

MAP 2
FOOD RELATED

TOWARDS TOGETHERNESS
PROBING AS A DECOLONIZING APPROACH FOR ARTISTIC INQUIRY

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"The perception that 'you are what you eat' seems universal. It holds that, when absorbing a food, a subject absorbs at the same time salient features of the food. If eating a food makes one become more like that food, then those sharing the same food become more like each other."

Claude Fischler, Commensality, Society and Culture, 2011, p. 536.



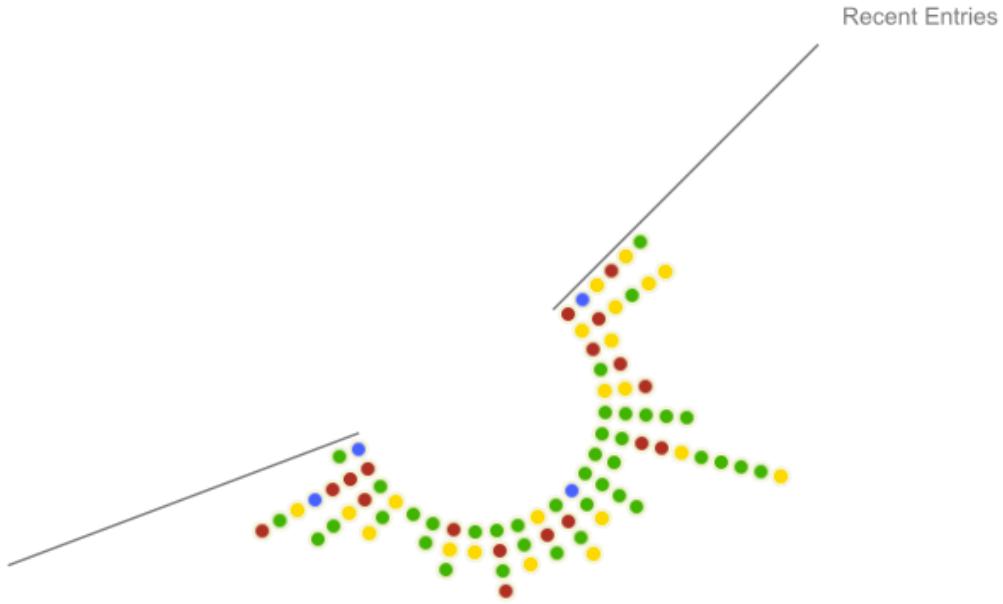
www.FOODRELATED.org

During my doctoral research at KU Leuven in Belgium, a prototype of an expressive space was designed to collect, map and exchange facts and experiences related to Arctic food: the *Food Related* platform. This prototype focuses on specific features of food and (Arctic) food cultures, and enables people to add recipes, anecdotes, news items or other entries related to Arctic food.

I worked on the *Food Related* project between 2009 and 2012. Following a *research through design* approach, as outlined by Zimmerman et al. (2007), the iterative design process of creating and testing possible content and architectural solutions eventually led to the current version of the prototype. Sketches and earlier versions of the platform are shown and discussed in Arctic Canada and in the Tromsø region. Members of the target group – the Arctic peoples – were invited to participate in this design process through the cultural probes method (as discussed in *Map 4*), expert meetings and a workshop.

In this Map I first explain why features of food are chosen as the fortitudes of the platform. Second, I give a general overview of the *Food Related* prototype as an experiment for sharing knowledge. And third, I unravelled through actor network theory how my perspective on the project's approach towards decolonization processes has changed.

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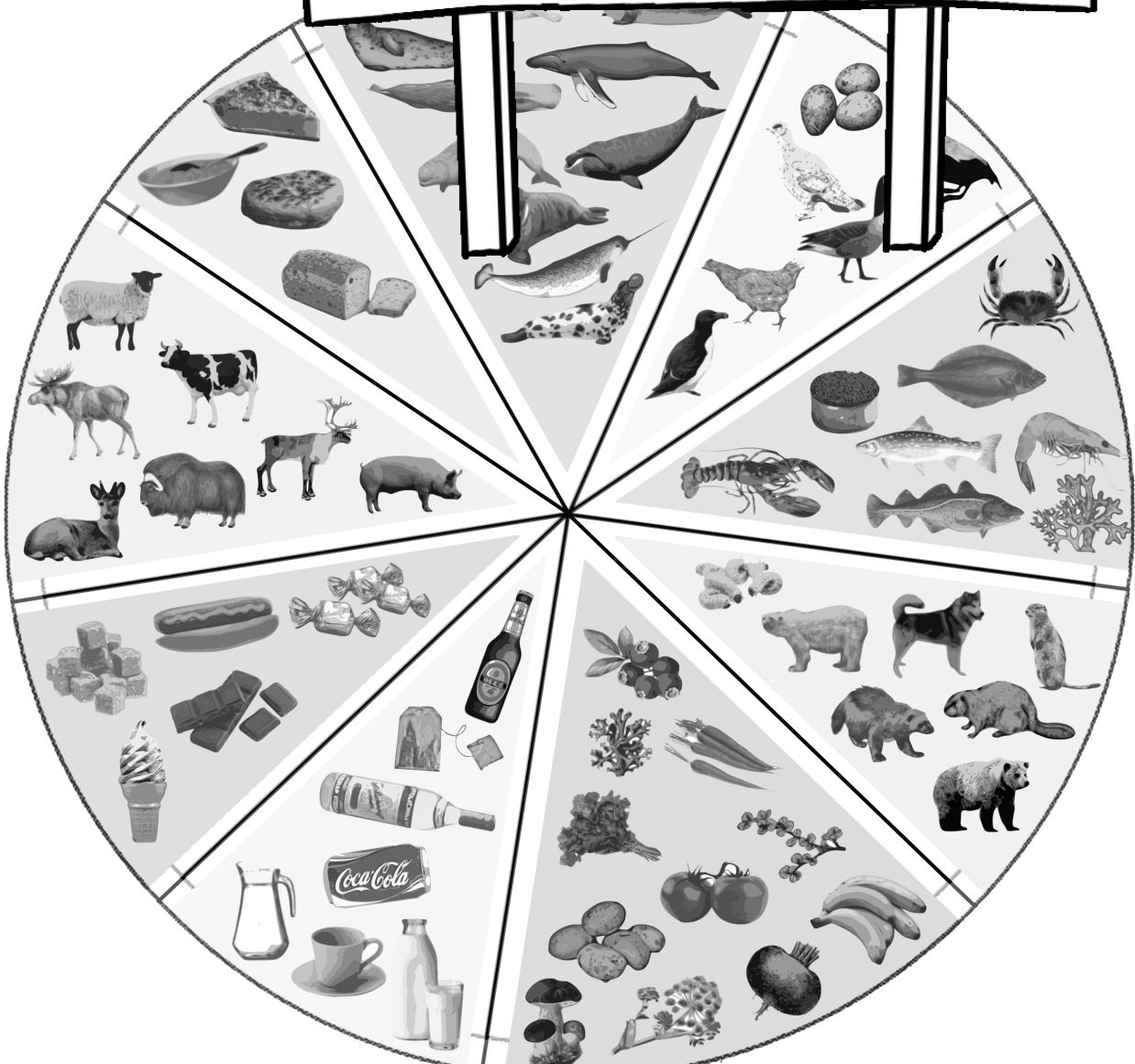


In my art practice, in which I have conceptualized and developed various kinds of expressive spaces for more than fifteen years, I have experimented in combining diversified and sometimes opposed viewpoints and experiences in both online and offline projects. In such expressive spaces, people could creatively and imaginatively share thoughts and experiences. For example, poetry, bird observations, personal experiences and concerns, news items, children's drawings and fictional writings were all combined on the Vogelvlucht website, a project commissioned by CBK-Utrecht (a local Centre for Fine Arts) in 2005 and 2006 in the Netherlands.¹ Less burdened by limitations of knowledge systems or worldviews, these spaces enable different kinds of knowledge to merge. As the social power of art lies in the possibility to create an expressive space in which the rules and regulations of social reality are reshaped, as both Bourriaud and Rancière state (Trienekens 2010), artists should be able to bypass at least some of the burdens of colonial knowledge structures through creativity and artistry.

Realizing these possibilities of an artistic approach, I accepted the challenge to design possible interplays between the different kinds of knowledge in building an expressive space for the Arctic peoples: the *Food Related* platform.

Although this project functions as one of the case studies within my doctoral research, it has originated out of my own intentions and without external funding. In this Map, I like to disclose some experiences and design steps from making this platform. First, I focus on my decision to choose food and food culture as its theme. This decision is partly grounded in theoretical arguments. After some basic information and description of the functionality of the platform, I deepen my reflections on why I decided not to continue working on this project through ANT study. A review of the use of creative questionnaires and the cultural probes method for the *Food Related* project are discussed in *Map 4*, pp. 8-16.

During a plenary roundtable session, held at the 17th Inuit Studies Conference in Val-d'Or (Canada) in October 2010, an Inuk elder in the audience asked for the development of new media products in order to transfer knowledge and to reconnect the youth of his community to their cultural identity. In a similar way, pondering about possibilities to connect different Arctic peoples or cultures on the Internet was expressed during conversations that I participated in during travels in Greenland and the Canadian Arctic. It is these kinds of open requests and speculations that motivated me to start the *Food Related* project, and encouraged me to develop an online platform for combining and communicating knowledge.²



FEATURES OF FOOD

In an early stage of the project I visited Kugluktuk, a small hamlet in the northwest of Nunavut in Canada. It was my intention to observe and discuss functionalities of food in the Inuit culture. Although I am not an anthropologist, and do not intent to become one, I believe it is just as important for artists not only to learn about their topics from theory but from lived experiences too. Both approaches can lead to artistic inspiration. Hence, I visited this Arctic community while the project was still in the conceptual stage and discussed my intentions with several community members. During this explorative stay, I witnessed several aspects of the local food culture. A local hunter demonstrated to me how he skilfully slaughtered a frozen caribou while explaining the use of each body part. I was invited to participate in various activities: I went fishing on the frozen Coronation Gulf, I ate caribou head (*Illustration 3*) and witnessed part of its preparation, and I joined a picnic on the ice during which a variety of local foods was shared.

To the big surprise of the whole community, Governor General Michælle Jean visited town to express her interest in the local culture as well, including the food culture. One day earlier, she visited Rankin Inlet and ate the heart of the seal – a gesture that was widely debated in the media and appreciated by many people in Kugluktuk. In an interview by CBS she said:

"The heart is a delicacy. It is the best you can offer to your guest. It is the best that is offered to the elders. So, do you say no to that? You engage and at the same time you are learning about a way of life, a civilization, a tradition."

These words of the Governor's words are re-published on the *Food Related* platform as a news entry. Information that was shared with me by the locals resulted, for example, in entries about cooked bone marrow, dried caribou meat and arctic ground squirrel. *Illustration 6* gives an example of how this local knowledge is published on the platform. However, the aim of my visit to Kugluktuk was not to gather content for the website, but to find inspiration for the design of the platform and to become more familiar with the topic of Arctic food. As people were enthusiastic about my ideas, I continued considering the food theme from a theoretic approach.



In its broadest sense, food is connected to the core of life itself, and food culture reflects many aspects of livelihood. Seals, for example, are more than nourishment for the people of Isertooq, the Isertormeeq, in the East of Greenland. Besides their main resource for food, seals and sealing remain deeply embedded in the culture of today: "...they are critical in the maintenance of cultural values and identity. To eat seal meat is to be an Isertormeeq" (Hovelsrud-Broda 2000, p. 159). Not only the consumption of food, but the way it is gathered or hunted, prepared, shared and consumed, has a meaning too. "Food and cuisine are a quite central component of the sense of collective belonging," notes Fischler (1988, p. 280). Referring to Calvo (1982), he explains how among minority cultures certain features of cuisine are sometimes retained after the loss of the



Illustration 3. *Eating caribou head in Kugluktuk, Nunavut.* R. van Klaveren 2009.

original language. Not only in representations but in sensed experiences too, individuals within a given group are bonded by collective practices, which include food practices. The reason why food satisfies more than physiological needs alone lies in the myriad of sociocultural, political, economic, and philosophical factors that influence the foods we choose, when we eat, how we eat, and why we eat the way we do (Germov & Williams 1999). If we add geographical, environmental and spiritual factors, the influences of food and food cultures ranges even further.

It is this myriad of possible connections and relations that make the food subject suit so well for an expressive space like the *Food Related* platform. As many aspects of Arctic cultures and livelihoods are directly related to

food, more diverse contributions, and connections between contributions, are possible. The present prototype shows indeed how various the content of entries can be. For example, the joy of making Akutaq (Alaskan Eskimo ice cream made with caribou meat, seal fat and berries) can be linked to an entry about extremely high food prices, or to an entry containing concerns about mercury levels in marine animals, and to contributed Sami recipes with berries. From all the related factors in the possible connections, the physiological aspects of the food subject stimulated some philosophical thoughts about the media use of the platform. When we are spending time online, we are less focused on our body. A feeling of mentally being there, while the body is more or less neglected, is often experienced in virtual environments (Munt 2001).

Experiencing body and mind separately, as in Cartesian dualism, is perhaps a Euro-western pitfall that should be avoided when working with indigenous peoples. Thus, the focus on food on the *Food Related* platform might sustain the physical connection to the body during virtual contact, and be meaningful in that aspect too. Besides its connection to all those aspects of human life, food is powerful in establishing or strengthening connections between people. Food has the proverbial ability to break the ice during conversations and can literally bring people together. In all human cultures food is used to build and maintain social relationships, notes Joanne Ikeda (1999). Referring to Rozin (1996), she explains how food is an extremely valuable social instrument because it promotes social interaction (p.151).³ The social act of eating together even has its own term: commensality. Claude Fischler (2011) defines commensality as one of the most striking manifestations of human society (p. 529). Drawing on Georg Simmel's analysis of the shared meal (Simmel 1910), he describes the sociological power of commensality as being magic, because it turns "the exclusive selfishness of eating into a habit of being gathered together such as is seldom attainable on occasions of a higher and intellectual order", into a collective, social experience (Fischler 2011, p. 541). Thoughts and emotions are shared easier and less restrained during the shared activity of consuming food, whether it is among friends, family, business partners, or even complete strangers.

If food, as a topic or subject, can create comfort and stimulate communication in virtual environments, it is probably an ideal feature to stimulate openness too. For projects like *Food Related* it is important to create as much openness as possible, because the target group might not only contain different opinions, but different worldviews too. Among the people I was aiming at, I explicitly did not wish to exclude the non-natives. In times of globalization it is more relevant than ever for minority groups to be understood by the majority. For example in relation to the European import ban on seal products, prejudice is on the vanguard of globalized rules and regulations that disadvantage the Arctic peoples (Lyng 1992). If openness can contribute in more understanding of Arctic food cultures, prejudice against the Arctic peoples can decline. During the period that I worked on the *Food Related* project, I therefore tried to be as open as possible. Food as a feature helped me in doing so, for it can be approached from many angles or interests, it is a need that all people share, and is not judging in itself.

Through my visit to Kugluktuk and through confirmation from literature, implementation of the food subject became a well-chosen foundation of the platform that fortifies many aspects and aimed functionalities. The purpose of this feature stretches beyond the function of a theme or a topic; it is handled as a linking element and a principle of dynamic agglutination, in the way Bourriaud (2002) described the notion of relational arts.



FORTITUDES OF THE PLATFORM



From all my intentions, theoretical findings and fieldwork experiences, I initiated a prototype of an online platform that can be viewed online at www.foodrelated.org. Although the prototype of the *Food Related* platform is fully functional, it should be considered an exercise within an artistic research setting. As such, most entries on the platform are made by the artist in order to experiment. The design of the prototype has three modes to access the collection of entries: a *Geographic View* shows entries in relation to their geographic location, a *Foodgroup View* shows entries in relation to their ingredients or food items, and a *Historic View* shows all collected entries in order of publication.

This prototype has been used sporadically during fieldwork, but announcements of its existence were deliberately not made because, as described further in more detail, the conditions surrounding the platform were not beneficial. However, the platform is an interesting case as proof of concept. It illustrates how an artistic approach can enable or stimulate the collecting, sharing, and combining of different kinds of knowledge.



Illustration 4 and 5: *Tinasha Klengenberg is eating batiq (caribou bone marrow).* R. van Klaveren 2009.

The online platform is designed as a tool to probe for knowledge about local food and food culture, and as a website to publish probing results. With these aims in mind, I approached the design of the interface as a collection of entries to explore, and as an expressive space that invites contribution. When the first sketches of the platform were ready to be shared, I presented them at the 17th Inuit Studies Conference in Quebec, Canada Small creative questionnaires for conference participants were made to gather and discuss feedback about my first ideas. Later, after a second iteration of the design process, I presented the project at the 7th International Congress of Arctic Social Sciences (ICASS) in Akureyri, Iceland. Again, feedback further influenced improvements of my sketches. During a short holiday in Ittoqqortoormiit, a small community in the northeast of Greenland, I probed for views upon Arctic food through creative questionnaires for local school children. In a later stage of the project, during an artist in residence working period of two and a half months in Kilpisjärvi, Finland, I have been working on and with the cultural probes method in full. In Tromsø, Norway, I organized a workshop to present and discuss the platform. Every

time, the participants' opinions, experiences and worldviews were valued and where possible implemented. For example, when I learned during the workshop in Tromsø that a connection with Facebook for sharing entries and an easier login process was desired, I immediately integrated this in the platform. Eventually, the input given by participants had the power to put the project on hold when discussions about ownership underlined a strong need for indigenous partners.



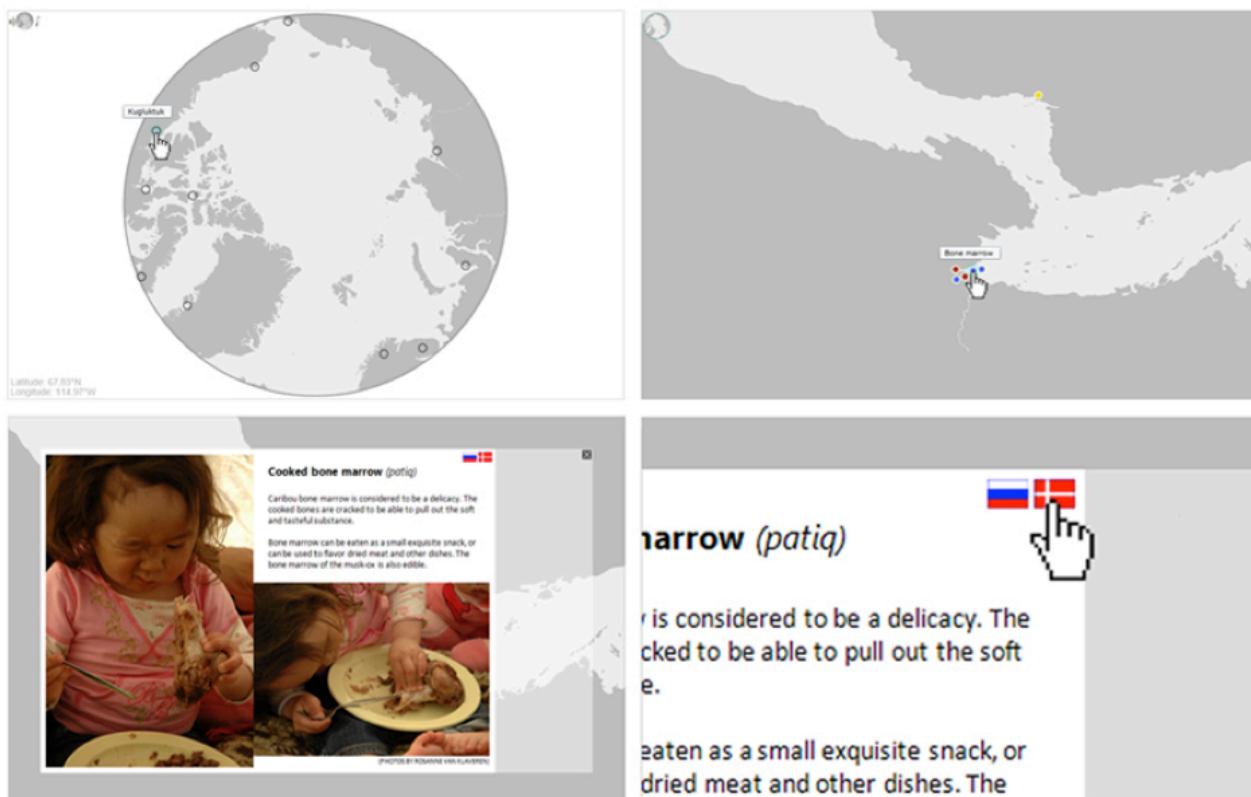


Illustration 6. *Patiq or cooked bone marrow as an entry within the Geographic view on the Food Related platform.*

On the *Food Related* platform, one can find recipes, news items, drawings, video messages, old myths, thoughts, personal concerns, research outcomes, facts and fiction; all related to Arctic food and food culture. For example, in a video recording from Kugluktuk, Nunavut (Canadian Arctic), Tracy Evyagotailak says that she likes eating sweet root and caribou. She expresses her appreciation for cooked caribou hoof, saying:

"My favorite is the caribou. They kinda taste like deer, they say, but I don't know how that tastes like. We eat the brain, the tongue and the jaw meat. When you eat the feet part, I am not sure exactly what it is called, but when you cook it in very high temperature - is it the tendons or the ligaments or something? It is the cartilage. That is what we eat. It's very yummy!"

In contrast to this personal message, one can find impersonal entries. For example, a news item reports about the export of Yamal reindeer meat to Qatar:

"When rival energy producers Russia and Qatar talk business, it's no longer only about natural gas – they're talking reindeer meat, which Russia has promised to export and butcher according to Muslim dietary law. (...) Yamal's governor Dmitry Kolbylin had the state-owned Yamal Reindeer Company arrange for ritual Islamic slaughter and the trial production of 1,000 cans of halal reindeer meat."

These and many other entries can be explored on the website. Illustration 7 shows four screenshots taken from the *Geographic View*. An image of the area within the Arctic Circle rotates and zooms in when an encircled area is clicked upon. Within this selected and enlarged area, coloured dots function as buttons to open related entries that are available in three languages. For artistic reasons, the 66° latitude was chosen as the outline, unintentionally excluding certain areas from this mapping. Although this circular solution is an attractive feature that was appreciated by most participants, exclusion cannot be the message of this project. Therefore, in case future versions of the platform will be built, another geographic solution needs to be designed. Nonetheless, people from more southern areas can always contribute on the current platform in other mappings, for example in the *Foodgroup View*.

In the *Foodgroup View*, entries are mapped by their ingredients and categorized under sea mammals, birds and eggs, land mammals, fishes and other sea products, hooved animals, bread and pastry, fruits and vegetables, drinks, or snacks. Individual food items enlarge when clicked upon, after which the related entries become visible as coloured, clickable dots similar to the *Geographic View*. A paper-prototype of the food groups and their connected food items was discussed during the 17th Inuit Studies Conference and led to some small but important adaptions. For example, while focusing on the inclusion of specific characterizations of Arctic food culture, I was advised to visualize sea mammals a

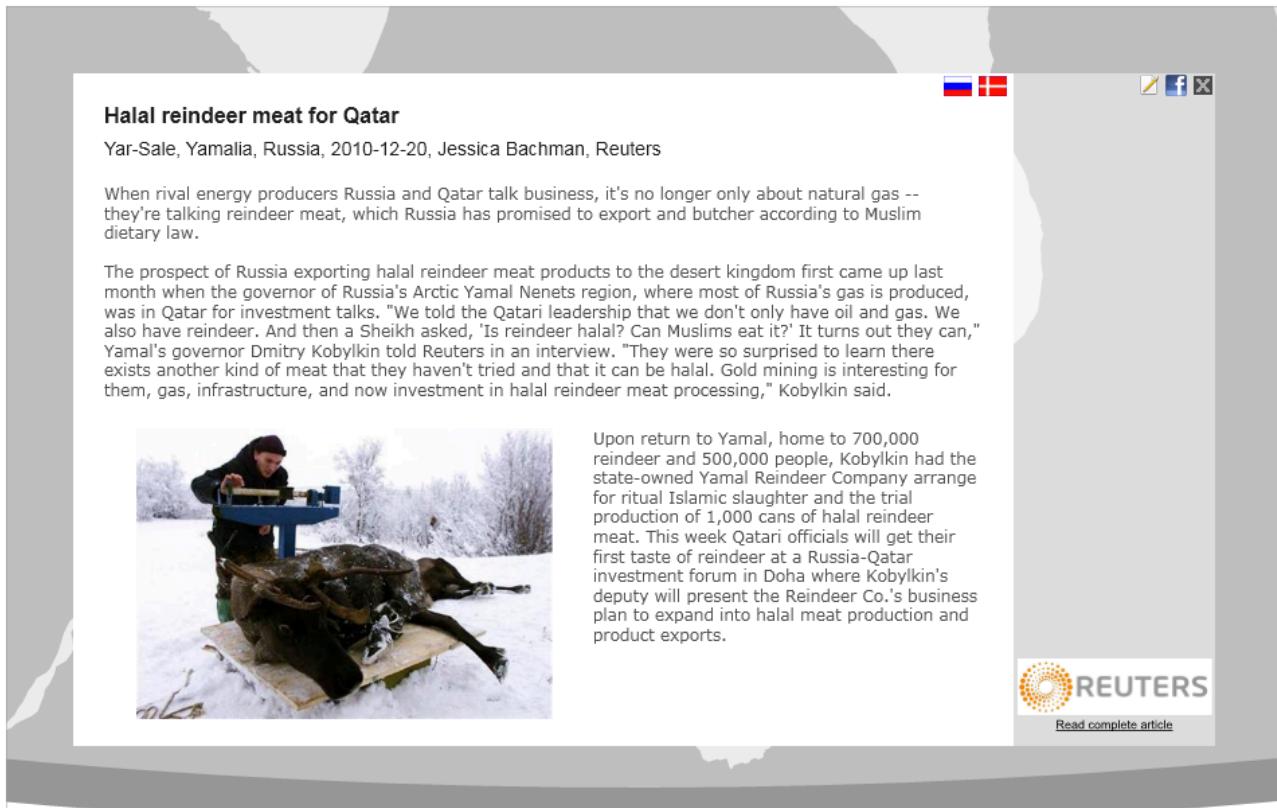


Illustration 7. An example of a news item on the Food Related platform

and land animals as distinct groups because it has been a taboo for many Inuit to mix (products of) these animals. The Inuit from Greenland clearly divided animals by ocean and land, a division that can be observed in the rules that forbid sewing caribou skin on ocean ice in Canada as well (Petersen 2010, p. 296). As the third and final view mode, the *Historic View* gives a graphic overview of the whole collection in order of publication, which makes it easier to find a particular entry, or to view only the recently added entries.⁴

When users of the platform want to contribute through the sharing of thoughts, habits, recipes, concerns, or any specifics related to Arctic food and food culture, they follow an easy step-by-step process that guides them in the making of a new entry. In one of these steps they can mark which geographic location and food item(s) this entry concerns, which will decide where their entry can be found by other users.

In order to bring the different Arctic peoples together for the act of sharing knowledge, the participants should be able to understand each other's contributions. The use of automatic translation software is therefore an important aspect of the technological realization of the platform, as it immediately translates all collected recipes, anecdotes, opinions, news items, and other written content of newly made entries. The prototype of the platform is, unfortunately, only using English,

Russian and Danish⁵ on a structural base because automatic translation software for indigenous languages does not exist. As people throughout the whole circumpolar north were forbidden to speak their indigenous languages during colonial times (Freeman 2000), it feels wrong to present only these three languages on the platform. And besides being a strong tool of communication, language is a signifier of culture and identity, just as food. Hence, inclusion of Arctic indigenous languages is a prerequisite for future versions of the platform. If enough funding can be found for translation purposes, it is technically not difficult to include several indigenous languages (for example, Kalaallisut (West-Greenlandic), Northern Sami and Inuktitut).⁶ The inclusion of these languages can thoroughly change the look and feel of the platform and can make the switch towards a meeting place from the Arctic peoples.



Despite the possible strengths of the *Food Related* platform in collecting, sharing, and combining different kinds of knowledge, I decided not to continue the project. This decision was made after a working period in the Tromsø region, where I probed for responses to the current prototype. The probing itself, which included sets of cultural probes that mostly focused on the experiences of Arctic food and food culture, is described in *Map 4*.

Through ‘ANT in practice’, I unravel how my perspective on the implementation of decolonial intentions turned drastically through the consultation of participants. Actor-network theory (ANT) is generally understood in terms of the relational properties of networks. A network can be considered both form and process (Cressman 2009, p. 11). Everyone and everything can be an actor, or a network in itself, and is connected to other actors and networks. It is our focus on these relational connections that follows certain trails, from which a certain view upon reality arises. The following of different trails, for example from a focus on a different actor, can lead to a different perspective on a certain reality. That is basically what happened when I changed my perspective on the (de)coloniality within the *Food Related* project. When, for example, the participants enabled me to follow their view upon the ownership issues of the platform, my thoughts got connected to a different combination of actors and networks that put reality in a different light. As both colonizing and decolonizing approaches derive from mindsets (Yellow Bird 2012), it is meaningful to unravel how and why this changed my mind about the appropriateness of the *Food Related* platform as an example for a decolonizing approach.

The initial intention that I had in mind for the *Food Related* project was to build an internet tool that can support the Arctic peoples. For previous projects, I created websites on which participants could share experiences or collaboratively tell stories. The shared media use brought people together: it virtually connected them, and their contributions, to each other. Bringing the Arctic peoples together is always supportive, I thought, and their sharing of experiences is probably the strongest activity that my tool can assist. As one thought led to another, inspired and motivated by a study of Circumpolar Cultures (University of the Arctic) and by the previous mentioned meetings in or about the Arctic, this initial intention for the *Food Related* platform got shaped. Let's call this intention Mindset A.

Mindset A

Mindset A sees the premise of the online platform, which at that stage is not yet built, as a supportive contribution to decolonization processes. Almost blinded by the buzzword 'empowerment', Mindset A wishes to provide a website for the Arctic peoples to empower themselves. Indigenous peoples can strengthen their position within a globalized world through skill sharing, self-determination, the valuing of local knowledge and local culture, cultural markers, and the creation of social-cultural awareness (Ife 2002). A virtual meeting place with integrated translation software seems to be potentially empowering and can obviate high travel costs. The focus on food and food culture is part of Mindset A, and already discussed in this Map (pp. 8-10). Mindset A considers the prototype 'inclusive' and thus a contribution to decolonization because of the openness of the food topic towards many aspects of 'lived experiences' or 'lived knowledge', including indigenous knowledge, and because of its openness towards the different kinds and forms of contributions that can be published on the platform. Altogether, Mindset A is clearly thinking for the Arctic people.



While Mindset A was in charge, I communicated about my intentions, showed sketches and asked for feedback multiple times. Although some aspects of the design were brought to my attention, for example the language issues, the overall perception of the tool underlined its desirability. Most of the time and attention that was available for the *Food Related* project went to the probing and the building of the first prototype, because of the scope of this PhD. As a result, only a very limited amount of time was spent on networking, with the vain hope to arrange collaboration within the Arctic. Although Mindset A included the wish for collaboration with for example an Arctic organisation, only a limited amount of time and attention went to networking. Instead, most of the available time went to probing and the building of the first prototype. This was a direct result of the scope of this PhD, which made me start before I arranged ownership. When the prototype was operational, I probed for responses during a workshop at Small Places in Tromsø, followed by the distribution of cultural probes sets (see *Map 4*). The vigour in which working with the probes was forcefully refused by the Sami partner of one of the workshop participants, motivated me to re-examine the conditions of the project. This woman, who preferred to stay anonymous, didn't return the unused probing set herself. Her husband did. Together with the package, he delivered her verbal message saying: "She becomes sick of initiatives of southerners who wanted *her* collaboration for *their* project, just because she is Sami". Knowing his partners' experiences and opinion on this matter well, he explained how ownership issues are problematic for the succeeding of my project. Despite my feelings of disappointment for receiving an unused probe set, I understood that this message was an important probing result that I could not ignore. Thus, I followed the directions that she highlighted towards the ownership issues.

In order to fully grasp her view upon the project, I needed to be as open-minded as possible. Thus, for an unbiased view, I had to let go of Mindset A. Letting go of initial intentions and leaving a point of view that comforts you, can be difficult. It is easier to stick to the idea that your project is desirable, to convince yourself that you are on the right track, than to admit that other perspectives are valuable too, perhaps even preferable. Fear for failure can be a strong demon to defeat. When I consciously wished to distance myself from Mindset A, I found it useful to

imagine an emptiness, disconnected and unrelated to all the actors and networks I had in mind. I imagined being in a fluid borderland, in-between fixed thoughts. In this peaceful zone everything is possible, uncharged.

From here, I focused on the idea that *my* project needed *their* collaboration, which was part of the received critique. The us-and-them dichotomy was immediately visible, although in a slightly different light than the idea that *I* was making something to support *them*, which was part of Mindset A. In both case, *I* was the one to initiate something, in which *they* were involved. Although I never saw myself as the owner of the website, it was undoubtedly initiated by me alone, being a non-indigenous individual from the south. To understand how this had happened, I looked back in time. Initiating projects on my own had been my approach for many years of working as an independent artist. I usually *do* work together with others, but mainly to realize technological components and, of course, during the participatory practices. But initiating projects, which includes ownership, and working together are two different things. In the case of the *Food Related* project, my initial intention did include the wish to share ownership with, for example, an organisation within the Arctic, as this is often mentioned in the literature about working with indigenous peoples (Ife 2002, Smith 2008, Chilisa 2012). I felt no need to ‘possess’ the project, or the website, at all. But *I did* start building the first prototype before the ownership conditions were established. While my wish to share or transfer ownership had never lessened, I unintentionally excluded them as owners during an important stage of the project. As a result, my wish to include indigenous people from the Arctic in the making process through participatory practices was perceived as a need for their collaboration, because they are Sami.

Still within the non-judgemental borderland in-between fixed thoughts, I focused on my initial intention to build an internet tool to support the Arctic peoples (described as Mindset A). From the overall aim to decolonize, I encouraged myself to critically reflect upon my actions. Now I clearly saw how the ownership conditions were pushed aside by the other actors, in order to gain attention for the probing and the creation of the first prototype. Had my belief in the possible decolonizing qualities of the platform as an expressive space for knowledge sharing blurred my vision? Had I achieved the opposite of a decolonizing approach through neglecting my search for proper ownership conditions within the Arctic? The response of the Sami woman affected me as a wake-up call: she made me reconsider and reject Mindset A. As a result, I changed my mind about the current prototype. Let’s call this altered view upon the platform Mindset B.

Mindset B

Mindset B sees that the premise of the online platform, which was to build a supportive contribution to decolonization processes, has failed in the eyes of some of the participants. This failure is explained through the absence of proper ownership conditions, and the fact that people were asked to participate because of their Sami identity. Mindset B acknowledges the need of ownership conditions that hold firm roots within the Arctic. But the prototype, or the project in general, did not fail in the eyes of Mindset B as other participants appreciated the platform as a place for sharing food related knowledge. Nevertheless, it cannot be an example of a decolonizing approach under its current conditions. Postponing further development of the platform is therefore considered to be necessary, as continuation could undermine the premise of the project. Mindset B strengthens its position by literature about decolonization in practice. For example, Shay-Akil McLean explains how “decolonization calls for an awareness of your relative position(s) in your community, your role(s), your actions, etc. Decolonization is unsettling, uncomfortable, & it’s messy (...) & that’s something you struggle with every day, that reflective struggle produces an awareness so you can make better decisions each day” (2017). The reflections on Courbet’s painting (see *Map 1, pp. 9-11*) encourage Mindset B not to act from the ego and to practice humble gestures instead. Altogether, Mindset B believes it made the best decision within range. By integrating the given feedback in its viewpoint, Mindset B is thinking *with* the Arctic people.

This change of mind was set in motion by the words of the Sami woman. Her response was an outcome of the probing practice, but could just as well been given to me during an interview or during plain conversation. Probing, however, helped me to be receptive to contrarian feedback. Probology, which is described in *Map 4*, is a time-consuming activity that aims for the unexpected and the unsure. As such, it helped me to appreciate the uncomfortable. And without a deep consideration of her viewpoint, I would have wasted my time. ANT practice supported this deep consideration. I used it as a tool to deepen reflection, and as a motivation to look at reality from different view angles. From a deeper understanding of the viewpoints, it became possible to choose from which mindset I would continue, or discontinue, working on the platform. As such, ANT supported the change of mind.

Postponing further development of the online platform, until proper ownership conditions have been arranged, resulted in an overall discontinuity of the *Food Related* project. As networking towards the establishment of the desired collaboration costs much time, attention, and money, it was wiser to focus away from *Food Related* in favour of the second project that I worked on within the setting of this PhD. In relation to decolonisation processes, I believe this is not an example of failure but an example of the need to reflect critically upon one's own perspective, and of how valuable the examination of other people's perspective can be.

The even more ambitious *Niva to Nenets* project, which is described in *Map 3*, benefited from Mindset B twice. On the one hand, a focus away from *Food Related* enabled a stronger focus on *Niva to Nenets* as the available time, attention and money was no longer divided. On the other hand, it enlarged the focus on decolonisation in everyday decisions and the inclusion of different viewpoints. Within the everyday struggle of decolonization, changing your mind can be a powerful act. Thus, a greater attention was given to discussion of the premise of this project: my wish to give my Lada Niva to the Nenets.

*Thoughts and comments about
food and commensality:*



*Thoughts and comments about
the Food Related prototype:*



Thoughts and comments about actor network theory (ANT):

Thoughts and comments about decolonization processes:

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