

WE ARE HERE

A RECIPE FOR CREATION



A PROJECT BY ANNE FEHRES & LUKE CONROY
PART OF THE EURO-MEDITERRANEAN CO-CREATION RESIDENCY PROGRAM

AN INTRODUCTION:

'We Are Here' is a project by the artist duo Anne Fehres and Luke Conroy which celebrates community and cultural heritage through food, sharing and art. During a three week residency, the artists lived and worked in Stigliano, a rural town in Southern Italy with a population of approximately 4000 people. During this period, the artists invited the community to share their personal recipes and the stories associated with them. These various recipes and stories were captured and are now presented as temporary public artworks around Stigliano.

Each of the artworks was inspired by a documentary process whereby the local community talked about their personal recipes during the process of creating them. During this process, the artists captured photographs of the creator, the creation process, the food elements and surrounding objects. Later the artists digitally combined the multiple photographs associated with each recipe into a single photomontage composition, bringing together the diverse elements in a surreal and playful way. Each composition was digitally printed and presented in the public space of Stigliano.

Each of the installed artworks is celebratory, bringing the recipe and creator from the private space of the home to the public space of the streets. Through this presentation, the local community and a broader audience is encouraged to reflect upon the recipes that hold important cultural value in this place, to find pride in local heritage and connect with each other in new ways.

Inside this booklet, you will find both the results of this project and a 'recipe' for creation. In the recipe, the artists will guide you step-by-step through how this project was created and how it could be replicated in further contexts.



THE ARTISTS



We are Anne Fehres (The Netherlands) and Luke Conroy (Australia), a multidisciplinary artist duo based in The Netherlands. Our practice engages with socio - cultural topics in meaningful yet playful ways, utilising humour and irony as essential tools for critical reflection and expression. The outcome of our work utilises our ever - evolving multimedia and audio - visual practice which includes photography, digital - art, video, sound, VR, textile, text and installation.

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BEFORE YOU #BEGIN...

Before you begin, have your phone or camera ready. The first step of your project (and something you will need to focus on throughout) is documentation. If a project occurs in a community but it is not recorded for social media or the correct hashtags are not used, did it really occur? For many reasons (personal/project/funding bodies/community promotion), a constant presence on social media is a time consuming yet necessary task. There is often a framework to structure your documentation (a funding body or organisation will tell you the specific hashtags and tags to use), but the exact content is up to you. We recommend showing your process throughout - the curious, the frustrating, the failures, the exchanges and preparations - rather than just the successful finished products.



PREPARATION:

This project is a place-based process, where connecting with a local community is essential. While the majority of your work will begin once you are physically in the community during the residency period, there are a number of steps you can take before arrival that will enhance your productivity during your stay.

We recommend the following actions before arrival:

- **Visit the community via Google Earth:** gain some initial impressions through seeing the architecture, advertising, vehicles, spatial planning and some of the local community members (Google unfortunately will blur their faces).
- **Read reviews of local community business and attractions (on Google, Trip Advisor, Social Media etc):** These often honest and surprising personal reflections on a place can give you a taste of what to expect and also point you towards some interesting areas of research once you arrive.
- **Make contact with the local community:** email any local cultural organisations or contact local artists via social media. Detail your proposal and suggest how they can contribute. Try to schedule a meeting in your first week of arrival, this will allow for faster integration and more meaningful connections with further community members from an early stage.
- **Research:** Read about the history of the local community, as well as current affairs/issues in the news. Use internet translation to help you browse through local community Facebook groups, to see what current issues are being discussed. A community has its own 'personality' and this research will help you become familiar with it.

While nothing beats the full sensory impressions and inspirations gained while being physically in a place, this initial research will provide you with a solid base to begin and allow you to best use your time during the residency period.

STEP 1: CONNECT



Community sits at the heart of this project. As such, meetings big and small are where the life springs from. The following is a record of all the people the artist duo met with in the lead-up to and implementation of the project. All of these meetings had an impact on the outcome of the work. Some of these meetings were arranged in advance, while many were spontaneous. As much as possible, open yourself up to a variety of situations and events. It's important to not define the value of a meeting or person by how they can contribute to the outcome of your project, some people just want to talk about the weather or other totally unrelated ideas - embrace this!

25/10/2022 - Rita Scalcione & Rita Orlando: Discussion of project timeline and practical details during residency period.

07/11/2022- Pietro Micucci: From Appartengo - local organization / festival

07/11/2022 - Mauro Acito: Co-creator of 'Volevo solo aprire un museo' talked about their struggle since 2017 of trying to open a contemporary art museum in Matera - which has faced many bureaucratic barriers.

07/11/2022 - Happy Place (Umberto Pinoni, Lucia Balestri, Alexander Bock, Emanuele Benincasa), Marco Piscopo, Anna Serlenga, Claudia Di Perna, Giovanni Padula, Rebecca Raponi, Raffaella Pontrandolfi, RAI Television: Met at the presentations in Matera at Hubout.

07/11/2022 - Salvatore Gulfo: Founder of Turisdigitalnomads in Tursi

07/11/2022 - Giovanni Sansone: Ceramic artist. Part of the organization of 'Centro di Educazione Ambientale' ('Environmental Education Center') - our accommodation.

07/11/2022 - Gianluca Sansone: Giovanni's son. From Appartengo - local organization / festival - Welcomed us at the accommodation

07/11/2022 - Luciano Loguercio: Restaurant owner/chef of 'Trase, ca t'ammudd!' (where we had dinner that night). Wears interesting pants and likes to come into the restaurant to speak to his guests.

07/11/2022 - Luca: Friend of Pietro. Luca organizes the Carnival and made the 'Stiglianopoly'.

07/11/2022 - Giovanni Mariano: Giovanni's family owns the hotel/restaurant 'Mariano'.

07/11/2022 - Lino and Antonella Gariuolo: Owners of the print shop (since 2008, Antonella was 19 when they opened it).

07/11/2022 - Andrea Paoletti: Part of the 'Mammamiaaa' project - collecting recipes from local communities and preserving these in a 'living recipe book'.

07/11/2022 - Danielle (lives in Bari) and Teresa (lives in Pisa): Spontaneous meeting: Two girls outside of the bar who have family in Stigliano. They work and study elsewhere but sometimes return.

07/11/2022 - Giuseppe Sambogna: Was sitting at the cafe and went with us to the old town and walked around with us.

08/11/2022 - Mario Sansone: Uncle of Gianluca Sansone. Gave us a tour around the old town. Artist of many sculptures in town. Part of the organization of 'Centro di Educazione Ambientale' ('Environmental Education Center')

08/11/2022 - Giulia + Filomena Tancredi: First meeting, sisters are 86, they will make pasta with us.

08/11/2022 - Pina Digilio
Lives in the old town and is helping us with organization around the ladies.

08/11/2022 - Rocco De Rosa
Archivist and owner of the historical museums in the old town of Stigliano.

08/11/2022 - Mario (nickname Monezza, meaning garbage) + Catherina Mazzuca: He will be our third participant, and we met him in the bar. He loves to be in nature and find funghi, his wife Catherina is cooking.

09/11/2022 - Luciano + Ilenia Loguercio: First shoot - in his restaurant 'Trase, ca t'ammudd!'. His (pregnant) wife was there too and gave us tangerines and oranges from her fathers' farm.

10/11/2022 - Rita Orlando: Came to visit Stigliano and get an update on the project.

10/11/2022 - Giulia + Filomena Tancredi: Second shoot - at their home. They made 4 different types of pasta.

10/11/2022 - Gaetano Lofrano: Art Curator, Guide of the Pollino National Park, Associazione ArtePollino

10/11/2022 - Rosita Forastiere: Associazione ArtePollino.

10/11/2022 - Domenico Leone: Owner of bar 'Leone'. His grandfather opened the bar in 1948. Makes his own ice cream in summer and loves to import different types of beer.

10/11/2022 - Giuseppe Sambogna: Showed us around town in search of walls, stayed over for dinner.

11/11/2022 - Anna Pinto, Salvatore Pinto (5th generation butcher): Third shoot - ex-hairdresser, married into a butcher family. Butcher, made traditional 'fasctidd' and the sausages 'salsiccia'

11/11/2022 - Leonardo, Francesco (dad), Giovanni (brother) Marsico: Makes olive oil and olives at the Frantoio Oleario F.M.

11/11/2022 - Natalia: Girlfriend of Claudio, comes from Padua, works in restaurant Steak House Pinto

11/11/2022 - Claudio Pinto: Third shoot - Owns the Steakhouse 'Pinto', made the 'fasctidd' and the sausages 'salsiccia' of his mum Anna outside on the BBQ for us.

12/11/2022 - Mario Mazzuca: Fourth shoot - We went with him on the fungi search trip and had a big lunch/feast at his home.

12/11/2022 - Egido: Uncle of Giuseppe.

12/11/2022 - Catherina Mazzuca: Wife of Mario, cooked for us at their taverna.

12/11/2022 - Giada Mazzuca: Daughter of Mario and Catherina. Cooked the fried pepperoni for us.

12/11/2022 - Jack + Gianfranco Mazzuca (sons), Lino + Antonella Gariuolo, The couple with 2 daughters (Emma and...), Maria Antoinetta + Salvatore, Tony Di Fanelli (from bar Tony&Tina): All involved with a feast at Mario's house.

13/11/2022 - Maria De Rosa (not related to Rocco) Antonio De Rosa (her brother): First meeting. Showed us many dishes she made.

13/11/2022 -Giuseppe Sambogna: He picked us up from Maria. Together we had pizza from Luciano at our residence.

14/11/2022 -Maria De Rosa: Fifth shoot - she made Ciambotta.

14/11/2022 -BIFIDO: Contacted via email. A 'paste-up' artist who has previously worked in Stigliano. We asked for some advice on local tools and glue mixes to use.

15/11/2022 - Ilenia and Luciano Loguercio + Ottavio and Teresa Farina: We went to the mandarin and oranges farm of Ilenia's parents and had a picnic in the countryside.

17/11/2022 - Giovanni and Mario Sansone: Gave a tour in the 'Museo Demo Antropologico' part of the 'Centro di Educazione Ambientale'

18/11/2022 - Mauro Acito + Dario Cola: Founders of 'Volevo solo aprire un museo'. Came by to talk about the project, Anne met them by chance on the streets.

18/11/2022 - Ottavio and Teresa Farina + Ilenia and Luciano Loguercio: We had a very nice dinner with the Farina family at Luciano's restaurant.

19/11/2022 - Luciano, Maria, Anna, Mario, Filomena and Giulia: Filmed with Luciano and went around all the participant to give them a present and invite them for the openings event.

20/11/2022 - Bari hardware store worker: Gave advice on where we could find wallpaper glue, after it was sold out in his store.

20/11/2022 - Antonella Gariuolo: Discussion about schedule for printing works

21/11/2022 - Pietro: Discussion around upcoming exhibition opening and media commitments.

22/11/2022 - Alexander Bock: Videocall with Alexander of Happy Place, asked us to show our documentary process in the exhibition in Tursi.

23/11/2022 - Gaetano & Rosita: Videocall Gaetano & Rosita, planning the presentation in case we can't do the tour outside, because of the rain.

24/11/2022 - Rita Scalcione, Paolo & Giuseppe Fedele: Rita came to Stigliano with two filmmakers. She interviewed us and the filmmakers made shots of us working.

24/11/2022 - Mary: We met her at the supermarket, she spoke English to us. She saw us many times before walking in the streets. She asked us to carry the heavy package of water to the car. In the car her old mum (89) and her dog waiting for her.

24/11/2022 - Jean Piero: Jean Piero was at the 'A Pub Like Yesterday'. We got in contact with him because Pietro connected us, he has a truck with movable back, good for our last paste up work that is high up and on a lean.

25/11/2022 - Jean Piero: Met Jean early in the morning for help with the installation of our work.

25/11/2022 - Giulio: Man that lives opposite the artwork of Luciano. He invited us in for coffee, fruit and biscuits. We got a tour around his house. He lives in Rome and also in his family house in Stigliano.

26/11/2022 - Presentation day, meeting many community members and people associated with the broader organisation of this project.

STEP 2: CO-CREATION:

Rather than an artist led project (artist retains full creative control of the project) this project is structured as a process of co-creation. What this means is that the artist and participants will contribute jointly to creation, both guiding its content, and contributing to the final outcomes.

Through the various meetings in the previous step, you will be gradually introduced to a diversity of the community. From these meetings you can then focus in on a number of community members who will help co-create the final works of the project.

For this particular project, the co-creation will involve the community member inviting you into their personal space, cooking a personal recipe and sharing stories associated with this recipe.

To ensure this co-creation happens respectfully and meaningfully, it is important that an equal balance of power exists throughout this process. Do not frame the community member as holding knowledge which needs to be extracted to achieve pre-established goals. Instead, engage in mindful listening, dignify all sharing, observe and acknowledge new knowledges presented by participants. This approach is not only respectful but also allows for a greater contribution from the local participants, providing space for spontaneous developments and new ideas in your final outcome.

During the co-creation, it is useful to ask a series of scripted and spontaneous questions. Spontaneous questions allow you to explore ideas and themes as they arrive, while the scripted questions allow for a 'through-line' of questioning to connect all the individual responses. The scripted questions you can use in this particular project are as follows:

1. Name:
2. Name of recipe:
3. Where does the recipe come from?
4. What is your earliest memory of the recipe?
5. What is the secret of your creation?
6. For which occasion do you make this?
7. What are the ingredients of the recipe?
8. How would you describe the taste (in 3 words)?

Alongside questioning and sharing, you will also need to record the creation process and surrounding space through video and photography (TIP: Remember the first step, #DOCUMENTATION! You also need to document yourself, documenting others). In this process you will need to have an eye not only for strong compositional images (which can be used for documentation), but also images where the object is the main focus rather than the composition. Thinking ahead to the digital works that will be created, each of the visual elements will be cut out in Photoshop. As such, rather than capturing a series of compositionally strong images, the focus needs to mainly be around images which capture visually strong and thematically important objects.

Through this co-creation process, involving story sharing and image capture, you will be left with a vast quantity of visual and thematic 'ingredients' to bring together in Photoshop. Reflecting on the process of co-creation, you will need to consider which ingredients are the most important for capturing each individual story. Some ingredients will be included specifically because they are visually interesting and others because they are vital in the story telling of the project - e.g. key ingredients, objects related to the individual. This reflective process is highly individual and relies on the specific interests of the artists, you should embrace your own interests and specific skill-set in the outcome of your creation process.



STEP 3: FIND WALLS



When organising the public installation of the final artworks, there are a variety of factors and limitations to consider. The process of finding a wall will need to begin as soon as possible, as bureaucracy and contacting owners is very time consuming. On the right is a sample of our fourteen proposed walls, which was slowly reduced down to five final locations. In choosing your wall, the following factors will need to be considered:

- **Location:** Will people be able to visit/find the work? Are the works close together or spread out? Do the locations have to respond to the content of the work?
- **Size:** Does the size of the wall match the size of the composition you plan to create?
- **Height:** Do you want your works to be seen from a distance or close up? Focusing on composition from a distance, you will need to consider how the work will look from various viewpoints and how the rest of the urban environment frames the work. Focusing on a close-up installation can offer more intimacy with the work and allows the audience to see more details. It also offers more possibilities for the work to be manipulated by the public (through graffiti or damage).
- **Protection:** Some walls have a roof protecting the work, other walls leave the work open to the weather. If longevity is important for your installation, seek those options with more protection.
- **Texture/Material:** A flat wall, with slight texture is perfect for gripping the glue and paper. Any cracks, change in levels, air vents, peeling paint or objects sticking out will make installing the work much more difficult.
- **Owner:** Is the wall heritage listed, publicly owned, or privately owned? Any installation of work will need to first be discussed with the owner. Sometimes they will want to see previous examples of your work, so be prepared for a short 'pitch' if necessary.



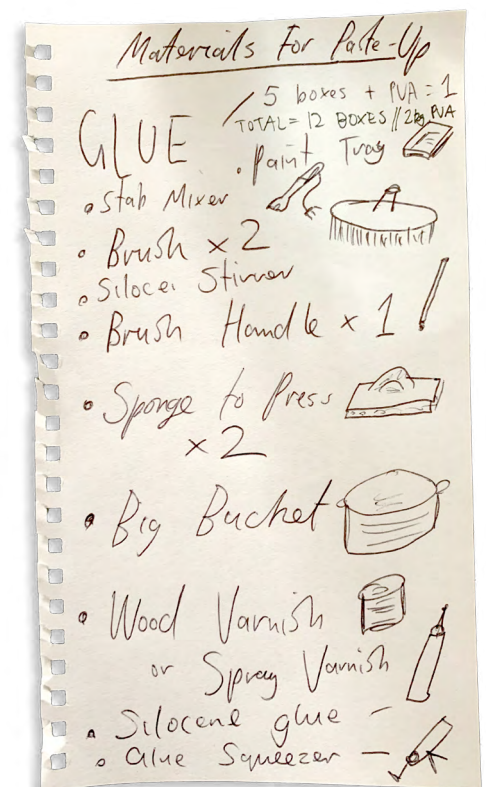
STEP 4: MEASURE WALLS

Once you have found walls which satisfy your demands on the above factors and are officially approved, you will need to measure them. The wall will become your canvas and rather than being a typical rectangle or square, your wall will likely be a unique shape. The measurement of this shape will therefore directly inform digital creation of the artworks, deciding on the final composition dimensions.

STEP 5: BUY MATERIALS

The best paper to use for paste-up works is thin (80-120gsm) paper, with water resistant inks. A thin paper will allow it to soak up the glue and mould to the wall contours as closely as possible. Water resistant inks are essential, as without this your glue mix will cause your design to bleed into the glue.

Aside from paper, we recommend the following items listed on the shopping list to the right.



STEP 6: DIGITAL PRODUCTION

After the process of co-creation, which involves a lot of social interaction and community exchange, you must retreat to your computer to bring all your ideas and visual elements together. There is no step-by-step guide to this process. Embrace your own ideas and imagination. On the following pages are the final outcomes of the 'We Are Here' project. Presented is the final digital work, the various layers used in the piece and the story attached to the work.

LUCIANO

Images Captured: 1450

Images Used in Final Work: 85

This work is inspired by Luciano and his recipe of Raviolo with stracciatella and tartufo.

Luciano invented this recipe two years ago and it includes all of his favorite ingredients from Stigliano, which he sources himself and from local producers. His secret is to use simple ingredients, a maximum of three per dish. He describes this particular recipe as: simple, tasty, refined.

Luciano makes this dish every day in his restaurant at the heart of Stigliano. His restaurant is called 'Trase, ca t'ammudd!', a phrase in the local dialect which translates to 'Come in, you're welcome!'. Always knowing he wanted to be a chef, Luciano started from nothing and opened his restaurant when he was 21. Open now for nearly a decade, you can find Luciano smiling and cooking inside six days a week, supported by his wife Ilenia.

Ilenia and Luciano help feed the small town of Stigliano and early next year will help increase its population too, with the couple expecting a baby. In an area of Italy which is suffering from de-population, Ilenia and Luciano are a great example of locals creating opportunities and bringing life to the area.



GIULIA + FILOMENA

Images Captured: 962

Images Used in Final Work: 93

This work is inspired by Giulia and Filomena, sisters in their eighties who live together in the old part of Stigliano. As part of this project, the sisters demonstrated how to make four different types of pasta - orecchiette, cavatelli (made with 1 finger), cavatelli (made with 3 fingers) and fusilli.

Their earliest memory of making this recipe was alongside their mother. As is the case with many recipes in Italy, when asked where the recipe comes from the sisters replied - "tradition". Asked to describe the taste they reply - "it's pasta!".

During the creation process Filomena makes the pasta while Giulia is the boss, instructing and pointing out commands. While creating they speak about their father who wanted the fresh pasta to be made every Thursday and Sunday. The father had a strong opinion on a woman's role in the family, the sister's quote him as saying: "a woman that doesn't know how to do the fine (like sewing, needlework) and the ordinary (like cooking, cleaning) is not a real woman."

Nowadays they aren't making it as often, as they explain, it's hard work and their hands are old. As we observe the sisters at work, on a cold November morning, they bring the simple ingredients together expertly. Although simple, their seems to be a certain intimacy in the creation, brought together with the hands and often shaped with the fingers, leaving a unique imprint on each piece.



ANNA + CLAUDIO

Images Captured: 1274

Images Used in Final Work: 50

This work is inspired by Anna and her son Claudio.

Anna is a master with scissors, first starting her career as a hairdresser, before marrying the son of a butcher family and moving on to cutting meat. In their family run butchery, Anna shares her recipe for the popular local dish Salsiccia (Sausage). The recipe is based around the shoulder and belly of pork. All the meat is cut by hand and then put in the mincing machine. Then added to the meat is paprika and chilli/pepper powder (acting as a preservative), wild fennel and salt - all sourced from local farmers.

When asked what the secret to the dish is, Anna replies: "passion and patience". Anna expertly slices, minces and mixes all the ingredients together over the space of an hour. It's physical work, yet over the years machines have made the process quicker and easier. As Anna explains, in earlier generations the whole process was prepared by hand and it could take up to three days to create the sausages.

Many people in the area have fond memories of such meat dishes. For Anna, it is around Ferragosto (Italian holiday on the 15th of August). As a child she fondly remembers having a big party in the forest, around a BBQ with the whole family and friends. On these occasions it was Anna's mother who was in charge of creating the meat dishes.

After creating the sausages, Anna invites us to sample the raw ingredients as well as some pre-dried sausages. Later in the evening we visit Anna's son Claudio at his steakhouse. Opened in the summer, Claudio cooks the meat which he and his family help prepare. Claudio explains that he works on all stages of the food preparation, tending to the livestock, working in the butchery and now over the BBQ in his restaurant.





MARIA

Images Captured: 704

Images Used in Final Work: 81

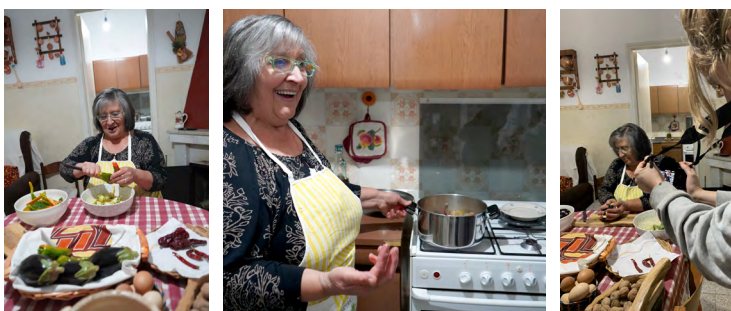
This work is inspired by Maria and her recipe of Ciambotta.

Ciambotta can be a combination of many vegetables, cooked together in a pot. On this occasion Maria adds a combination of onion, paprika, eggplant and tomatoes, served with an egg. Ciambotta was traditionally a food for the poor who could not afford to eat meat. These people would prepare the dish using leftover vegetables, ready for the next day of work on the land. Despite its reputation as 'food for the poor', Maria praises the recipe as being very rich in flavour and full of nutrients.

As Maria is a dreamer, listener and observer. As she prepares the food, she shares her philosophy around food and cooking. She says that one should listen to nature and have a good look at and feel everything that happens around you. For this reason, she does not enjoy meat, aware of the pain the animals must endure. It is also for this reason that she has a particular way of handling and preparing every ingredient used in her recipes.

As she prepares the Ciambotta, each ingredient is part of a ritual filled with love, attention and presence. Before beginning the kitchen must be clean. She then washes all the ingredients and carefully lays them out. As she cuts each vegetable, she thinks of the energy 'meridian' of the vegetable, it's growth direction and is sure to cut along this same line. These are all steps which Maria says affects the taste. In the final dish, she says that the "energy of the cook is present".

Alongside the preparation of Ciambotta, Maria also speaks of the special space and objects in the home around her. She grew up in this house, full of old broken furniture. She recalls every moment a piece of furniture got a chip or broke. While she says that some parts of the house can come across as neglected or poor, for her the house is filled with memories. For her, this house is rich.



STEP 7: INSTALLATION

The installation process ideally requires at least two people. Working with glue and often at a height (on a ladder or scaffolding), requires more than two hands for both practical and safety reasons. Unless you have three hands, find some friends! You may also consider including the community in the installation of the work, to increase the ownership and local value of the work.

The installation of each piece in this project (approximately 236cm x 240cm) required approximately four hours. It should, when possible, be done on a dry and warm day – too cold and the glue will not set, too hot and the glue will set too quickly. The installation requires the following steps:

- **Measure the wall:** finding the boundaries and middle point.
- **Clean the wall with a hard brush:** freeing it from dust and debris (which your glue will stick to instead of the solid wall).
- **Apply glue to one half of the wall:** (we were working with two rolls of paper, each 120cm wide by 240cm high, which would be joined together), ready to paste-up the first roll of paper.
- **Roll paper from the top of the wall down:** This step is essential to get right, ensuring your work is straight. Take your time and step away from the wall if possible, to see your progress. As you slowly roll the paper, push out any air bubbles and creases. If things go wrong, do not be afraid to roll the paper up again and start fresh. The glue will take some time to dry completely, so you do have some 'wiggle room' to correct mistakes.
- **Smooth out – treat the paper like your favourite cat:** Once attached to the wall, smooth over with your hands and sponges, pressing the paper into the wall and pushing out any air bubbles.
- **Repeat on the other half of the wall**

STEP 8: PRESENTATION

Unlike preparing a gallery exhibition, installing the works in the streets means that you will have an audience from the very beginning of your process. Expect cars to slow down, some encouraging comments and some curious stares. The beauty of street art is that you invite a broad audience to observe your work, in a spontaneous and unexpected manner. The finished pieces from 'We Are Here' are presented on the right.

It is a privilege to be welcomed to a community, to draw inspiration from and install new visual works on their surroundings. As such, upon the completion of the installations, it is useful to officially introduce the community to your works. The community will often be naturally curious about a new art piece, which they will see on a daily basis. Rather than installing the work and leaving, it is useful to hold an event where the audience can respond to the pieces and the residents who were part of the co-creation can be celebrated.

BON APPETITO!

If you've made it this far, your eyes and hopefully the eyes of others are ready to consume your work! Like any great food recipe, there are many steps in the build-up and the final product is best consumed as soon as possible before it deteriorates. The nature of paste-up work is that it is temporary and will naturally weather over time. Paper will fade and tear, glue will lose its stick, the walls will deteriorate and the public will leave their own marks. Eventually these works will disappear completely, leaving impressions and memories for those who were lucky enough to consume it in time.

