. She produced a documentary reviving forgotten traditional delicacies. She also organises unique events with the purpose of promoting Cyprus' gastronomy.

### CONCEPT

The carob tree is one of the most ancient flora species of Earth.

It is usually found in dry areas and is characteristic of the eastern Mediterranean countries.

It is abundant in Cyprus and its fruit has been widely used by the locals since the old days, even in its raw form when there was nothing else to eat, or after processing as a basis for preparing traditional delicacies.

One of these is the carob-toffee ("pastellaki haroupomelou").

It is extremely healthy as it is rich in vitamins A, B1, B2, calcium, magnesium, iron. It has a distinctive flavour, which however agrees with today's taste quests.

In the recipe that follows, the modern and intercultural way integrate the traditional Cypriot carob-toffee transforming it to the international muffin!

### INGREDIENTS

400gr flour  
100gr carob-toffee (plus 50gr to decorate)  
1 tbsp vanilla  
2 tbsp grated cinnamon  
4 tbsp baking powder  
150gr butter  
2 eggs  
300ml milk

### PROCESS

Preheat the oven at 180° C.

In a blender beat 100gr flour with 100gr carob-toffee until it becomes like powder.

Combine the rest of the flour, B.P., vanilla and cinnamon.

Add the butter and mix until it resembles crumbles.

Stir in the carob-toffee mixture.

In the blender beat the milk with the eggs. Pour in the dry mixture and fold.

Spoon the butter in muffin cases decorating the top with a small piece of carob-toffee.

Bake for approx. 20 minutes.



## MELE DUCCIO, FATIMA EL HASSANI, MARCELLO RUSSO; LA CUBA



### C.V.

Duccio Mele started his career in 1997 in Bocca di Magna under the guide of a French chef "of the old school" (Jacques). After he had learnt the base of French kitchen he moved to Florence where he consolidated his experience and from where he moved to England where he improved for two years his knowledge about international kitchen. He worked in prestigious places, like the Bank and ST. JOHN'S in London. Back in his city he opened some restaurants and finally he created his last creature: the "Osteria Duccio", where he is the chef and director.

El Hassani Fatima, born in Benimeskine (Settat), Morocco, student, attends in this moment the Turistic-Hotel Institut "Ciofs", in La Spezia.

Russo Marcello, born in La Spezia, started in 1981 his collaboration at the "Russo" Pastries, founded by his grandfather in La Spezia. Afterwards he held the fort his father like pastry chef. He steadily carries out this profession since 25 years; he also participated at several pastry-competition, receiving different acknowledgements.

### CONCEPT

Through the use of ingredients chosen from different cultures such as the Lebanese, Tunisian, Italian or Marroquinian one and the food design intimately related to the architecture, this concept called la Cuba (Cupola, Dome) evokes the coexistence of diverse cultures, represented by various examples of Domes throughout the Mediterranean Region. It is a revision of local traditional recipes where each element coexists harmoniously complementing the other ones.

### INGREDIENTS

For the Spanish Bread:

6 eggs  
180 g of sugar  
180 g of flour  
1 bag of backing powder

For the dipping:

2dl of water  
50 ml of rose water  
25 ml of water of orange flowers

For the heart:

60 g of butter  
50 g of coconut flour (Morocco)  
50 g of Pizzute almond flour (Avola)  
20 g of sugar  
1 spoon of Halva  
3 g of baking powder  
grated lemon

For the pistachio and nut mousse:

2 dl of fresh cream  
150 g of toasted Bronte pistachios  
200 g of toasted Langhe nuts  
140 g of sugar

For the icing:

1 bag of 400 g of almond paste  
20 g of plastic chocolate

For the garnish:

50 g of candy Lebanese cedar  
20 dl of orange juice from Valencia  
1 spoon of granatina

## NETWORK NOMADIC ARCHITECTURE; PITA



### CV

The Network Nomadic Architecture is an open research Laboratory located in Athens, which considers issues dealing with the urban ground, areas in crisis, displacement and marginalized, public space, as well as social gender. NAN activates itself throughout the city's body. Since 2004 it has been self organizing in-situ projects and lectures and has participated in various events like the "Egnatia Project" in Salento by the Osservatorio Nomade, the exhibition "The people's choice" in Milan curated by Marco Scotini and the 7th Bienal Internacional de Arquitetura de Sao Paulo.

### CONCEPT

The Network Nomadic Architecture declares his participation in Love Difference Pasties with the "Pita: Transform Sweet" project. The hospitality and the cultural dialogue are two concepts that appear from this project and contemporaneously set it.

Bases of our proposal is a sweet "pita" (a species of cake or tart cooked in different Greek places with different materials, depending on the region, the age and the special circumstances) with ingredients referred of the recipes of the ancient Greek and the Ellen tradition, like the "melòpita" of Sifnos, sweet cooked in some holidays, like Easter. We propose this sweet with shapes of abstract votive sculptures, made of paper, inspired by symbols of ancient hospitality and diversity divinity.

Through this involvement and our information of different community that exist in the most panoramic region, the group will visit them and will offer sweets.

With this action we hope that our implication with the different communities gives the possibility to transform the sweet through their recipes and finally suggests the enlargement of the concept of hospitality and exchange.

### INGREDIENTS

For 6-8 people  
4 eggs  
50 g of fine sugar  
1 spoon of every day flour  
500 g of fresh ricotta  
60 ml of thyme honey  
70 g of Corint raisins  
70g of minced nuts  
½ spoon of minced cinnamon

### PROCESS

Beat the eggs in a bowl, incorporate the sugar and the flour and mix properly until the mixture is smooth.

Afterwards put together the cheese, the honey, the nuts and half of the cinnamon and mix properly. Preheat the oven at 180°.

Pour the mixture over the paste in the form and rub up the surface with a wet knife.

Put the form into the preheated oven and bake the pita for 50-60 minutes until it turns golden. Remove the pita from the oven and spread with the remaining cinnamon when it is still warm.

## LEA PETROU, MARIA NYMFIADI; LOVE [IN] A DIFFERENT KEFTE



### C.V.

#### Lea Petrou

Lives and works in Athens. She studied at Chelsea College of Art and Design, Central St. Martins College of Art and the Royal College of Art in London. She has been an artist – in residence at CCA Kitakyushu and Cite International des Arts Paris. She has been participating at group exhibitions and projects in Greece and abroad. Her artwork is an attempt to approach different ways of reading and encountering reality and deals with interpretations that get defined geographically, like the understanding we have concerning time, movement and speech.

[www.thelossproject.net](http://www.thelossproject.net)  
[www.artwaveradio.gr](http://www.artwaveradio.gr)  
[www.vsb.lt.com](http://www.vsb.lt.com)  
[www.iksv.org](http://www.iksv.org)

#### Maria Nymfiadi

Lives and works in Athens. Studied sculpture in the Athens School of Fine Arts, photography in Hogeschool voor de Kunsten in Utrecht Holland and postgraduate studies in Central Saint Martins London.

She has participated in several exhibitions and group projects. Currently she is elaborating projects around the process concerning the creation of an artwork and the dynamic of collaborations. She is also a furniture designer.

[www.vsb.lt.com](http://www.vsb.lt.com)  
[www.artwaveradio.gr](http://www.artwaveradio.gr)  
[www.blinddate12.blog](http://www.blinddate12.blog)

### CONCEPT

We, Maria Nymfiadi & Lea Petrou, share a common interest on recipe making, cooking process and food sharing as art practice, which numerous times concluded to collaborative projects. In the past, the results of the dialogue between us lead to a two-in-one recipe, where we both were finally represented as an *ingredient*.

For the Love Difference pastries call, we propose a pastry that deals with a relational dosage of proximity, using the kilometric distance between our location (Athens) and each capital of the Mediterranean countries. The dosage of each ingredient derives from the kilometric distance each capital has from Athens.

A mixture of dried nuts and dried fruits is selected to represent each one of the 19 countries around the Mediterranean Sea, according to each country's cuisine.

The further in kilometres each capital is from Athens, the more quantity of the specific ingredient is used in the recipe.

Our proposed pastry is based on the interrelationships amongst Mediterranean cultures and cuisines. It specifies on the ingredients' selection, it blends all ingredients in one, round form and suggests proximity relatively opposite to the geographic distance of the cities. Finally, in a mouthful we tried to experience the taste of all ingredients / cultures separately and together.

## INGREDIENTS

<b>Grams</b>	<b>Distance from Athens</b>	<b>Ingredients</b>
33 g	500 km to Tirana, Albania	Sultanas
41 ml	625 km to Podgorica, Montenegro	Freshly squeezed lemon juice
52 g	788 km to Sarajevo, Bosnia	Hazelnuts
54 g	824 km to Ankara, Turkey	Roasted chickpeas
57 ml	859 km to Valletta, Malta	Freshly squeezed orange juice
60 g	912 km to Nicosia, Cyprus	Walnuts
69 g	1040 km to Rome, Italy	Roasted pine nuts
71 g	1076 km to Zagreb, Croatia	10 dried apricots
75 ml	1130 km to Cairo, Egypt	Freshly squeezed pomegranate juice
76 g	1114 km to Tripoli, Libya	4 dried figs
77 g	1156 km to Beirut, Lebanon	Cashews
78 g	1172 km to Ljubljana, Slovenia	Poppy seeds
80 g	1202 km to Tunis, Tunisia	Blanched, roasted almonds
80 g	1215 km to Tel Aviv, Israel	13 dried prunes
82 g	1240 km to Damascus, Syria	Pistachio nuts
121 g	1820 km to Algiers, Algeria	15 dried dates
139 g	2097 km to Paris, France	Roasted pecans
158 g	2374 km to Madrid, Spain	Boiled chestnuts
184 g	2770 km to Rabat, Morocco	Peanuts

To coat: 800 g plain, cooking chocolate finely chopped

Food scale (precise for calculating grams), food processor, wooden spoon, metal bowl, non-stick baking sheet, 1 saucepan for the bain-marie, 1 heatproof bowl, fruit squeezer

makes: around 60 round bits  
cooking time: approximately 60 min  
settling time: 60 min

## PROCESS

Crumble all the nuts, cut the fruits in really small pieces. Use a food processor to blend the nut crumbles and fruits pieces. Add the juices in order to make a soft mixture.  
Work the mix into a metal bowl with a wooden spoon and finally roll the mixture into small balls with your hands.  
Put the chocolate into a dry, heatproof bowl and set over a saucepan of steaming but not boiling water. When the chocolate is melt evenly, briefly dip each ball into the chocolate until coated.  
Place the balls on a non-stick baking sheet, let cool for a while then place them into the refrigerator to set until ready to serve.

## **ORAI B TOUKAN; KNAFEH GHAI R NABULSIEH**



### **C.V.**

Visual artist working across media, and in public interventions and participatory projects. Recipient of various awards, international fellowships, and residency placements. Initiated well-known experimental arts programs in Jordan, and writes and teaches in her practice, with an interest in the role of collective memory and identity politics in the fabrication of identity/territory. Fanatical about food, food history, and food photography- she is currently based in Amman and New York.

### **CONCEPT**

My project is built on the Palestinian national desert pastry called Knafeh. Knafeh is a shredded philo-pastry pie, with a base of thick white salty melted cheese called Nabulsi cheese. Both the desert and its cheese originate from the Palestinian city of Nablus. I want to re-invent this pastry. I want to fuse it with berries, and a different cheese. I want it to be eaten in its big round metal basin, and by people from all around the Mediterranean basin. But would this dish still be Knafeh? Would it stop being nabulsi? How much of identity is 'identity', and how much of it is conditioned. How penetrable are our culinary habits and how much should we seek to penetrate them. What is the place of globalisation and commercialisation in evolving or 'fusing' our recipes in the first place, and is this something to celebrate. Can and should a desert come to symbolise patriotism, nationalism...

### **INGREDIENTS**

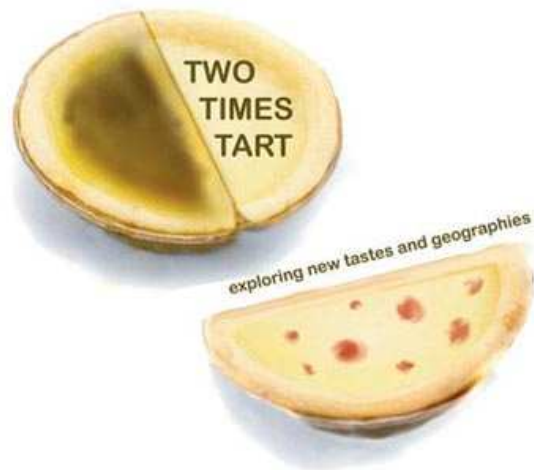
Knafeh dough  
Almonds  
Rose water  
1 kilo raspberries/blueberries or berries in season  
Ghee butter  
1 kilo Mascarpone cheese

### **PROCESS**

Around 1 kilo of fresh berries in season need to be bought that morning, washed and dried. Slice the berries and add a cup of sugar in a large bowl. Splash rose water over the large bowl of fruits. In a frying pan spread purified butter over a whole knafeh tray. Spray 1 cup of syrup (1 sugar to 1 water with a teaspoon of rosewater) over the knafeh dough. Communally and lightly thread the knafeh dough together until they become lighter in form. Lay out the knafeh pastry over the non-stick round tray. Place the tray on top of the fire, over very low heat for 20 minutes. Throughout the 20 minutes keep rotating the tray over the fire so that the dough crisps evenly without burning. When caramelized in color, flip the tray upside down on a knafeh tray. Let it cool. Top with mascarpone (preferable Ishtta), and layer the fresh berries on top of that. Sprinkle shaved almonds (optional). Serve from the tray on a round table with teaspoons for everyone.



## JULIE UPMEYER; TWO TIMES TART



### C.V.

Julie Upmeyer is an artist and initiator based in Istanbul working with everyday materials and space: paper, plastic, food, the home, the street. Her curiosity lead to work with Res Artis, the international network of artist residencies, and a three-year nomadic life - working in India, Germany, Austria, The Netherlands and Greece. Recently she initiated Caravansarai, an independent project space and meeting point in Istanbul, an open exploration of the interactive possibilities of food, space and the internet.

[www.caravansarai.info](http://www.caravansarai.info)

### CONCEPT

A trans-cultural culinary exploration of tastes and geographies, created from the combined input of 9 individuals from Turkey and its eight surrounding countries. In Istanbul, Julie Upmeyer has commissioned half-circle pastry shells to hold nine unique sweet fillings, made in Istanbul from recipes submitted by the participating individuals. Two half tarts are eaten simultaneously. The combination is chosen by the eater, who decides their own pair of flavors and geographies. A 'Two Times Tart', connecting people and cultures, transgressing political tensions in the simple action of eating. The empty pastry shell is the political boundaries, divided and hollow, tasteless and identical. The filling is the people, cultures and traditions, held by the shells, yet overshadowing them with their flavor and originality. Combined in a single bite, are the creations of two individuals, two tastes... together.

### INGREDIENTS

Pastry Shell  
(for approximately 18 half-tarts)

1 cup all purpose flour  
1/2 tbsp salt  
1/3 cup shortening  
2-3 tablespoons iced water

### PROCESS

Mix salt and flour together in a bowl. Cut in shortening and mix well. Sprinkle in ice water a small bit at a time. Mixing until all the dough is moistened. Add more ice water if necessary. Roll out dough as thin as possible and fit into the tart shells.

- For fillings that require baking: fill the tart shells and bake from 10 – 15 min at the temperature required for the filling
- For fillings that do not require baking: prick dough at the bottom and sides with a fork. Bake for 8-10 minutes.

# ELS VAN VLIMMEREN, EVA VAN TULDEN; DOEL-E(A)T-ART PRALINE



## C.V.

Doel Arts Village team.

Eva Van Tulden (Antwerp) graduated at a local art academy and is currently studying philosophy at Antwerp University. Last year, she developed an art project in Doel together with a local artist and launched a petition asking the authorities to maintain Doel as an arts village. Frie Lauwers has been living in Doel for three years and is so upset about the abominable situation of the village that she has turned into a real Doel "Pasionaria."

Frank Arts is a local businessman (Beveren) who will help us promote the Doel-Antwerp reconciliatory praline.

Els Van Vlimmeren is a chocolate designer who runs a small-scale shop in Zoersel, a village 20 km outside Antwerp. Els and Eva are former school friends.

## CONCEPT

The Doel-e(a)t-Art sweet is a stylized and abstract praline designed by a confectioner with Antwerp roots representing the Earth globe. The praline has a light blue filling representing water. The tiny blue spot on the outside refers to the "globalizing" village of Doel, a former polder village that is now situated right in the middle of the international port of Antwerp and is threatened with demolition.

The praline is produced in two versions (black/white). The black version, which has still the colour of the earth, is closer to the old rural Doel; the white version refers to the economically globalizing world that has deprived Doel of its rural nature.

Some pralines have been cut in half and the cross section is finished with a light blue chocolate, thus allowing consumers to assemble their own praline by slightly heating up the blue chocolate with their finger and sticking two halves together.

By allowing consumers to join a black and white half, the Doel Arts Village team wants to convey the message that the globalizing port of Antwerp and Doel arts village are not mutually exclusive, but that they can coexist in perfect harmony.

At the general level, the two-coloured version represents cooperation between all peoples and cultures, regardless of their location on the globe and the colour of their skins.

Concept submitted by: **Doel Arts Village team.**

[www.kunstdoel.net](http://www.kunstdoel.net)

## INGREDIENTS

Light blue, creamy truffle filling:

- 250 g of butter
- same amount of slightly thickened sugar syrup
- pinch of additional sugar
- 2 ladles (Ø 9cm) of white chocolate
- approx. 15 cl of Blue Curaçao

Coating: white and plain chocolate, pinch of light blue chocolate to refer to the filling.

## PROCESS

### Cream filling

- Gradually add the sugar syrup to the butter while stirring until you achieve creamy mixture.
- Optional: add pinch of sugar according to taste.
- Add molten white chocolate and Blue Curacao in that order; keep stirring during the entire process

### Coating

- Take a traditional round-shaped truffle mould (Ø 2.8 cm); first apply the blue spot, then the marble nerves as shown on the picture.
- Mould the white or plain chocolate.
- Fill with blue truffle cream.
- Either join the two halves to obtain the spherical shape, or finish off the cross section with blue chocolate to obtain the half-truffle version.

## SECIL YAYALI; LOVE TO LOVE



### C.V.

Secil Yaylali is a visual artist, who works and lives in Berlin and Istanbul. Her background is in urban planning, art and design; results in a wide-ranging artistic practice, including ceramics, installation, videos and community projects. She explores ideas relating to the feeling of belonging between individuals and their society. She is currently working on her PhD thesis about "Temporary Public Art Projects in Berlin-Istanbul-Beirut" in Universität Der Künste-Berlin in the Department of Architecture.

### CONCEPT

Sweets are our desires. We use it as a tool for basic communication in our daily lives. The abstract power of sweets can give the communities connective approach because they are gathered as the cements of relationships. They arrive to today's shape through a time process and with their histories behind. They integrate economic, social, historical and cultural aspects of their society. To work with a traditional sweet is like to reshape the memory. That is why I prefer to work on the mulberry molasses which is not a market product and homemade through a long process. *Love to Love* is a sweet which integrates 7 layers that are all different from each other but also same from the origin. Some of these layers are traditional tastes and some are new. The shape how the layers cut-out, comes from the hieroglyph writing that means -love-to love and also used in that region where they produce the mulberry molasses by the Hittites ages ago. It is also an open recipe that anyone who wants to add an other taste can do it as a new layer on *Love to Love*, it is an ongoing recipe...

### INGREDIENTS

mulberry (15 kg), wheat starch (around ½ kg), orange (3) and lemon (3), walnuts (1/2 kg), sesame (300gr), poppy seeds (300gr), hazelnuts (1/2 kg)

### PROCESS

The collected mulberries are boiled in big copper pots. They are filtered, then the wheat starch is added step by step to the mixture and mixed very well each time. Then there will be 7 different mixtures with different integrations; as one plane, one with sesame, one with orange flavour, one walnuts, one with poppy seeds, one lemon flavour and one with hazelnuts. The ones with nuts and the poppy seeds had been produced for ages. The new ones are the ones with lemon and orange flavours done to add some Mediterranean tastes which is not common for the location. The grated orange zest and lemon crusts are dried and then added to the mixture.

These mixtures wait under the sun around 3-5 days. On the top of the flat roofs of the houses they put some clean sheets and they pour the mixture carefully as a very thin layer on the sheets. They leave the sheets on the ropes in the hot sun. After 2 days they put some water on the back side of the sheets to be able to move the molasses.

Then these 7 layers will be put on top of each other. So all different tastes will combine with each other and as a layer they will be alone as well. The wheat starch will be put in between these layers to be able to separate them again. They will be cut by a knife in the shape of a hieroglyph writing (it is from 18<sup>th</sup>-8<sup>th</sup> Century BC by Hittites and used in the region which they have the traditional of molasses now) which means -love- to love. And each piece will be placed in an envelope to give the message to the world.