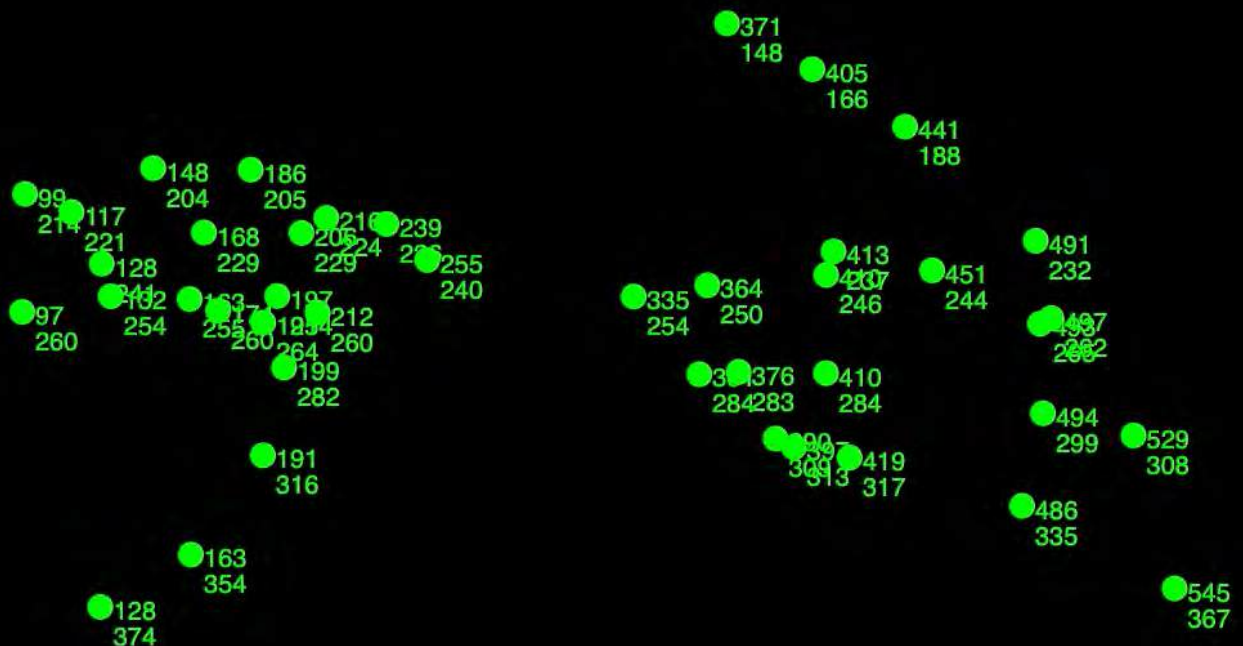
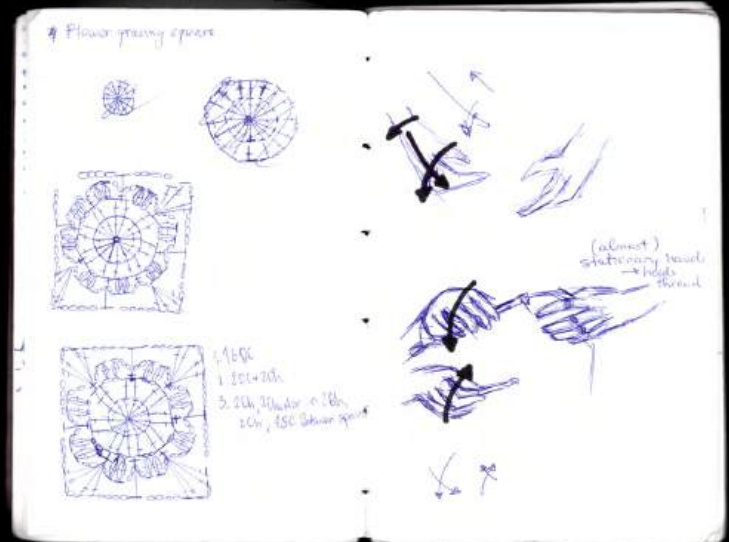
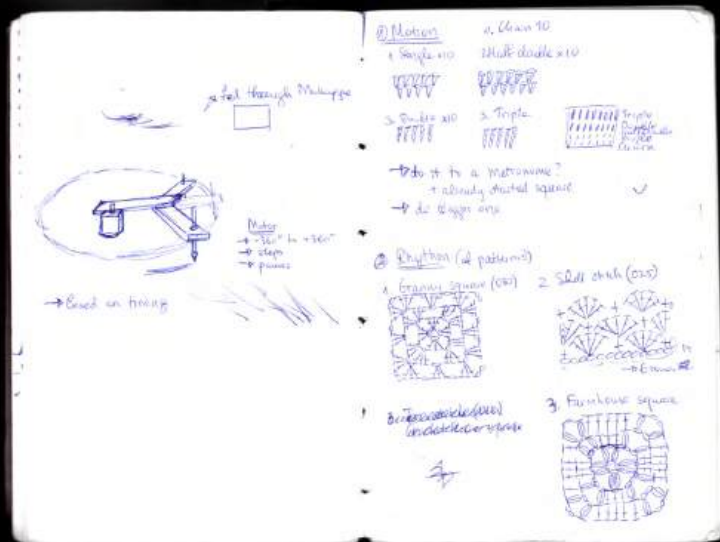


Automated Bodies

(2024–ongoing)
visual research

Exploring the dynamics between human and machine within handcraft and unveiling the automation of the crafter's body– from steady pace and measured hand movements to unpredicted fluctuations and fatigue.



Fraternal Echoes

(2025)
sonic performace

In collaboration with Nai-Syuan Ye, Tijmen Lohmeijer and Sue Kim
as part of Tactology Lab, Sounds Like Touch for Rewire Festival



Together Apart

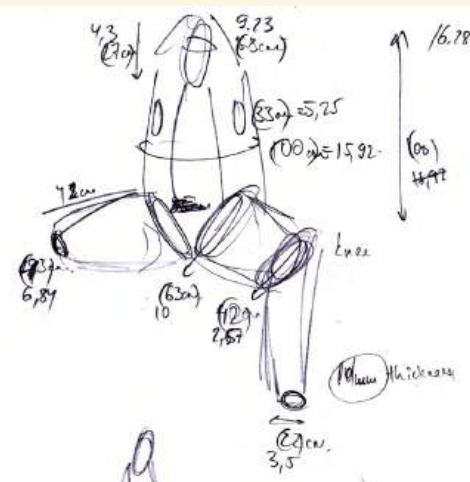
(2021)
short film, duration: 3'1''
[\[link to video\]](#)

A video fiction that explores the possibility of physical touch within the digital realm.



(2020–ongoing)
visual research
// video, drawings, ceramics

A speculative study on interactive chairs, formed around the idea that furniture should support each individual based on the personal demand and increase their cognitive function.

[illegible]

Mimesis: The Non-Standard Poetry Book

(to be launched in 2025)
publication

concept, text, images: DuctTape Collective (Polina Slavova & Nai-Syuan Ye)
graphic design: Doğa Gönüllü

(Not) Jammed is an interactive installation consisting of a dot-matrix printer (Scott) that records speech and prints it on the spot. It was first exhibited at Not Just A Fair (NJAF), Platform POST in Arnhem in March 2023. Printed outcomes from this event were published later that year in a publication under the same name ((Not) Jammed). Ever since, the installation has taken on many forms.

When we, DuctTape Collective, first started developing (Not) Jammed, Scott wasn't yet named 'Scott.' His name came from a song lyric we heard during development: "Oh, for fuck's sake, Scott / I can't deal with this right now"¹ The frustration expressed in the lyric mirrored our own struggles in dealing with an outdated dot-matrix printer.

Initially, for exhibiting at NJAF, we designed (Not) Jammed to allow visitors to interact directly with Scott. They could choose fonts, font sizes and the placement of text on the page.^(fig.1) This setup emphasized Scott's role as a responsive tool, with visitors maintaining primary control and authorship over the output. At this stage, we, the makers, described the project as 'experimental', 'fast', 'on-site vernacular printing' or 'layout des-ign using an old printer'—and not as 'a machine that talks'.

Initially, with the development of (Not) Jammed we wished to break the norms of graphic design, become increasingly polished and generalized as a result of the industry standardization of advanced design software.^{2 (fig.2)}

However, in the process of printing Scott's quirks began to break through. His misspellings, selective recognition of voices and tendency to ignore

or emphasize certain sentences made the installation unexpectedly humorous and engaging. These quirks changed the focus of (Not) Jammed. We began introducing Scott as a character using the sentences he created, transforming Scott from a tool for design into a stand-alone performer with a unique, playful personality.

This character further evolved during Poetry Night at Limestone Books in Maastricht in June 2023, where seven multilingual poets recited their work, while Scott (operated by us) printed his interpretation of the recitals.^(fig.3, fig.4) The prints were chaotic yet poetic, a mix of human intention and mechanical unpredictability. As an English-based model listening to (not only) English but Spanish, German and Dutch, Scott's outputs were a mix of abstraction, new connotation and unusual word clusters.^(fig.5) This specific event blurred the line between tool and collaborator, as Scott's errors became integral to the meaning behind (Not) Jammed. Scott's role was both illuminating and disorienting.

This naturally occurring evolution happening in Scott's interaction with live poetry parallels Walter Benjamin's reflections on mechanical reproduction in art and Hubert Damisch's interpretation of Walter Benjamin's insights on photography. Damisch suggests that "the essence of photography (or any mechanically mediated process) lies not in its origins

¹ "Broke" by Scott Lavene, Meat Feast, (2019).

² By 'advanced design software', we refer to professional graphic design software such as Adobe InDesign, Illustrator, or other industry-standard programs that prioritize precision, consistency and automation. Because of this baked-in preference, these tools are able to streamline design workflows, but also often result in a more uniform and standardized aesthetic outcome in contemporary graphic design.

(39)

(40)

Mimesis

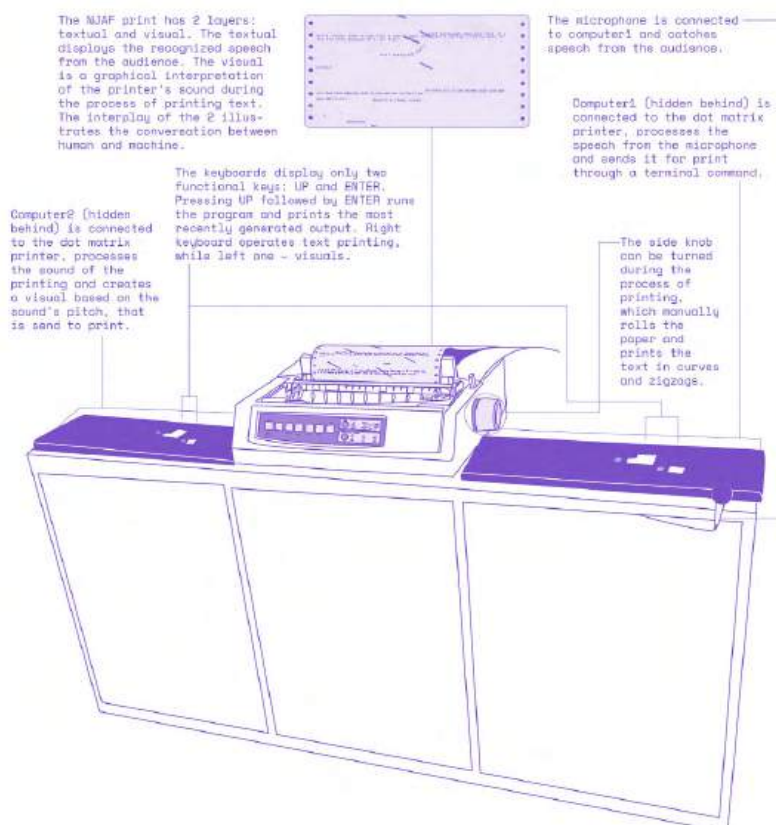


Fig.2 (Not) Jammed setup at Not Just a Fair, POST Platform Arnhem.

(41)

(42)

The Omnipresent Seat Where Time Stops

(2023)

essay, published in
Mapping Eastern European Design Histories

essay:

graphic design:

concept:

Polina Slavova

Polina Slavova & Stefan Dobrinski
Designers Thinking

The omnipresent seat where time stops

Polina Slavova

[01/09/2018, 16:38]

Mom: When can we skype?

[01/09/2018, 16:49]

Me: Well, whenever is convenient for you.

Me: Whenever grandma comes home.

Mom: She is out on the bench now.

Me: I thought so.

I walk the streets of my hometown from my own memory, and I can remember the places where someone's eyes were fixed on me passing, greeting me kindly, asking where I'm headed. I remember those places I have stopped to rest, the places where I have waited to meet, or stood up from to leave. The same place right outside our door, where I have walked my grandma to, so she can enjoy her afternoon with the other old ladies from the neighbourhood.

I try to remember how the bench in front of my home looks, but I can't picture it fully. I remember it grey, with a rough surface, the wood getting old and brittle, but not old enough to feel unsafe. You know, the older an object is, the sturdier and longer-lasting it is. I don't remember it not being there, it has always been, leaning on that apartment building's facade, right at the entrance to the yard, to the right of the fence.

Chapter 1: An architectural element

Each bench [...] should be preferably placed where there is, for example, a small space within space, a niche, a corner, a place that offers intimacy and security and, as a rule, a good microclimate as well.¹ Designing public spaces involves studying the public, in a biological and sociological sense. How the crowd moves and spreads within the urban environment, what are their physical and social needs. Public spaces are not just walking paths and squares, but spaces to meet, separate, pause, observe and connect. For that reason, sitting spaces become a crucial (and a fascinating) part of urban planning, where the placement of benches is done with the intention to create a sustainable and well-functioning ecosystem.² The most popular places to sit can be found at the edges of open spaces, where the sitter's back is protected, the view undistracted, and the local climate is most favourable.³

1 Gehl, J. *Life between buildings*, 157.

2 Gehl, J.

To the side of the bench, as part of the facade, there is a metal sort of a door. Its only function is to display obituaries, the faces and names of people who perhaps also lived in the neighbourhood, perhaps they also used to walk past the bench, sit on it, meet up with others and share their stories.

But maybe I remember it completely wrong. I can mostly remember the bench as this vague image, rather a concept or an idea, encapsulating stories, memories and emotions of the people coming and going.

The main purpose of a bench is not sitting whatsoever but rather stepping away from the crowd and observing the surroundings. For that matter, the overview, the sensory command of a large and diverse scene is highly valued.³ The opportunities of seeing other people are, as has been discussed, a question of distance between observer and object. If the streets are too wide and the spaces too big, the opportunity of being able to view, from one place, the space and the events going on is more or less lost. Benches tend to appear at the margins of public squares, to the side of walking paths, in parks, or as in this case, in front of housing buildings. They shape the space as recreational, while creating the opportunity to connect with the surroundings. Furthermore, benches in residential areas, by their mere existence within a micro-environment, create a greater value of the same functions. Repetition in the conversational exchange establish and solidify connections, moreover, build local communities.

3 Gehl, J. *Life between buildings*, 153.

Abstract from a conversation with my grandma. Grandma: Somehow the respect towards the elderly used to be a little different. Now the young people... There are young people I admire.

There is a woman with 3 children (in the neighbourhood). When the boy sees you, "Good day, how are you doing?", he will shake your hand and ask you how you are, wish you good night, etc. And the mother takes care of them herself, she is a divorced woman, but takes care of her children by herself. Hats off to her. She has worked on their upbringing so well, and there are those who are careless, leaving their children on the street. What ever they learn, they learn from the street, and that's all. They don't care to discipline them at home.

Mom: Seems like, the behaviour of young people fascinates you, or rather their behaviour towards the elderly, as well as how they behave in society as a whole. Grandma: Now if I go further back to my youth, it was very different then. People then really respected each other.

Mom: Genuinely. Grandma: ...it came from their heart.

Mom: Yes, but don't forget that you lived in the village, you didn't know how they treated each other in the city. The village is a small community and people used to respect each other.

Chapter 2: Historical context

The existence of the so familiar bench in an Eastern-European (and for the most part particularly Bulgarian) context dates back to life in the countryside, where the occupation of the common man was work in the fields. The hours of physical labour were isolating from society, the workers didn't practice any communication activity or receive any information whatsoever. This lack of active communication gave birth to the bench at the front of every house, where one can sit after work hours, observe the passers-by and 'catch victims' to answer their thousands of questions.⁵ This functionality of the bench conditioned it as a space for connecting and information exchange.

The bench was shaped as a vehicle for communication, which creates freedom both in its physical form as well as in its locally easily changing its location whenever necessary. If a house is away from the main flow of people, the bench moves to the main roads where people pass by.

The reason for this phenomenon is that the bench is a self-made creation by the (Bulgarian) commoner, an extension of the body and a tool for expression of the national mentality. In the contemporary urban environment, the same bench is still to be found in front of almost every apartment building, visually contrasting to the predominant image of the Soviet housing architecture, while at the same time existing in resonance with it. This repeatability in a typology signals for a mental prototype which can be traced back to Bulgarian 19th and 20th century literature, where the appearance of the bench established its symbolic value. In the short story collection 'Under the Monastery Vine', Elin Pelin places the narrator and his interlocutors sitting around a table under the shadows of the vine in the monastery courtyard. Ivan Vazov, the patriarch of Bulgarian literature [...], in the novel 'Under the Yoke' (1894) describes a key scene, where the family gathers to dine in the courtyard of the house around a table under the vines, surrounded by lilacs.⁷ These examples showcase the bench as more than just a space for in-

5 Georgiev, L. *Our identity with the European City*, 2007, 28.

6 Georgiev, L. *Our identity with the European City*, 2007, 28.

7 Pelin, E. *Under the Yoke*, in: *Magazine of BAS*, 2016, 40.

formation exchange or storytelling. In this case the act of storytelling is more in the sense of nurture, creating a safe space, reconnecting and preserving culture. It reveals itself as a form of national identity, reinforced during the Soviet era—something one can define by analysing identity in the context of trauma.

Chapter 3: National identity and trauma

Bulgarian Revival residential architecture from the 19th century, which was influenced by the East of the Ottoman State and the Mediterranean climate, is recognized as national Bulgarian, because it was built, financed and inhabited by Bulgarians. The panel residential buildings, the architecture of which came from the West through the Soviet Union, has not yet been accepted as national Bulgarian architecture, even though it was designed, built, financed and inhabited by Bulgarians.⁸

This has to do with the different mental and social experiences attached to either of the architectural concepts. The Revival architectural elements, like the bench itself, were indeed influenced by the Ottoman Empire, an oppressive and destructive five-century lasting state, that deeply scarred the Bulgarian nation. However, those elements were redefined towards self-identification, as it also (in the case of the bench) created space for storytelling, and with that, for community building and preservation of culture. In contrast, Soviet panel architecture was also brought through an oppressive regime, but its purpose was to further dehumanize, oppress and eradicate communities, treating them as a common mass. This sense of lacking identity forms a traumatic experience (which was only pushed to the side through political propaganda) and forces the individual to seek methods for escapism. The bench reappears in the cities, at the entrance of panel blocks, and so it is reestablished as the extension of the self. The identity of the residents of Sofia is realised through the aestheticization of the place. [...] the creation of networks of places in the panel neighbourhoods that create a positive emotional experience. The memory of the socialist recent past, represented in the architectural heritage, is blocked.¹⁰

8 Pelin, E. On a youthful park architecture between the past and present, in: *Magazine of BAS*, 2016, 40.

9 Pelin, E. On a youthful park architecture between the past and present, in: *Magazine of BAS*, 2016, 40.

10 Slavova, P. On a youthful park architecture between the past and present, in: *Magazine of BAS*, 2016, 40.

Chapter 4: In the contemporary information age

In contemporary Eastern European society the bench is recognized as an archetypal space among the elderly demographic, and there are a few reasons leading to that common impression. One, of course, is the fact that the elderly have either experienced themselves or have the closest relation to life in the countryside and the purely functional use of the bench for information. But the second argument I draw is the obvious correlation with the initial reasoning for its existence— isolation and lack of information. A major difference with the West is that elderly homes are not as commonly accepted, so most people at an old age live by themselves and rely on their environment and community for mental, emotional or physical support.

These preexisting perceptions of reality are rooted in the Soviet era, through the exercised propaganda at the time. This monumentalizes the bench in the present tense as an artefact defining the Post-Soviet condition, a capsule of the regime existing in and reflecting on a new socio-political environment.

Grandma: And now, we call on the phone.

Denke, when are we going out again? Just a little bit more, until it gets warmer outside, 'cause the bench is still cold.

So we're looking forward to the weather getting warmer. We feel the need for the bench. Then other people also gather around that bench, other citizens stop there to rest. And their way you get in touch with more people, and your day becomes lighter. [...] Your life gets diversified, and you can get some information here and there—someone comes from the city centre, let's say, something happened in the centre.

The state of isolation is reinforced by the lack of understanding for new information sources, further restricting the perception of contemporary society at its rapid pace. In that sense the main information exchange for elderly is still accomplished through the bench. The knowledge acquired by talking to people, either regularly gathering around, or passing by once, is conditional, solely restricted to locality. It is mostly dependent on the existing neighbourhood communities, which further narrows down the information range to the social class, education and possibly age. In this sense, the context of the contemporary information age⁹ redefines the bench from an information source, to an echo chamber, recirculating knowledge among the participants and reinforcing their preexisting beliefs through recognition.

Grandma: When we are on the bench, we discuss different topics, and everyone has their own opinion. Opinions differ. And at the end, someone will say, 'Well, we talked and talked, but she was most correct, I liked her words the most', a judgement is given at the end.

[...] Often we compare the past with the present. Back in the day it was such and such. That is what we did then, but now they don't. Perhaps the current way of living has an effect on people's behaviour [...]. I believe that in the past all we have done was positive. And now, there are many positive things but also many negative ones which overcome the positive with time. The times are such that the negative overpowers and people continue to live with it as part of their life.

These preexisting perceptions of reality are rooted in the Soviet era, through the exercised propaganda at the time. This monumentalizes the bench in the present tense as an artefact defining the Post-Soviet condition, a capsule of the regime existing in and reflecting on a new socio-political environment.

However, that is conditioned by the generation currently inhabiting this space. Throughout this text I've reflected mostly on how I see the bench, from the position of the observed, the young generation which never endured socialism, and the one that is an inseparable part of the rapid information flow. The bench for those is detached from any meaning—it is purely an architectural piece, part of the public space, a place to inhabit. But I wonder then, would this be the last generation to ever sit on the bench, to observe the passers-by, to connect with the small community as a way to connect to the fast-passing world? I wonder if the easy access to technology we have would completely eradicate the need for community in the physical space, abandoning the bench into decay.

I packed my belongings in a suitcase, called a taxi to pick me up and left the apartment building. My grandma was there, sitting on the bench with others from the neighbourhood. She came to hug me and wish me safe travel, and all the best and, I had to go. I loaded my suitcase in the car, got on, looked out the window and waved goodbye. She waved back, goodbye, looking at me from the bench.

[...] I think to myself, this is the last time in which she truly perceives me. From now on I am just another stranger, passing by the bench, and she can only observe me through her own position there. And maybe one day I would be back, taking her place, trying to keep up with the fast-paced society I am no longer part of.

//collection of personal stories and theoretical insights about the bench in public spaces

May contain traces of...

(2023)
tablewear collection / installation
// digital print on textile, ceramics

concept & research: Polina Slavova & Giulia Pompilj
graphic design: Polina Slavova
ceramics & textile: Giulia Pompilj
commissioned by: Designalism



May contain traces of...

// personal archive of rice varieties and folk stories, collected from readings

	A	B	C	D	E	F	G	H	I	J
1	RICE	type	LINK	TITLE		TEXT	year	extract	edited	
2			https://historieagr	Maat, H. and van		The periods correspond with major historical events, the first period		clear division of the period of rice in	x	
3			pdf	Carney, J. (2005)	1	The Atlantic economy first gained a foothold in the Canary Islands and	1460	The Atlantic economy first gained a foothold	x	
4	Oryza glaberrima		pdf	Carney, J. (2005)	2	Seed rice – the grain with its husk still attached – was deliberately	1530	The rice seed was first introduced to Bahia	x	
5	Oryza glaberrima		pdf	Carney, J. (2005)	3	By the 1550s, rice is listed as a marketed item in Brazil, with the sale of the	1550	3	x	
6	Sativa		https://historieagr	Maat, H. and van	4	Rice is one of the crops introduced to the Americas and Caribbean through	1550	The first written accounts from the Spanish,	x	
7	Oryza glaberrima		pdf	Carney, J. (2005)	5	There is unambiguous reference to the cultivation of rice in Brazil in 1587,	1587	5	x	
8			pdf	Carney, J. (2005)	6	The Atlantic contours of the region where rice was available for purchase,	1590	Gold coast and expanding European	x	xvi
9			pdf	Carney, J. (2005)	7	The Dutch presence in the African Atlantic had strengthened when they	1612	7	x	
10			https://historieagr	Maat, H. and van	8	The plantation economy of Suriname was primarily run by the West Indies	1621	The Dutch government granted the West	x	
11			pdf	Carney, J. (2005)	9	A Dutch report in 1626 provides further insight into how the external demand	1626	The external demand for food affecting the	x	
12	Oryza glaberrima		pdf	Carney, J. (2005)	10	At the end of the 16th century the cultivation of glaberrima was no longer	1640	10	x	
13	both		pdf	Carney, J. (2005)	11	One corridor of introduction is associated with the expulsion of Dutch	1644	The two corridors of rice introduction: Brazil	x	
14	Oryza glaberrima		pdf	Carney, J. (2005)	12	In the 17th century no other area along the West African coast experienced	1650	Along a mere 300 miles of coastline, the	x	17th
15			pdf	Carney, J. (2005)	13	Rice was introduced to Suriname early in its settlement history. By the end of	1650	Early archival documents refer to the	x	XVII
16			pdf	Carney, J. (2005)	14	When the Portuguese reasserted control over Brazil, not all the Dutch	1654	Sephardic Jews of Iberian origin relocate to	x	
17			pdf	Carney, J. (2005)	15	Key features of the Brazilian plantation system transferred to Suriname (an	1654	Key features of the Brazilian plantation	x	
18	Oryza glaberrima		pdf	Carney, J. (2005)	16	When the cereal was sold in the husk to slave ships, African women on	1667	Female ancestors of the Maroons brought	x	
19	Oryza glaberrima		pdf	Carney, J. (2005)	17	The grain's arrival in the Americas as surplus provender provided the first	1667	The African expertise and efforts laid the	x	
20			https://historieagr	Maat, H. and van	18	About a quarter million slaves were shipped to Suriname, a Dutch settlement	1687	Dutch gained control over Suriname and	x	
21	Oryza sativa	Sééi	https://assets.res	Andel, Tvan, Maat,	19	In 1690, there was a revolt on a plantation along the Cassernica creek.	1690	Revolt on a plantation along the	x	
22	Oryza sativa	Sééi	https://assets.res	Andel, Tvan, Maat,	20	Lanu escaped around 1685 and, guided through the forest by a forest spirit	1684	Maroon escapes from plantation Waterland	x	Sééi's daughter Yáya
23			https://historieagr	Maat, H. and van	21	Slaves who ran away from plantations, not rarely after a revolt, created	1693	The newly settled Maroon communities	x	
24	Oryza Sativa	Paánza	pdf	Carney, J. (2005)	22	Richard Price places Padanza's birth in the colony about 1705 and her	1705	22	x	
25	Oryza sativa	Sééi an	https://assets.res	Andel, Tvan, Maat,	23	On 4 March 1712, the Jewish plantation owners Nassy and Cardoso	1712	Jewish plantation owners discovered a	x	
26			https://historieagr	Maat, H. and van	24	The harsh and violent plantation regime may suggest that plantation owners	1718	24	x	
27	Oryza glaberrima		https://www.ncbi	African Rice	25	Not long after their escape, Maroons started to grow rice as a staple food	1720	The rice cultivation as a food staple for the	x	xviii
28					26	Geijkes (1954) listed 21 local rice varieties grown by Paramaccan and	1720	Cultivation of 'forest rice' or 'wild rice' (máti)	x	
29	O. sativa	Paánza	https://assets.res	Andel, Tvan, Maat,	27	The Saramaccans had settled along the upper Suriname River some 25	1739	27	x	
30	both	unknow	https://assets.res	Andel, Tvan, Maat,	28	Little is known over the history of rice in the Aluku community. One of the	1755	The rice village of the Aluku community and	x	
31	Oryza sativa	Sééi an	https://assets.res	Andel, Tvan, Maat,	29	Some Saramaccan women said they had abandoned the variety because it	1760	The Malawa community grew a similar	x	
32	Oryza sativa	Sééi an	https://assets.res	Andel, Tvan, Maat,	30	Sééi's daughter Yáya, also known as Jaja Dandé, became an important	1762	Yáya's spiritual convinced the Saramaccans	x	
33			https://historieagr	Maat, H. and van	31	Early plantation and Maroon settlements were more towards the east,	1800	Asian rice farmers' settlements. 31	x	
34				Maat, H. and van	32	In Suriname, like in other countries in the Americas, rice gained in	1810	In Suriname rice gained in significance as a	x	
35			https://historieagr	Maat, H. and van	33	After the abolition of slavery in 1863, the colonisers recruited labourers from	1863	Abolition of slavery and recruitment of	x	
36				Maat, H. and van	34	The first ship with Indian contract labourers, mostly men but also women,	1873-1890	The arrival of the first ships with labourers	x	
37			pdf	Carney, J. (2005)	35	By the early nineteenth century, the lowland areas surrounding Paramaribo	1880	Emerging focus of commercial rice	x	xix - xx
38			https://historieagr	Maat, H. and van	36	With the recruitment of labourers from India and Indonesia, the colonial	1880	36	x	
39			https://historieagr	Maat, H. and van	37	From the early 20th century, the British and Dutch also started to exchange	1900	The British and Dutch started to exchange	x	
40			https://historieagr	Maat, H. and van	38	The colonial administration estimated that total rice production in 1904 was	1904	Increase in rice production in Suriname. 38	x	
41				Maat, H. and van	39	The colonial agricultural reports of Suriname of the years 1904 until 1907	1904	Report on the rice varieties in Suriname. 39	x	
42				Maat, H. and van	40	By the early twentieth century the Dutch agronomists in Suriname worked on	1900	The Dutch agronomists in Suriname worked	x	
43			https://historieagr	Maat, H. and van	41		1906	The Dutch agronomist Boonacker reported	x	
44					42	The knowledge about rice varieties and the mechanisms of reproduction and				
45			https://historieagr	Maat, H. and van	43	A last phase in the creation of a Surinamese rice gene pool came with the	1910	The emergence of a large mechanised rice	x	
46	sativa	Kindja	https://historieagr	Maat, H. and van	44	The varieties that performed well and were appreciated by the farmers were	1911	Javanese rice varieties. 44	x	
47	Oryza glaberrima		https://www.ncbi	"African rice	45	There are strong indications that Maroons have continued to cultivate	1930	Maroons have continued to cultivate African	x	
48			https://historieagr	Maat, H. and van	46	In 1933 the agronomist Stahel, Director of agricultural research from 1919,	1933	46	x	
49		SML	https://historieagr	Maat, H. and van	47	After the Second World War the Dutch government initiated a more	1949	After WW2 the Dutch government initiated a	x	
50			https://historieagr	Maat, H. and van	48	Halfway the 20th century the overlapping scientific and trade networks	1950	Rice produced in Suriname became a major	x	
51		SML	https://historieagr	Maat, H. and van	49	In 1950 the SML initiated the implementation of rice folders, starting with an	1950	49	x	
52			https://historieagr	Maat, H. and van	50	Van der Meulen brought seed of about 19 Indonesian varieties to Suriname.	1951	More Indonesian rice varieties brought to	x	
53			https://historieagr	Maat, H. and van	51	The rice breeding strategy of the Green Revolution arrived first in Suriname	1960	The rice breeding strategy of the Green	x	

1	Oryza glaberrima		African Rice (Oryza glaberrima Steud.): Lost Crop of the Enslaved Africans Discovered in Suriname2	https://www.ncbi.nlm.nih.gov/pmc/articles/PMC2840566/	African rice has short, rounded ligules, simply branched, erect panicles with small spikelets that have an olive or reddish-brown to black husk, and a bran color that shifts from reddish-brown to purple. Some varieties have a long, straight apical awn. Because of its dark bran, O. glaberrima is often called "black" or "red rice."	botanical features			
2	Oryza glaberrima	Matu Alisi	African Rice (Oryza glaberrima Steud.): Lost Crop of the Enslaved Africans Discovered in Suriname9	https://www.ncbi.nlm.nih.gov/pmc/articles/PMC2840566/	A Forest Spirit's Rice Field Around 1800, one day when hunting on the Upper Pikito, near Kwamhangoto, Gbagbi discovered a mysterious swamp surrounded by tempting bananas, wild rice, and various other crops. After cutting samples and setting out for home, he was horrified to see his favorite hunting dog being swallowed up by the swamp's quicksand. This legend tells how a Saramaccan hunter accidentally disturbed the garden of an extraordinarily powerful 'epuku' forest spirit. It bears a remarkable resemblance to the story my Saramaccan informants told, independently from each other, on how their ancestors discovered Oryza glaberrima. The fact that the rice field was made by a spirit of the deep woods may have led to the name 'matu alisi' (forest rice) and the strong claim that the plant was growing wild before Saramaccans started to cultivate it.	story about swamp	x	1800	
3	Oryza glaberrima	Matu Alisi	African Rice (Oryza glaberrima Steud.): Lost Crop of the Enslaved Africans Discovered in Suriname11	https://www.ncbi.nlm.nih.gov/pmc/articles/PMC2840566/	African rice may have a lower yield, but its pest resistance and adaptation to environmental stress perfectly suits the low-input agricultural system of the Maroons on the acid rainforest soils of Suriname. Moreover, it is likely that Maroons grow several cultivars of O. glaberrima, representing a genetic diversity that might differ from that in West Africa. Part of this genetic diversity may be caused by introgression of genetic material with O. sativa or the wild O. rufipogon, as is the case with O. glaberrima cultivated in Africa. Since domestication is a long-term process rather than a single event, some genetic diversity of the Surinamese varieties of O. glaberrima may have developed after their transatlantic journey.	specifications; yield			
4	Oryza glaberrima	Matu Alisi	African Rice (Oryza glaberrima Steud.): Lost Crop of the Enslaved Africans Discovered in Suriname3	https://www.ncbi.nlm.nih.gov/pmc/articles/PMC2840566/	The Maroons are divided into six 'tribes' (Kwinti, Aucans, Saramaccans, Boni, Paramaccans, and Mataweis), each with a different language and culture. Due to the scarce influence of Christianity, Maroon culture and religion are often considered the most 'African' of the Americas. After surviving in relative isolation for hundreds of years, Maroons now form Suriname's third largest ethnic group. Despite their recent migration to Suriname's capital Paramaribo, French Guiana, and the Netherlands, most Maroons continue to live in traditional forest communities in Suriname.	It was cultivated by Maroons, descendants from enslaved Africans that escaped from plantations in the 17th and 18th centuries.		1938	FROM Maroon women still grow rice varieties named after their ancestors who hid seeds in their hair when they escaped slavery in
5	Oryza glaberrima	Matu Alisi	African Rice (Oryza glaberrima Steud.): Lost Crop of the Enslaved Africans Discovered in Suriname6	https://www.ncbi.nlm.nih.gov/pmc/articles/PMC2840566/	'They collected the panicles from this 'natural rice field' and took them to their own gardens to plant the seeds. It was a rice species that matured in three months which, according to van Troon, 'was handy for the Bush Negroes because they needed food quickly. They had little time to wait, since they had to escape further in the forest.'	specification, storytelling, 'was handy for the Bush Negroes because they needed food quickly.'			
6	Oryza glaberrima	Matu Alisi	Carney, J. (2005) "Rice and memory in the age of enslavement: Atlantic passages to Suriname," <i>Slavery and Abolition</i> , 26(3), pp. 325–346.	pdf	Through ritual offerings of the grain to their ancestors, Maroons symbolize and commemorate the gifts it conferred: freedom from hunger and freedom from bondage. Each handful of rice recalls the legend of Paánza and the founding generation of African women, whose smuggled seeds made that hope possible. But perhaps the underlying significance of the Maroon narratives is that across each social and environmental frontier, women provide the bridge to Africa and African identity, as agents of culture as well as agriculture. Maroon women, in the manner of generations before them, continue to plant rice in the African way: by sowing the seeds directly, performing the weeding, harvesting the panicles with a small knife, hand milling the cereal with mortar and pestle, and cooking it so that all the grains are separate. Such are the key features of African rice culture wherever the cereal was planted in the Black Atlantic.	rituals		17th century	
7	Oryza glaberrima	Matu Alisi	African Rice (Oryza glaberrima Steud.): Lost Crop of the Enslaved Africans Discovered in Suriname8	https://www.ncbi.nlm.nih.gov/pmc/articles/PMC2840566/	The species was more frequently cultivated in the past, but after a mechanical rice mill became operational in the neighboring village of Kiasakreek, farmers had shifted to 'kuli alisi' (literally: 'coolie rice'), the commercial Asian varieties grown by East Indians along the coast. African rice could only be milled by 'máti ku tati' (mortar and pestle), and afterwards needs to be winnowed by hand ('waal alisi') in the large, richly decorated trays made from the buttresses of Aspidosperma trees (Apocynaceae).	lack rice only milled by hand		2000	

Light is a trace of speed, water– of fragility

(2022)

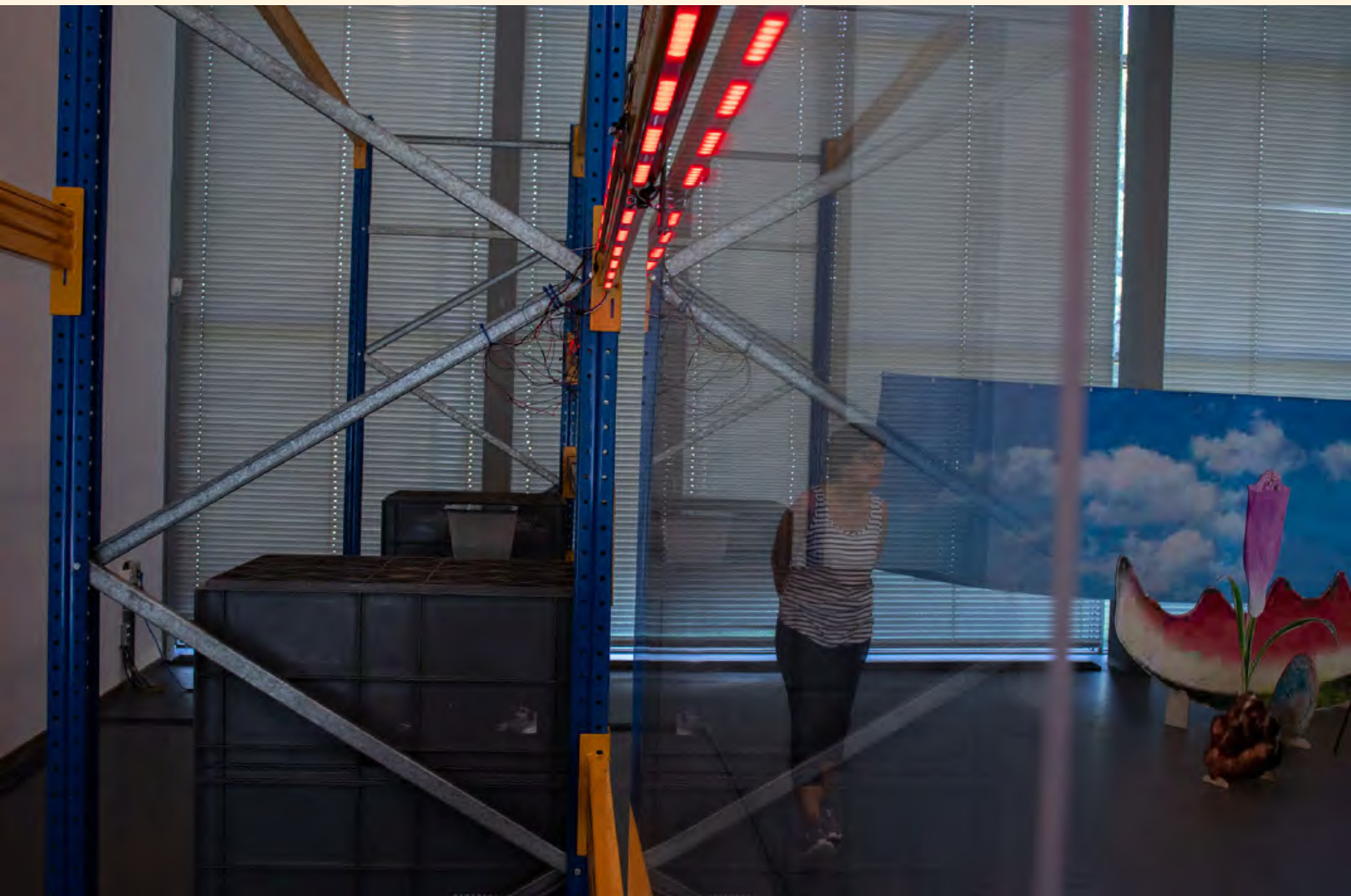
audio-visual installation

// soundscape of automated landscape

// audio narratives of the workers

[\[link to video\]](#)

The work conveys the tension between human and machine force by reconstructing the noisy, flashy and stress induced environment of manual labour spaces. It narrates the perpetual cycle of exploitation, exhaustion and despair, and the disposability of workers, as the paper cup.



RE-LEAF

(2021)
interactive installation / tool
// Arduino, plants

RE-LEAF is a reinvented office space that subverts conventional behaviours and hand gestures in response to technological devices and aims to challenge our understanding of and approach to technology.



(Not) Jammed

(2023)
interactive installation

‘(Not) Jammed’ is an interactive installation that explores the process of instant printmaking. The work invites the visitor to engage with a dot matrix printer named Scott and in this way to actively participate in the production process behind printmaking.

