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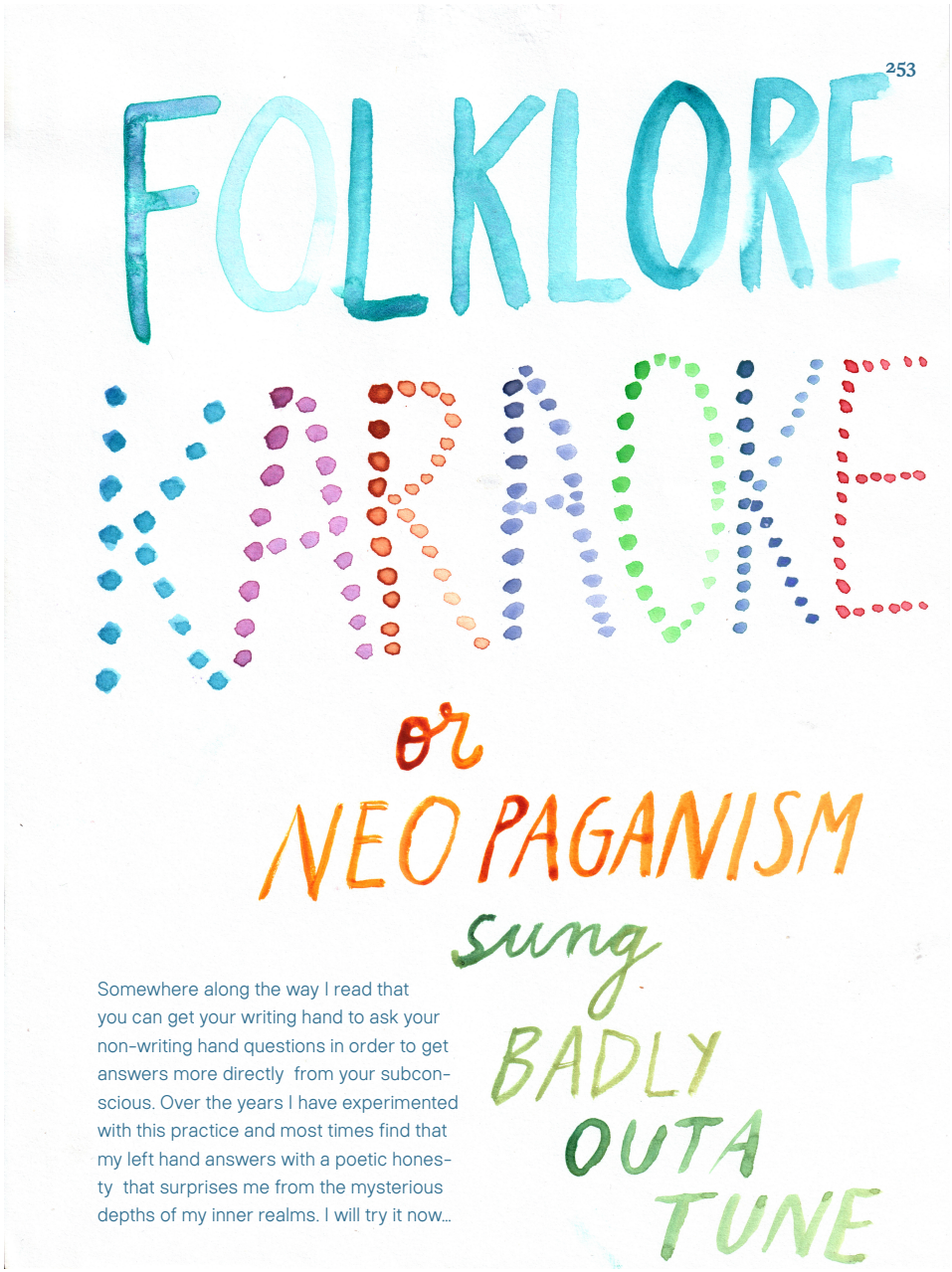
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Somewhere along the way I read that you can get your writing hand to ask your non-writing hand questions in order to get answers more directly from your subconscious. Over the years I have experimented with this practice and most times find that my left hand answers with a poetic honesty that surprises me from the mysterious depths of my inner realms. I will try it now...

So Kirsty Kross what would you like readers to know about your left hand writing practice?

it's been a tool of clarification and way finding marking points of arrival and departure that may have been too scared to emerge

So Kirsty Kross, how has this helped your artistic practice?

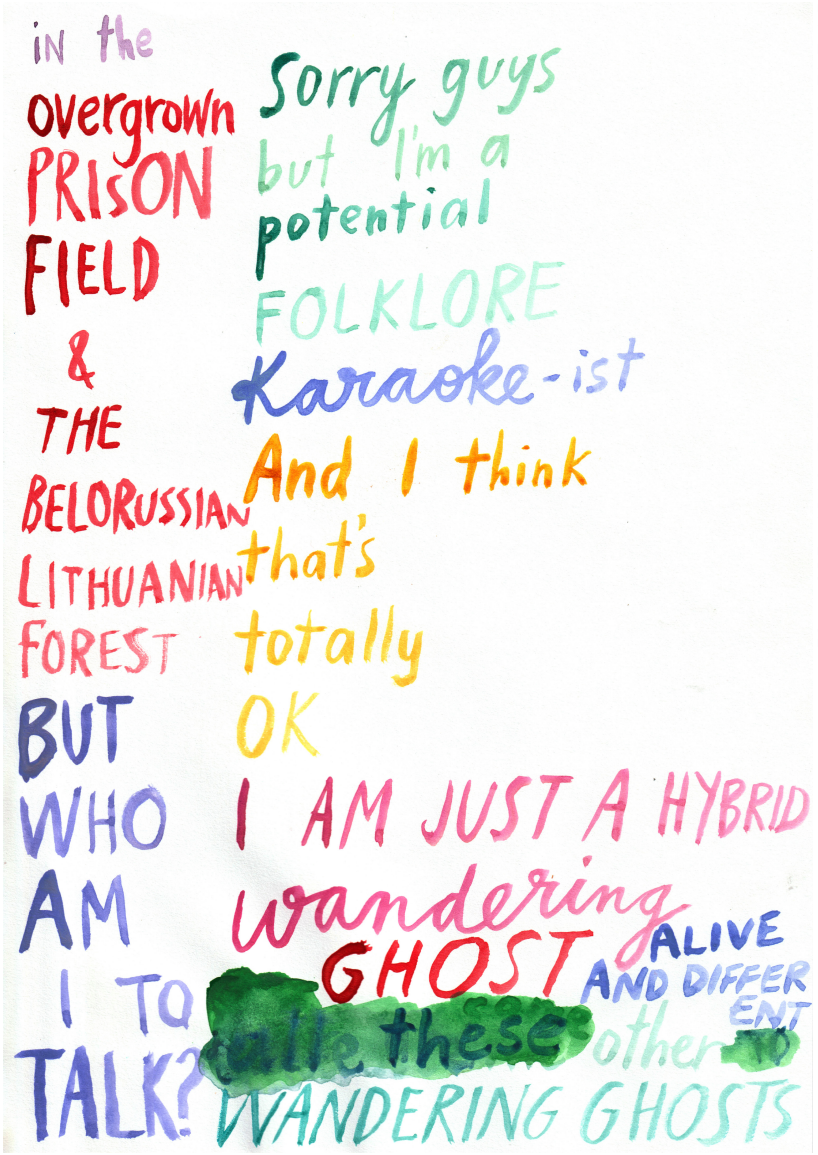
so many thoughts, fears, feelings obscure the moment and this is otherworldly somehow beyond the negative negation of the tightrope walking inner critic

So Kirsty Kross what can you suggest to other artists about this practice?

not just artists, simple psychic methods for all, about all the tough or easy questions

So Kirsty Kross how could you contextualise this method within a contemporary art context?

ah please why kill the subconscious with current day art speak. the situation these days is slowly killing us all somehow, but life, the collective subconscious that blooms through the act of artistic honesty is about life and the spirit that will survive longer than we will. so why not say it's a regressive return to our primal original self conveyed with the rough and ragged handwriting of our five year old self. surreal sublimation suited to a site specific slide of human made systems into possible pre-historic slime. but there's life in there too don't forget.



Yes I am deeply lucky
reaping the rewards
of coming from
BRISBANE
AUSTRALIA
A FORMER
SECONDARY PENAL
COLONY
ON THE EDGE
OF A MINING
FRONTIER.
And yeah....
now I even have
NORWEGIAN
citizenship....
so I'm citizen of
2 of the biggest
planet wrecker
nations

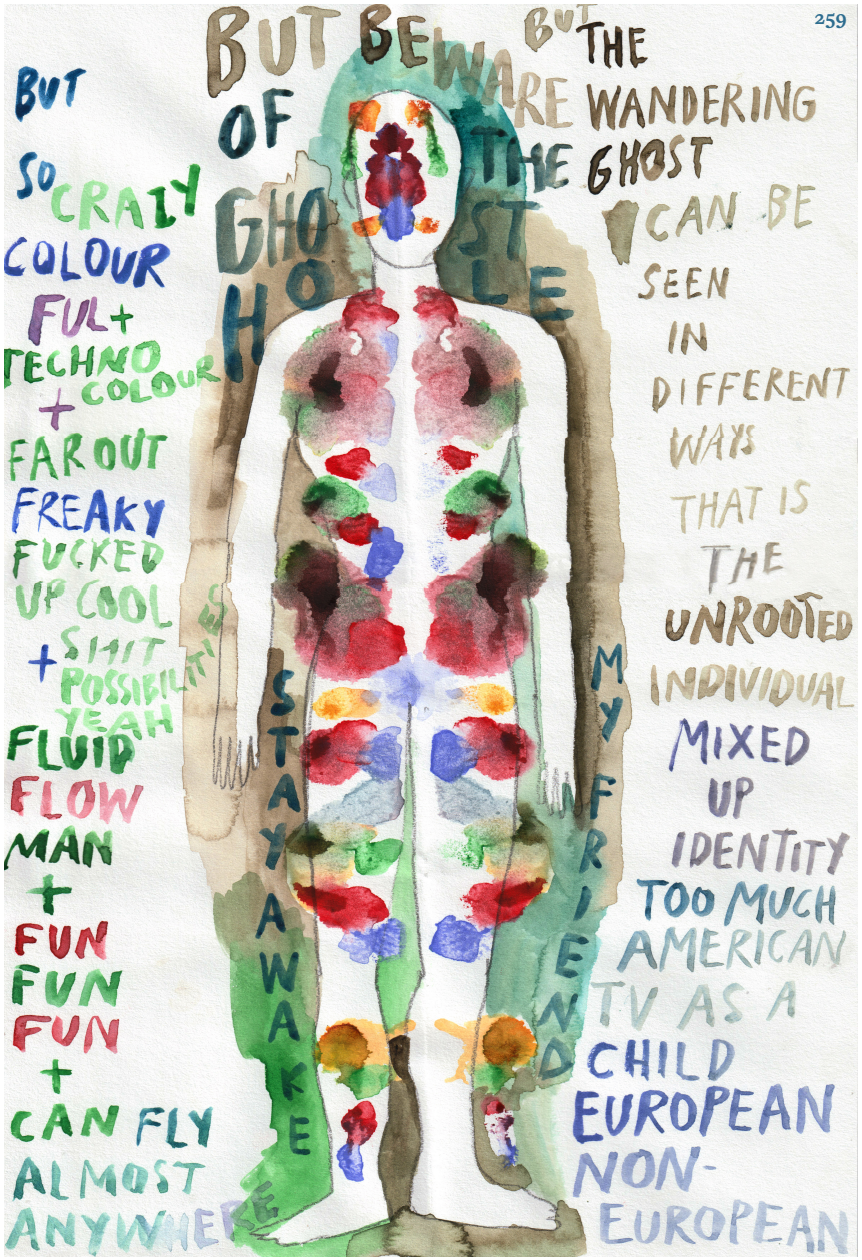
HOW MANY OTHER TIMES IN MY LIFE HAVE I LIVED OVER THE ROAD FROM A SITE OF GENOCIDE?

And most of the most inhumane detentions against refugees in the last 20 years was conceived and carried out by the state of Australia....

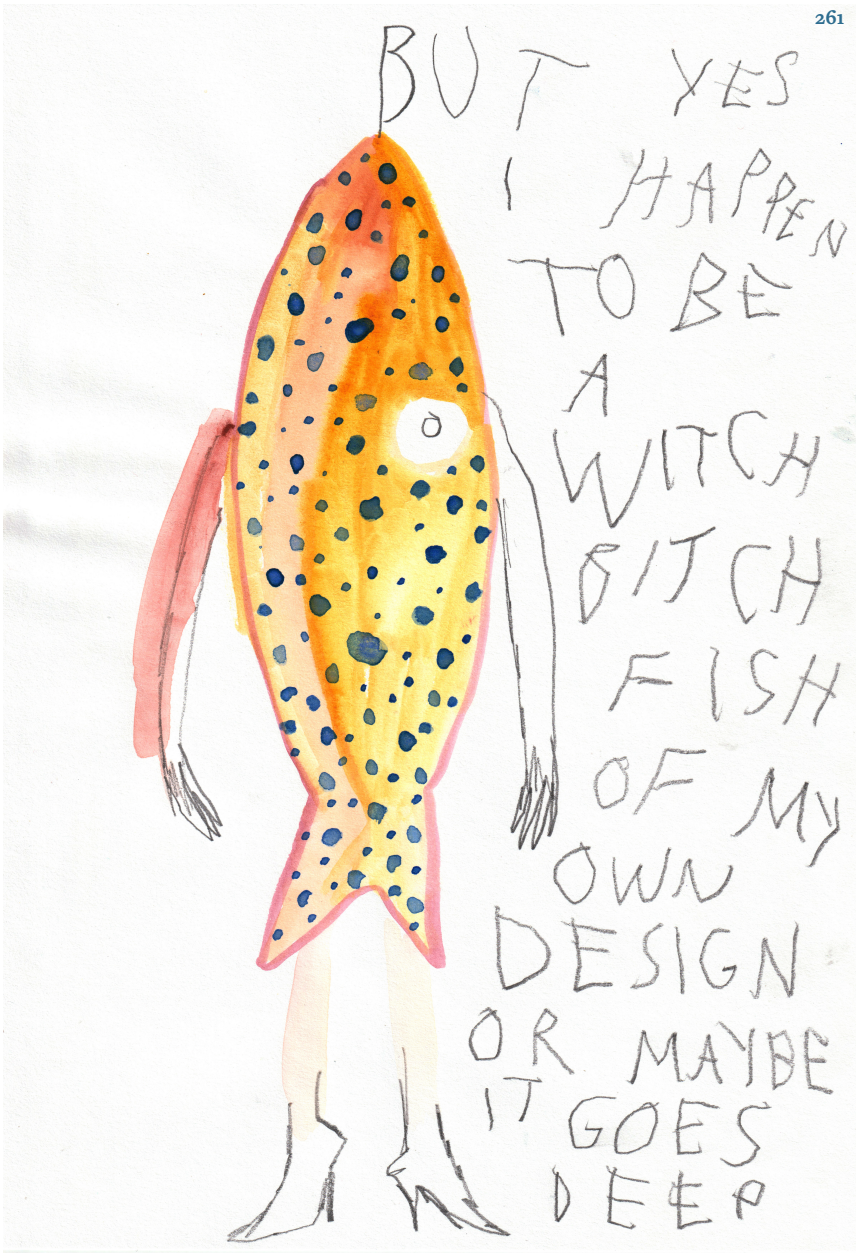
And what do you see in this picture?



A PLANT?
A FISH?
PEOPLE?
A DMT ELF?
AN ICELANDIC ELF?
AN INSECT?
A VEGETABLE?
THE PAGAN GOD
PERKUNIS?
A REALLY SHITTY
PAINTING?
A DEAD REINDEER?
OR NOTHING?




LIKE TOTALLY INAUTHENTIC
EVEN [redacted] MY IMAGINARY INNER CRITIC SOUNDS CALIFORNIAN


BUT YES I HAPPEN TO BE A WITCH BITCH FISH OF MY OWN DESIGN OR MAYBE IT GOES DEEP

DID DEEP
I DEEP
CHOOSE DOWN
the IN MY
FISH ANCESTRAL
OR DNA OF
DID Κρασοκα
THE Keep in mind I spelled
FISH my name wrong
CHOOSE in GREEK ME!

So Lithuania I can only
sit by the sidelines of your
Ancient Pagan tradition &
accept that you don't accept
that Zoliné is a Catholic
interpretation of the old
pagan Lithuanian rye
festival RUGIŲ SVENTÉ
Even though both festivities
culminated in the making
of FLOWERY I guess
FRUITY the POPE
& will never
FRAGANTLY admit that
HERBAL
WREATHS

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