The illustrated essay, "Folklore Karaoke" is a response to the text "Will Contemporary Artists become the New Priests, Witches and Shamans?" by Jogintė Bucinskaité and Jurij Dobriakov of 2019. Kirsty Kross unpacks her inability to "authentically" engage with folklore and/or traditional rituals in her practice due to her hybrid, Australian identity which isn't grounded in any specific tradition. "Folklore Karaoke" maps her instinctive reflections, anxieties and insights culminating in her eureka realisation that her inability to be authentic opens up new possibilities for freedom and play. "Folklore Karaoke" appeared in "Ascending Numbers" a group exhibition featuring Hildur Elísa Jónsdóttir, Mattias Hellberg and Kirsty Kross—artists in-residence at Sodas 2123 for the Festivity Residency of Spring and Summer 2024. The exhibition opened with the event, "A Night of Ascending Numbers"—a reinterpretation of Žolinė (the Virgin Mary's ascension to heaven) and the Old Lithuanian Rye Festival—Rugių švente.

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Tending the Unfinished

Towards Non-Extractive Practices with Fermentation and Moving Archives

anna andrejew and Floris Janssens

How Does an Archive Taste?

This deceptively playful question surfaced during a shared cooking session in The Hague, sparking a deeper inquiry: How might artistic research engage with archiving through non-extractive, relational practices?

As collaborators, we bring together complementary ways of knowing— anna through embodied, spatial practices grounded in ethnography and permaculture, and Floris, through archival thinking shaped by critical theory and food-based research. Our work explores land, food, and memory as interconnected processes. Gestures like long walks, shared meals, and improvised recipes are not background context, but integral to our method. They create space for thought to ferment, allowing meaning to arise relationally, over time.

In our practices, we approach fermentation—both literally and conceptually—as a way of thinking, making, and writing that centres transformation, care, unpredictability, and time. Fermentation is not just a metaphor but a method, a slow, interdependent process shaped by invisible collaborators. Like microbes that preserve and transform, our work ferments beneath the surface, unfolding, unfinished.

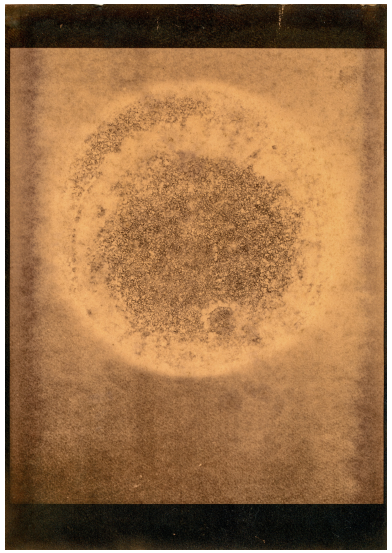
Our collaboration moves from countermapping to collective recipes, toward a speculative practice of post-extractive recipe writing. What follows is a conversation-in-process: an unfolding reflection shaped by our shared and shifting practices. Recipes, like archives, can be relational rather than prescriptive—alive, responsive, co-authored.

To explore this, we turn to the concept of the *anarchive* (Manning and Massumi 2016), which resists static preservation and invites variation, relation, and emergence. Rather than freezing knowledge, it activates it—multimodally, affectively, processually. While rooted in new

materialist and more-than-human frameworks, our practice seeks to move beyond representation toward critical intervention. By foregrounding fermentation and recipe writing as embodied, relational methods, we challenge archival paradigms that privilege fixity, extraction, and human-centred control.

Our dialogue raises questions about the tensions and limits of relationality: How might knowledge both activate and preserve? What forms of practice allow for transformation while retaining accountability? Through workshops, visual work, writing, and fermentation sessions, we explore research as a generative, collective process, attuned to more-than-human agencies and lived experience.

Informed by posthuman thinking, we understand knowledge as shaped with microbes, keyboards, hands, moods, materials, and meals.[1] Writing becomes a form of fermentation—unpredictable, collaborative, alive. The boundary between preservation and activation begins to blur. Research becomes a form of tending—staying with the unresolved, messy spaces where knowledge brews.



anna andrejew and Floris Janssens. *Terra incognita*, documentation of a sourdough. Cameraless photographic print, part of a photographic series. Copyright of the artists

Like a fermenting vessel, this text invites interaction and transformation. Read it in parts or as a whole—either way, it continues to ferment with you. What you take, resist, or remix becomes part of its unfolding. What taste lingers? What taste do you pass on?

1 This resonates with conceptual frameworks such as the more-than-human (Haraway 2016; Ingold 2013; Latour 2018; Tsing 2015) and New Materialism (Barad 2007; Bennett 2010), which understand knowledge as arising through entangled relations between bodies, materials, technologies, and temporalities. Within these perspectives, research and writing are no longer discrete or linear outputs authored by individuals; instead, they are unfolding processes shaped by context, co-agency, and collaborations that extend beyond

Fermenting Archives

Floris: Remember your question about fermenting lemons—when are they done? I said fermentation is never really finished. It's ongoing. In that sense, it's both never and always done—ready to eat, yet perpetually unfinished. I see parallels in my work with digital archiving. When is an archive ever complete? What are we preserving—and for whom? Websites stored in digital repositories, such as those catalogued by libraries and institutions (Preserving the Web, 2018), are never comprehensive. They're frozen snapshots of a living, shifting system.

Preserved, while never complete. Archives are expected to hold things in place. They're seen as repositories of knowledge, but actually, they're never still. The internet—especially the internet—is, in many ways, a digital fermentation vessel (Zhao et al. 2018; Tyżlik-Carver, Rossenova and Fuchsgruber 2022). But also, formal archives keep developing, fermenting (e.g. D.ez G.mez 2023; Thomas 2016; Breakell 2008). Their meanings shift (Notari 2021). Histories are rewritten. Documents get reactivated.

This is where the concept of the anarchive becomes compelling. As Manning and Massumi (2016, 6) describe, the anarchive is not a record of what has happened but;

> *"a repertory of traces of collaborative research-creation events. The traces are not inert, but are carriers of potential. They are re-activatable, and their reactivation helps trigger a new event which continues the creative process from which they came, but in a new iteration."*

Rather than documenting what has already happened, the anarchive operates as a "feed-forward mechanism" (Manning & Massumi 2016), keeping creative processes in motion, open to variation, and always in the midst of becoming.

Like fermentation, anarchiving is relational. You don't control microbes, you collaborate with them. You set conditions, but you can't command the outcome. This demands a form of care rooted in attentiveness and stewardship rather than authorship or mastery. Preservation here is not about freezing time, but about letting things continue through shifts in context and reinterpretation. A jar of kimchi doesn't represent the moment the cabbage was salted; it keeps shifting, keeps exceeding itself. In that sense, the jar isn't just a container—it gives space for transformation to happen, it holds, but it doesn't control.

anna: The anarchive isn't just about remembering—it's generative. In my workshop series *The Memory of Matter* this sensibility is explored through paper making. Participants work with different plant fibres; flax, recycled cardboard and corn leaves, whilst listening closely to what each material holds and offers. A page made from flax tells a different story than one made from cardboard. What matters isn't the final product; it's the hands-on process, the quiet conversations with the material, and the attention we bring to the act of making. It's not about "producing" knowledge, it's about being with it, letting it ferment.

The anarchive asks for that same mode of care. It doesn't seek to fix meaning, but to tend to it; gently, curiously, relationally, letting it breathe. Henri Langlois, founder of the Cinémathèque Française, once said: "The best way to preserve film is to project it." In other words, preservation comes through activation. By allowing things to circulate, to be seen, shared, and reinterpreted, we ensure their vitality. The same is true for knowledge: it lives through use, not through storage (pad.ma 2022, 19).

Yet, in many ways, Enlightenment-era assumptions still linger, treating knowledge as something that can be extracted, isolated, and fixed in place rather than lived, relational, and evolving. More-than-human and posthuman frameworks help unsettle this logic. They remind us that everything is in "intra-action," always in relation, always in process.[2]

The difference between an archive and an anarchive is the difference between control and care. Between extraction and transformation. One seeks to preserve, the other makes space for something to emerge.

Like a fermentation vessel, the anarchive doesn't dictate direction; it provides the conditions and trust that something will emerge, in its own time, in its own form. Just as fermentation relies on care and attention rather than control, the anarchive invites us to tend, to taste, to return—to remain in relation with knowledge as something alive.

2 New Materialism, postcolonial ecology, and posthumanist theory have shown how matter actively shapes our understanding of place and knowledge (Bennett 2010). This view challenges Enlightenment ideals of separation and mastery, and helps address the lasting impacts of colonialism and extractivism by proposing more entangled and regenerative ways of knowing and being.



The Memory of Matter. A workshop at the Joint Research Day organised by The Academy of Creative and Performing Arts (ACPA) of Leiden University at the Royal Academy of Arts in The Hague. Photos by Alex Schröder. Copyright of the artist.

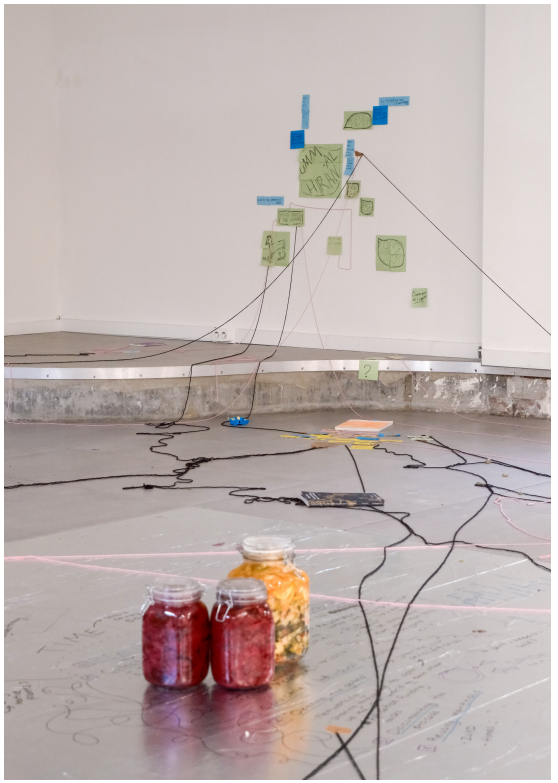


The Memory of Matter, Photos by Alex Schröder. From the same workshop as on page 269. Copyright of the artist.

Researching with Care

Floris: I wonder—how do we document something without extracting from it? Traditional archiving has often meant taking, whether from communities, landscapes, or cultural memory. But fermentation isn't extractive, it's collaborative. The microbes have their own agency. They aren't working for us, they're working with us, or entirely on their own terms. The extractive character of many archives is reinforced by excluding transformative elements—human or non-human. Even when an archive could benefit from contextual change, there's often a fear of damaging its integrity or authenticity. But in practice, what's preserved is often not the integrity of the material itself, but the context that enabled its extraction in the first place. What if transformative elements (for example, microbes) could co-create meaning, slow the disintegration of paper or reactivate forgotten content (Pyzik et al. 2021; Joseph 2021)? We could consider opening up digital repositories to transformative, digital 'microbes' to breathe new life into informational dead zones (Veseli et al. 2024).

Fermentation can be understood as a "practice of care," that is, as María Puig de la Bellacasa (2017) defines it: an affective, ethical, and material practice of relating. The vessel might set the conditions, but what matters is the relationship that unfolds within. During the



anna andrejew and Floris Janssens, *The Anti-Class Ferments*, installation view at Artspace B32 in Maastricht. Copyright of the artists.

Anti-Class residency, the ferments I started raised a practical and relational question: Who would care for them in my absence? When, and in what way? Care became shared, negotiated, and embodied—a collective choreography of maintenance.

anna: How to document without extracting sits at the heart of my practice, which involves critical cartography and post-extractive speculation. I'm not interested in extracting representations. I want materials to imprint themselves; I'm only there to create the circumstances.

I work with water, soil, plant fibres, minerals, and industrial residues,materials that carry place-based memory—they have their own

temporality. In my project *Be Like Water*, I collaborated with water management scientist Ruud Bartholomeus from Wageningen University. He was studying the long-term movement of water through soil in a cornfield irrigated with purified wastewater.[3] My artistic response involved making paper from corn leaves (residues of the harvest) and pouring cyanographic emulsions over them. Like plants, cyanotypes require light and time. This allowed me to study the movement of water not through measurement, but through material engagement.

In my working process, I embodied the scientist's ways of working. I worked close to the ground, pouring water as if tending to crops. The final pieces resembled landforms—water paths inscribed into the pulped fibres through gesture and exposure. The water became both medium and message.

So yes, matter has agency, as philosopher Bennett argues in *Vibrant Matter* (2010), it possesses a vitality of its own, participating in the world not as inert substance but as an "active force" in shaping events. The microbes, the fibres, the minerals, the documents—none of them are passive. For me, the anarchive isn't about accumulation. It's about relationships, relays of care. This relational way of thinking extends to visual materials, too. A photographic print, for instance, becomes a conversation between matter and time.

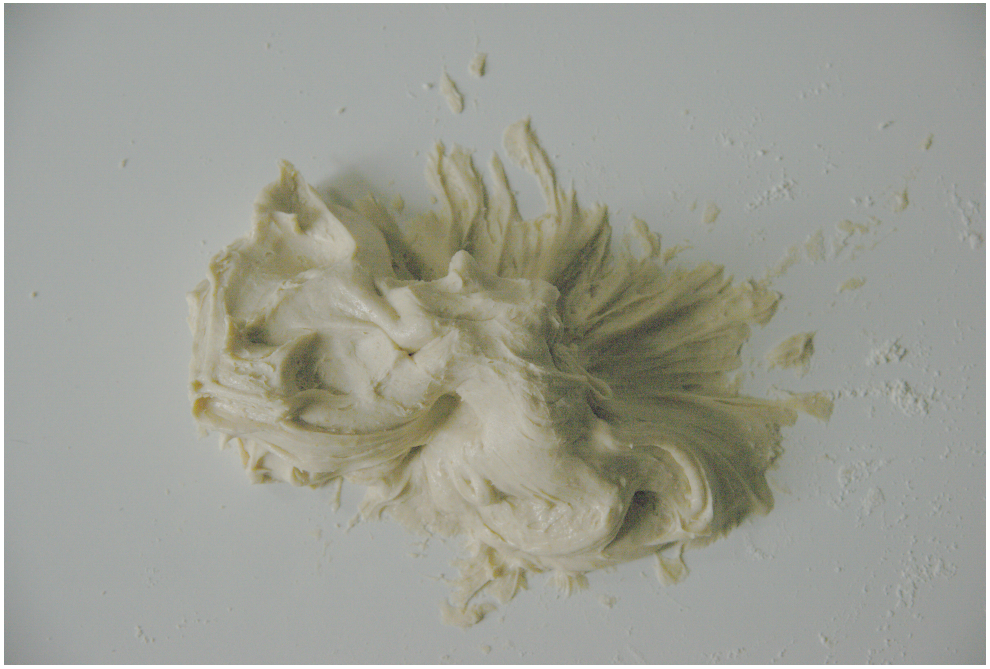
Through my ongoing research, I've become increasingly aware that landscapes are not just coordinates on a grid. I've come to understand them as living archives of interaction—spaces where matter shifts, memory settles, and meaning emerges. Our food, our bodies, our stories—they all arise from that movement. We walk the land, name it, and ingest it. And in time, we return to it. We are already part of the landscape. But what would it mean for urban planning to prioritise softness, or for institutions to tend to unmeasurable forms of care?

Floris: Archives are inherently hierarchical ("Cataloguing Archive Collections" 2025), and this hierarchy shapes how knowledge is created from them. From an anti-colonial perspective, traditional archives often rely on aggregation—grouping information and assigning levels of importance—which can be a form of violence, flattening a complex multiverse of meanings into a rigid grid of lifeless data points. In contrast,

3 Narain-Ford, D. M., R. P. Bartholomeus, A. P. Wezel, and S. C. Dekker. 2020. "Natural Purification Through Soils: Risks and Opportunities of Sewage Effluent Reuse in Sub-surface Irrigation." Pages 85–117.



anna andrejew and Floris Janssens, *Digital Dough*, two stills from a stop-motion sequence where sourdough kneads itself—or possibly kneads without hands?





anna andrejew, *Be Like Water*, De Fabrieksmuseum in Enschede, installation and detail view. Cornleaf paper, cyanotype. Copyright of the artist.

anarchives resist this accumulation and fixed ordering.

Creative inquiry is essential for generating new knowledge within archival spaces that might otherwise feel like mere containers of a distant past. To uncover fresh insights, we must approach archives without rigid expectations (Ebert 2023, 152-153)— just as we can approach recipes without predetermined assumptions. After all, if we already know what to expect, why engage with the archive or the recipe at all? Confirming only our own truths is dull; it is the unexpected funk that cannot be reproduced but drives discovery.

Fermentation is a helpful metaphor here. It resists control. Microbial agency often defies our intentions—batches go sour, molds creep in, unexpected flavors emerge. Not all ferments are productive; some are volatile. But this unpredictability is the engine of transformation.

Thinking requires this too: a readiness for the wild yeasts of unexpected ideas. Knowledge ferments best when we allow memory, material, and difference to mix. In this sense, research is a fermentation process—a practice of care, response, and relationality.

Recipes and Maps for Tending

anna: With unpredictability comes vulnerability. Letting go of fixed methods—of how to map, research, or cook—can feel unsettling. I often see it in workshops: participants hesitate. They want instructions, a clear outcome. But beginning a map or a ferment requires trust—in process, not product.

I often remind participants: each map is different. Each ferment tastes different. That's the point. What matters is what opens up in the doing. Mapping becomes a way of perceiving otherwise—an embodied act of attention. You move differently when you're listening.

So much of this work is about staying with the not-knowing. Letting materials speak. Letting the process change you. Accepting that something might be unfinished—not because it failed, but because it's still fermenting.

Floris: That mindset signals a real shift from extractivism. Extraction isn't just about mining—it's a way of thinking: a belief that we can take without consequence, without reciprocity. It severs relationships, reduces the world to mere resources, and renders matter as inert backdrops for

human use. This extractive logic prioritizes capital accumulation over collective and ecological well-being (Chagnon et al. 2022), disregarding the fact that human activity has now outpaced ecosystems' ability to adapt—leading to detrimental consequences for both the environment and societies.

Archives are slowly opening up to flatter ontologies—less hierarchical ways of organizing—but the digital infrastructures that enable this are still deeply extractive.

If we think with fermentation, maybe we can reimagine not only



Left: anna andrejew, *Countermapping the Landscape of Data-Centers*, workshop. Photo by Eva van Boxtel for The Hmm. Right: One of the resulting maps tracing bird migration—a non-human view of navigation and space.

archives but also how we eat—and think. I remember eating barley miso soup after days of mental fatigue—it didn't just nourish me, it clarified my thoughts. Macrobiotics sees digestion and thought as inseparable, a kind of yin-yang relation. As long as we eat from aggressive, extractive food systems, we'll keep thinking in those terms.

So what would it mean to build food systems—and knowledge systems—that don't rely on depletion? That give back as much as they take? I think about the taste of overly processed, packaged food—how it deadens not just the tongue but the senses. Archives can feel the same way: overly curated, flavorless, disconnected from the soil of lived experience. Maybe it starts with rethinking recipes. Not swapping ingredients, but letting the land shape the flavor.

Fermentation teaches this. The microbes in a place change the taste of what we make. Sourdough, miso, pickles—they all bear the signature of their landscapes.

What if we cooked—and researched—in a way that listens? That collaborates with microbes, materials, and time? We might begin to

create recipes for sovereign microsystems—where microbes are free to create revolutionary flavors, unrestricted.

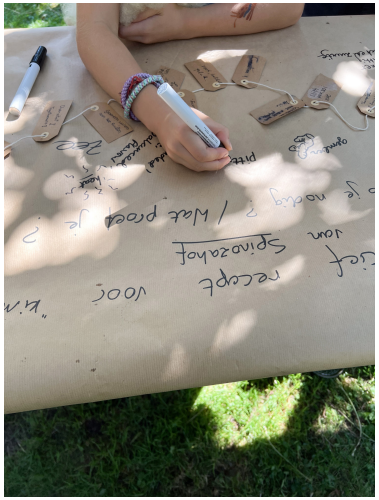
Add Vanilla or Something Fragrant

anna: I often think of recipes as a kind of map. They guide movement through time, materials, and space. But most recipes assume a fixed path—do this, then that. Like conventional maps, they can impose control over ingredients, over land, over labour.

A non-extractive recipe might resemble a countermap—a map



anna andrejew, *The Memory of Matter*, results from a workshop. Paper made of corn leaves and grass, the residues of a harvest. Copyright of the artists.



anna andrejew and Floris Janssens, speculative and collective recipe writing at a "Community Kraut" session in The Hague 2024. Copyright of the artists.

that becomes a tool for observation and listening, rather than dictating. One that reflects the terrain instead of overwriting it. It can also serve as a method for researching the multiplicity of perspectives present within a landscape, fostering empathy for different ways of relating and knowing. Relating, here, can also mean feeding your body and the bodies around you.

Maps are not just representations; they're actions. They perform a certain worldview. They don't merely reflect space; they construct it. Countermapping challenges that performance (Peluso 1995). It resists fixed narratives and refuses to overwrite; in other words, it performs.. In this sense, a recipe is often a reconstruction, archival, prescriptive, and in contrast to the topics we've been discussing—for example, the anarchive, fermentation, and countermapping.

Countermapping isn't about correcting official maps; it's about proposing alternatives. It invites us to notice what has been ignored and to honour what's been erased. It's also a practice of empathy, because it asks us to look again, to listen differently. It's not just technical—it's relational.

Speculative mapping, in particular, helps me ask: What if this space were drawn by a bird? Or based on your personal experience of it? What would a map look like from the perspective of a tree or your grandmother? In that way, a recipe can also be a method for exploring the multiplicity of perspectives and memories, fostering empathy for varied ways of knowing and relating.

A bit like our recipe during the Community Kraut session, we made a ferment together, and then some months later. While eating (or just after), we invited everyone to write something for the recipe on a large sheet of paper. The prompt was simple: What was needed to make this ferment? The answers ranged from tangible ingredients—cabbage, spices, salt—to more ephemeral ones: care, many hands, time. But people also had to speculate. No list was provided. They had to taste, observe, feel—and imagine what might be inside.

The act of writing the recipe became an act of reconstruction and invention. It broke from the instructional nature of conventional recipes. It decentralised authorship. It reversed chronology—writing came after making—and emphasised the contextual and subjective.

In this way, the recipe became more like a countermap: not a fixed guide, but a prompt. A sensory map drawn from memory, taste, and guesswork. It didn't dictate a route—it revealed relationships. Like speculative mapping, it invited participants to notice, interpret, and contribute their own readings of the terrain. It created space for uncertainty and multiplicity. And maybe, like a good map—or a good ferment—it stayed open: never entirely done, always inviting more.

Floris: A counter-recipe—I like it. In that way, recipes become living documents. They reflect substitutions, inherited techniques, and local improvisations. They don't dictate what to cook—they teach us how to notice. How to observe what's growing, what's missing, what's possible. They guide attention more than action.

Cooking, like mapping (or like tending a garden), is relational. It's not about control, but about co-creation. That's why I think of it as counter-cooking, or maybe speculative cooking. During our Community Kraut sessions, we emphasise the importance of not working too clean. The wild yeasts, the ambient microbes—they bring complexity. If we sanitise too much, if we over-control the environment and conditions, we lose that unpredictability. We sever the relational character we're trying to invite in.

One recipe, collectively assembled during one of our Community Kraut sessions, offered a nice provocation: "add something fragrant." This phrase stuck with me. It opened a speculative space between instruction and intuition, between sensory memory and experimental writing. If fermentation can be non-extractive, can our ingredients be non-extractive, too?

anna: That's difficult. It all depends on the context. So many of Western recipes are built on extractivism. Think of the vanilla we put in our cakes—most of it comes from Madagascar, grown under exploitative conditions. Sugar, chocolate, coffee—so many of these essential ingredients in European cuisine are the result of colonial histories. Even the wheat we rely on is embedded in monoculture and soil depletion.

Instead of saying, "use vanilla," the recipe could ask, "What is fragrant here?" It could ask, "What sweetness does your environment offer?" Rather than exploiting local resources, it might ask: "What can you take from your environment—and what can you give back?" Maybe through sharing what you've cooked, or returning scraps to the soil—small gestures that remind us there are always other ways of relating.

The result wouldn't just taste differently—it would mean differently. Recipes as local epistemologies. Not just instructions, but prescriptions for how to care. A recipe becomes a way to tend, not an instruction on how to consume.

Floris: Just like the anarchive, it's about making space for transformation instead of extraction. And like archives, recipes are fixed in multiple layers of extraction. Power structures that can be dismantled by

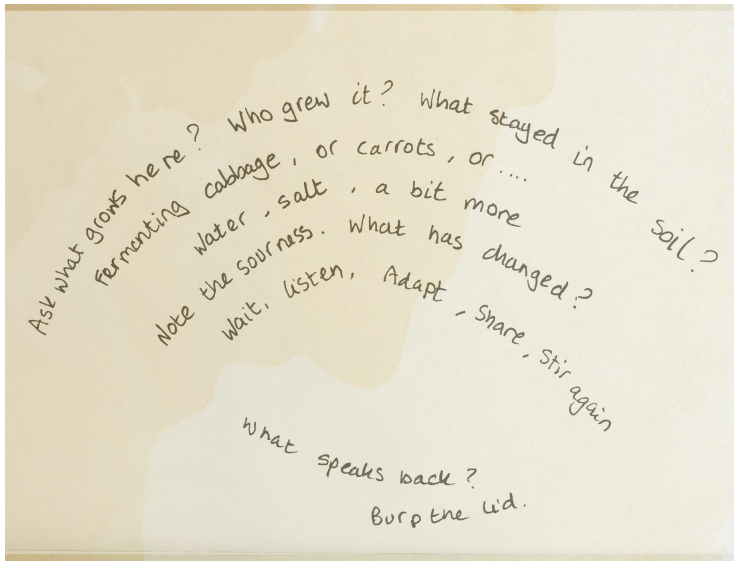
radically rethinking our own position, either in relation to food, information, or our environment.

So how do we create an anarchival recipe that stays open? That doesn't resolve into a tidy end-product? In art and research, there's always pressure to finalise—to make something legible. But what if the archive isn't a storage system, but a living process? In which the respect des fonds is a respect for the absence of an original order?

anna: Perhaps it's a recipe without a chronologically prescribed order—one that allows for subjective insight. A series of prompts, gestures, and openings. Inviting the reader to make their own version. A speculative map. A practice of care.

A Counter-Recipe for Unstable Futures

This recipe is not a map of control but of care. A fluid route that shifts with weather, inclination, and ingredients. It proposes a method of non-extractive fermentation that listens rather than dictates.



anna andrejew and Floris Janssens, *A "Counter-Recipe" for a Ferment. It is not about the end result but about the process.* Copyright of the artists.

Notes on Terms

Anarchive

"The anarchive is best defined . . . as a repertory of traces of collaborative research-creation events. The traces are not inert, but are carriers of potential. They are reactivatable, and their reactivation helps trigger a new event, which continues the creative process from which they came, but in a new iteration. Thus, the anarchive is not documentation of a past activity. Rather, it is a feed-forward mechanism for lines of creative process, under continuing variation." (3ecologies.org, no date)

Countermap

A countermap refers to a map or mapping practice that challenges, resists, or reinterprets dominant or official representations of space, territory, or knowledge. Rooted in critical cartography and activist practices, countermapping often aims to make visible the perspectives, experiences, and claims of marginalised communities that are typically omitted or distorted in conventional maps.

Unlike traditional maps that may reflect state power, colonial histories, or capitalist priorities, countermaps seek to assert alternative narratives, reclaim indigenous knowledge, or highlight social injustices. They can take many forms: visual, performative, or discursive, and often emphasise process and participation over technical precision (Harley 1989; Peluso 1995;)

Practice of care

A relational, ethical, and situated mode of engagement that emphasises attentiveness, responsibility, and maintenance within human and more-than-human worlds. Drawing on the work of Maria Puig de la Bellacasa, the practice of care is understood not merely as a benevolent act but as a transformative, world-making process that acknowledges interdependence and challenges dominant systems of neglect, extraction, or detachment. It involves thinking, feeling, and doing in ways that sustain and respond to the needs of others, including nonhuman and ecological actors (Bellacasa 2017).

Respect des fonds

"The principle maintaining records according to their origin and in the units in which they were originally accumulated" (SAA Dictionary, Respect Des Fonds, no date).

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