

**Rhizomatic Reading
Potato Computer Club
Basel 2022**

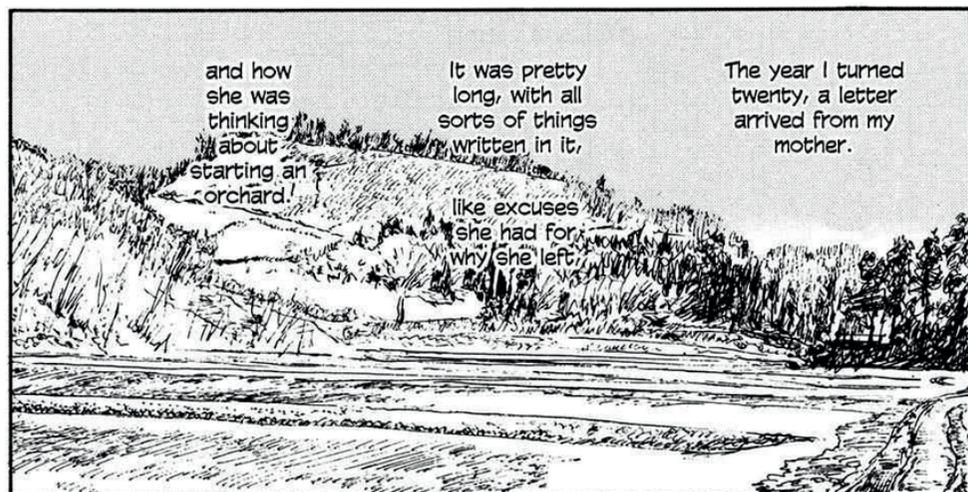


That's super unfair!

Okay. I'll let you in on all the details after you turn twenty.



The ingredients and their proportions are completely secret.



and how she was thinking about starting an orchard.

It was pretty long, with all sorts of things written in it,

like excuses she had for why she left.

The year I turned twenty, a letter arrived from my mother.

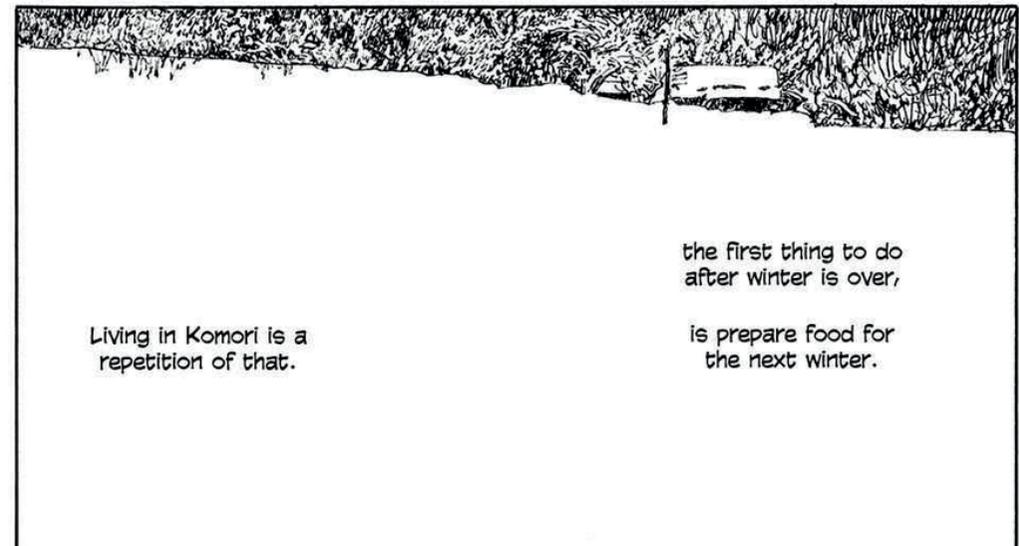
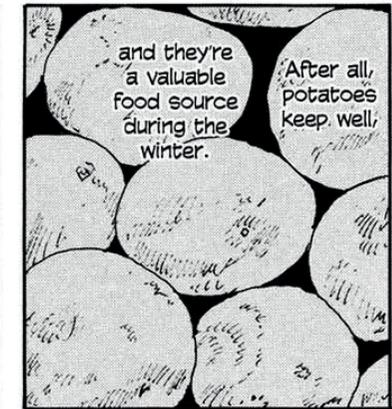
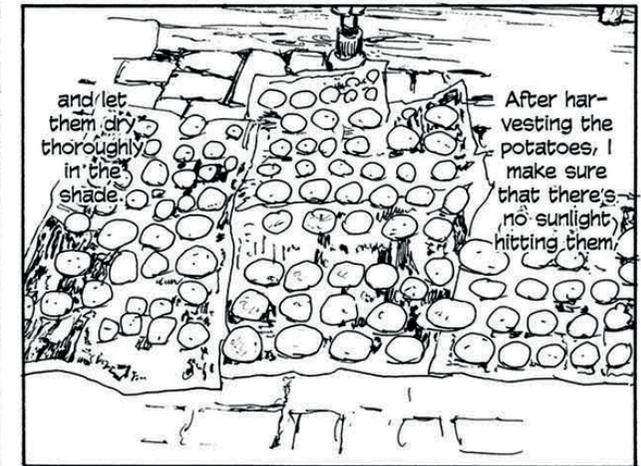
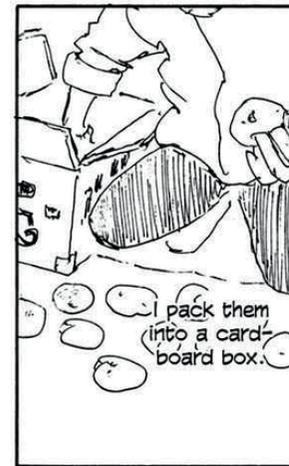


before I knew it, I came up with my own recipe for potato bread that was different than my mother's.

But she didn't include her recipe for pain à la pomme de terre.

That's why, though I still don't know how my mother made it,

Text and images borrowed by
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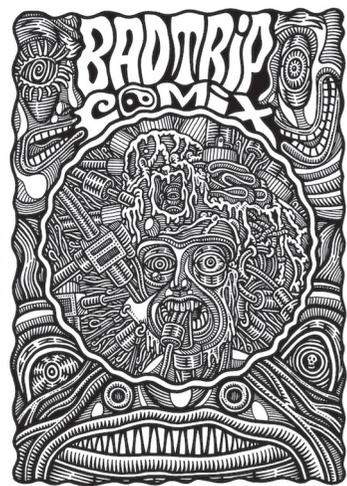
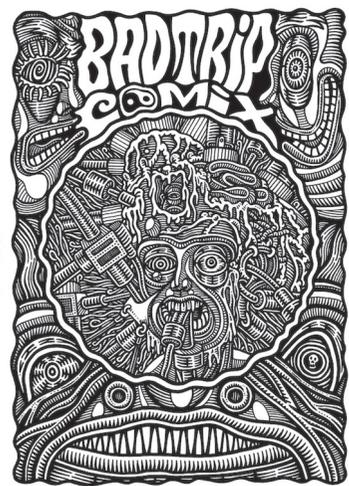
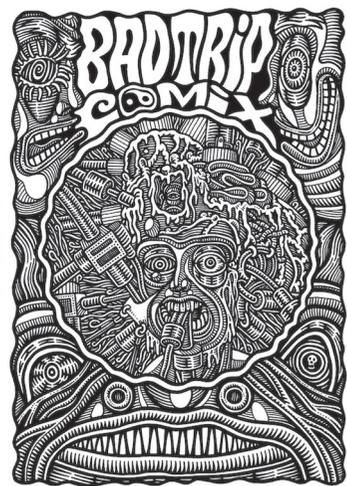
....we might read failure, for example as a refusal of master, a critique of the intuitive within capitalism between success and profit, and as a counterhegemonic discourse of losing. Stupidity could refer not simple to a lack of knowledge but to the limits of certain forms of knowing and certain ways of inhabiting structures of knowing

The focus of this workshop is to open our experimental contact with potato. Because the potato is much more than just a side dish. With the help of a programme named Adruino, the potato can talk to us in its own way. Maybe you should first ask the patato how it is doing before you eat it.

Manusia yang Bijak
Human Wisdom | Weisheit der Menschheit

1. "Love from Pulo Breuch Island" | "Liebe von der Insel Pulo Breuch"
E: Love is all including nature and hope. It floats and is grounded.
D: Liebe ist alles, auch Natur und Hoffnung. Sie schwebt und ist geerdet.
2. "Bathing Together" | "Gemeinsam baden"
E: The tradition of bathing with people in Indonesia is an expression of gratitude for life that is blessed by the universe.
D: Die Tradition des gemeinsamen Badens in Indonesien ist ein Ausdruck der Dankbarkeit für das Leben, das vom Universum gesegnet ist.
3. "Twilight" | "Dämmerung"
E: When I look at the twilight, I imagine the morning in the other country.
D: Wenn ich die Dämmerung betrachte, stelle ich mir den Morgen in einem anderen Land vor.
4. "Scavenging" | "Plünderung"
E: There is always one that survives out of the wasted (survivor).
D: Es gibt immer einen, der aus der Verschwendung überlebt (Survivor).
5. "Six Pearls of Wisdom from Sasak People I" | "Sechs Perlen der Weisheit vom Volk der Sasak"
E: Humans should live life imitating nature. Live like the sun. Live like water. Live like fire. Live like dew. Live like the wind. Live like earth.
D: Die Menschen sollten das Leben nach dem Vorbild der Natur leben. Lebe wie die Sonne. Lebe wie das Wasser. Lebe wie das Feuer. Lebe wie der Tau. Lebe wie der Wind. Lebe wie die Erde.
6. "When in Rome, Do as the Romans Do" | "Wenn du in Rom bist, mach es wie die Römer"
E: The wisdom of the archipelago to adapt to any places we are visiting.
D: Die Weisheit des Archipels, sich an jeden Ort anzupassen, den wir besuchen.
7. "On The Same Boat"
E: Humans have the potential to share with each other so that they become whole and strong.
D: Die Menschen haben das Potenzial, miteinander zu teilen, damit sie ganz und stark werden.
8. "Volunteerism" | "Freiwilligenarbeit"
E: She has struggled to give a hand. How about us?
D: Sie hat sich abgemüht, zu helfen. Was ist mit uns?
9. "Sharing for Each Other" | "Miteinander teilen"
E: Humans have the potential to share with each other so that they become whole and strong.
D: Die Menschen haben das Potenzial, miteinander zu teilen, damit sie ganz und stark werden
10. "Six Pearls of Wisdom from Sasak People II" | "Sechs Perlen der Weisheit vom Volk der Sasak II"
E: Humans should live life imitating nature. Live like the sun. Live like water. Live like fire. Live like dew. Live like the wind. Live like earth. That's how humans navigate life.
D: Die Menschen sollten das Leben nach dem Vorbild der Natur leben. Lebe wie die Sonne. Lebe wie das Wasser. Lebe wie das Feuer. Lebe wie der Tau. Lebe wie der Wind. Lebe wie die Erde.





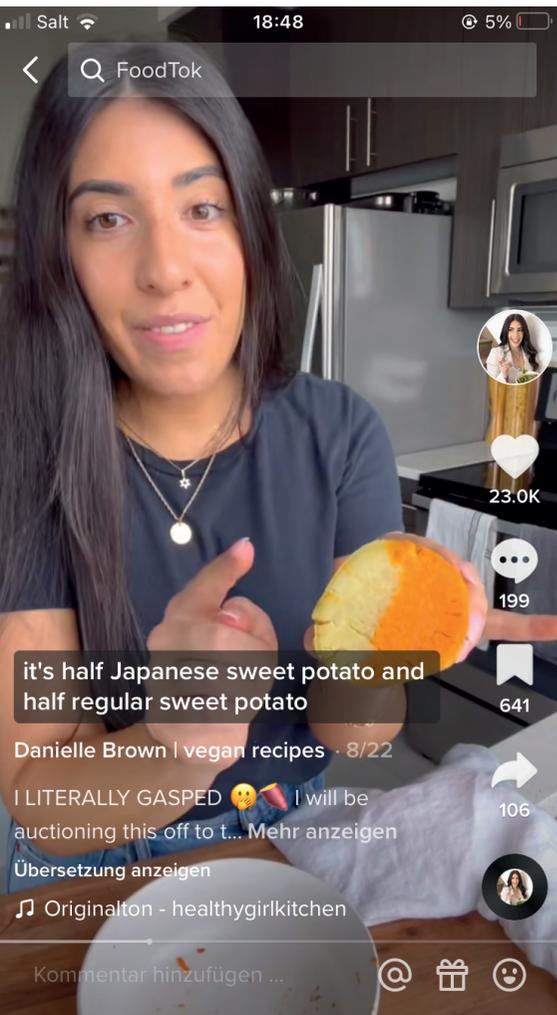
Part of a comic of an Italian artist called Ganluca Lerici (Pr. Bad Trip). One of its comics is about the life with technology in 2020 (the comic was written in 1980) and in my opinion this picture reflects how technology is, in a negative and extremist way, taking over us.

**How do we
visualise time
in a way that
correspond to
our lived realities
in which the
past, the present
and the future
are constantly
jostling,
overlapping,
receding all at
once?**



With the publicity stunts failing to popularize potatoes, Parmentier tried a new tactic. King Louis XVI granted him a large plot of land at Sablons in 1781. Parmentier turned this land into a potato patch, then hired heavily armed guards to make a great show of guarding the potatoes. His thinking was that people would notice the guards and assume that potatoes must be valuable. Anything so fiercely guarded had to be worth stealing, right? To that end, Parmentier's guards were given orders to allow thieves to get away with potatoes. If any enterprising potato bandits offered a bribe in exchange for potatoes, the guards were instructed to take the bribe, no matter how large or small.

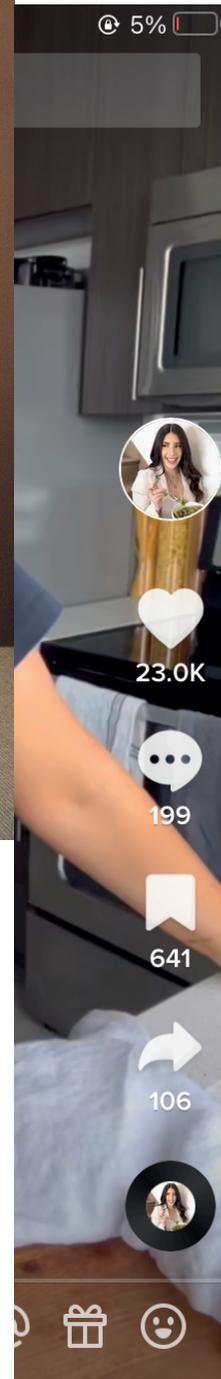
Sure enough, before too long, people began stealing Parmentier's potatoes.



I would like the people who enter to be overwhelmed with emotion and delight looking at this most ordinary and humble vegetable, the potato, and to share my utopia of believing that the beauty of the world embedded in the beauty of old potatoes helps us to live and reconciles us with the chaos



It seems necessary and impossible to rewrite the default grammar of agency, a grammar that assigns activity to people and passivity to things.



materiality is discursive

...

matter emerges out of the ongoing reconfiguring of boundaries

...

practices are always already material

It matters what matters we use
to think other matters with; it
matters what stories we tell other
stories with; it matters what knots
knot knots, what thoughts think
thoughts, what descriptions
describe descriptions, what ties
tie ties. It matters what stories
make words, what worlds make
stories.

Kartoffel wird Cyborg, Computer schlägt den offensichtlichen Bezug zur Erde. Es findet ein Gespräch statt, welches uns durch die Wahrnehmung der Werte zuhören und teilnehmen lässt.

Interaktion durch Coding. Wir verleihen der Kartoffel eine andere Art von Lebendigkeit, eine Art, die uns den Schein einer Kartoffel mit Gefühlen und Persönlichkeit fühlen lässt. Berührung, rührend, Rühren. Stampfen. Kartoffelstampf.

Interaction through coding. We bring a different kind of vibrancy to the potato, a kind that lets us feel the semblance of a potato with emotion and personality. touch, touching, affecting. stomp. mashed potatoes

Potato Veneration

I am from the community of Amaru. My name is Francisco Ccana. Greeting to all the local communities and the whole world. Today, I recite a poem for the potato, in the name of our Apus (i.e. mountainous ancestors).

Little potato, little potato, you are the heart of all your poor children; the one who calms thirst and hunger, the one who fills the belly.

Little potato, little potato, with our huge heart, we are celebrating May the 30th because you are a year older.

Little potato, little potato, we are coming with our huge heart overflowing with joy because our ancestors sowed the elders' potato (araq papas) in the lowlands of our community.

Little potato, little potato, in these highland communities where you live, in the mountains where you walk, little potato, between springs and springs, between alpagas and alpagas, in soils where sillu sillu plants grow and you give us your fruits.

Young man Puca Poncho, young lady Yana Lliqlla (two native potato varieties meaning "red poncho" and "yellow cover" respectively), your heart flourishes like white roses. For us you endure the frost, and you don't surrender.

*Little potato, little potato, with our huge heart, today, on your day, we remember you.
Little Potato, you are present in our joys and sadness. You are present in our weddings, or when sadness and happiness come, you are present.*

*You live together with us, and you live for us.
Thank you*

I used the gutenbergr R package, modifying some of the code in order to access the volume of books I needed, and updated the metadata using the python script available in its GitHub repository. I downloaded everything in English, then selected all of the books that a) are listed as fiction in the Library of Congress Subject Headings, and b) include “potato” or some variation thereof. I focused on fiction to avoid the results being skewed by cookbooks and agricultural productivity reports and to identify the extent to which the potato has crept into the literary consciousness.

Most books that mention potatoes did so only once or twice, as shown in Figure 1.

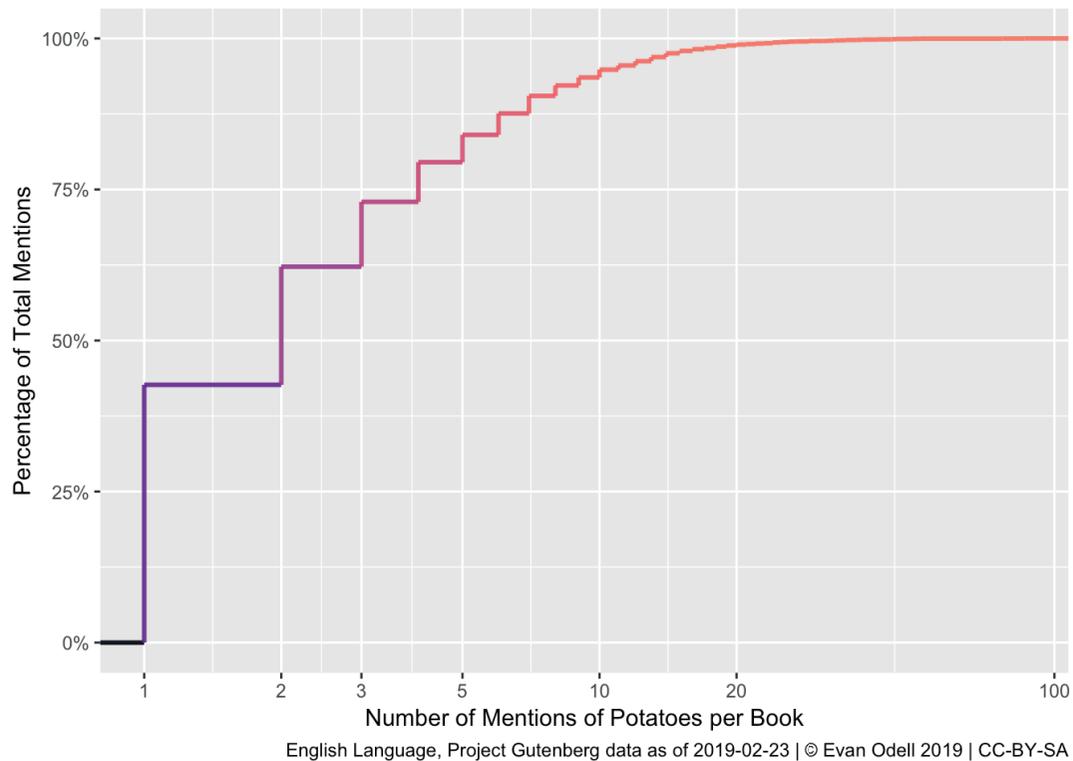


Figure 1: Empirical Cumulative Distribution Function of Potatoes in Fiction

Just over a third (33.8%) of all English fiction books available in the Gutenberg library mention potatoes at least once.



Penone was part of a loose art movement in the 60s that was given the Arte Povera - meaning “poor art”. The artists used ordinary materials and objects, and they focused attention on nature, natural functions and transformations like decay and growth, letting them happen, documenting them as they happened. In the art world. Patate’ is one of Penone’s best-known works. But many museum-goer walk right past it - partly because of the bigger, more eye-catching Penone works in the galleries. But the ones who do stop are either perplexed or they kind of chuckle about it. But they look at it. And there is that element of surprise, when they realise that there’s one in the shape of an ear! Penone included with the potatoes small bronze pieces. He made them from potatoes that grew into molds shaped like parts of his face: his noes, ears, lips.

With these bronze bits tucked into the pile, the artist essentially joins the potatoes - just as we all will. We all grow, we’ll die, we’ll fall to pieces, we’ll return to the earth -much like a potato. Penone may use simple materials but he employs them in unconventional, meaningful ways.

Conan O'Brian is an Irish American comedian. He Visits an Armenian market with his coworker. He sees the potatoes and is ecstatic about finding something he knows. He proudly presents them to everyone and screams potato across the market.



I find this interesting since the potato is not native to Ireland, but Conan O'Brian, an Irish man, instantly associates and identifies himself and his people with Potatoes. Potatoes connect people and culture although being a product of colonialisms and imperialism. The simple humble potato can influence and captivate entire nations.



«The potato marks Irish history like a big branding iron because, in one sense, it both made and unmade the people of the island. It was the potato, along with our dairy industry, that led to a spike in the population in the 18th and 19th century. Many millions depended on the potato – for breakfast, dinner and tea.»

