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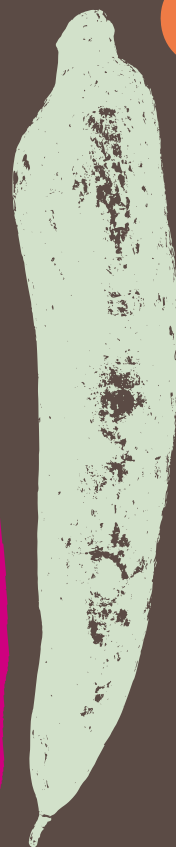
September 25 –
November 28, 2021

Kebun Sejarah

GARDEN
OF HISTORY

Kevin van Braak

in collaboration with Peter Hopman, Fitri DK,
Agung Kurniawan, Timoteus Anggawan Kusno,
Setu Legi, Prihatmoko Moki, Ipeh Nur, Ignasius
Dicky Takndare, Enka Komariah, Maryanto,
Muhammad 'Ucup' Yusuf



Amstelpark, Amsterdam

het Glazen Huis

Kebun Sejarah / Garden of History

September 25 – November 28, 2021
het Glazen Huis

ARTISTS

**Kevin van Braak in collaboration with
Peter Hopman, Fitri DK, Agung Kurniawan, Timoteus Anggawan Kusno, Setu Legi,
Prihatmoko Moki, Ipeh Nur, Ignasius Dicky Takndare, Enka Komariah, Maryanto,
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Kebun Sejarah, an exchange between Kevin van Braak and ten Indonesian artists on the migration of plants and people is part of a program by Zone2Source in which we explore culturally diverse relations to nature. In *Kebun Sejarah*, the artists delve into the shared colonial histories of humans and plants focusing on the *Columbian Exchange* which connected the so-called old and new world. For Kevin van Braak, the history of the relations between The Netherlands and Indonesia is also a personal history (his grandfather was a KNIL soldier). The spirit of the colonial past that still haunts both countries is a focus of many of his works, which are characterized by a practice of collaboration with people from different cultural and disciplinary backgrounds. *Kebun Sejarah* takes the form of an exhibition in het Glazen Huis, talks and culinary events including

a sambal and coffee tasting, and an outdoor project with grounded seating elements in the Amstelpark used for hosting these events.

Kebun Sejarah/Garden of History is based on the history of food and related crop cultivation in the Bogor Botanical Garden in West Java, which Kevin van Braak has been researching for several years. This oldest botanical garden in Southeast Asia was founded in 1817 and was managed for a long time by Dutch colonial rulers. During the 19th century, the botanical garden was expanded considerably both in terms of space and diversity and played a crucial role in the introduction of exotic plants in Indonesia. Non-native seeds were often obtained illegally (stolen, smuggled or through bribery) and used for colonial profit. The individual greenhouses were used for the benefit of newly imported plants and crops in order to isolate or bypass indigenous parasites. They frame a 'hidden' history that we deal with every day when shopping, cooking, and eating but of which we are hardly aware.

Telling these stories in his project, Kevin establishes a relationship with another botanical garden, the Amstelpark, which was created for an international horticultural exhibition, the Floriade. While the Dutch crop and food culture has been influenced for centuries by Indonesian crops, which themselves also transformed as a result of cultural exchanges, Indonesia was absent in the Floriade of 1972. Fifty years

later, *Kebun Sejarah* exhibits the Indonesian-Dutch exchange through food cultures, crop migrations and commonality in the glass pavillion in the Amstelpark.

The history of food

Cultural identities are being developed around specific culinary traditions based on crops which are often not native to it. For example, sambal oelek, ground nuts, cassava, cocoa, egg-plant, tea and coffee are impossible to forget from the culinary life in Indonesia. However, they only reached Indonesia and, later, also the Netherlands, with the so-called *Columbian Exchange*. Named after the global trade that followed Columbus' voyage, it refers to the exchange of goods

(plants, animals, metals, commodities, cultures, humans, diseases and ideas) between the 'new world' of the Americas and the 'old world' of Afro-Eurasia from the end of the 15th century onwards in which Dutch trade played a major role. *Kebun Sejarah* takes the form of a collaborative research and dialogue with artists from Indonesia in how the historical migrations of plants contribute to the shaping of cultures.

For *Kebun Sejarah* Kevin van Braak invited ten Indonesian artists to create drawings which shed light on the socio-political and cultural histories that ten specific crops occupy in the development of Indonesia. In the front area of het Glazen Huis, the plants are exhibited alongside the drawings in uniquely crafted glass greenhouses to tell a complex story about relationships between humans and plants. Ipeh Nur has been invited to present three large scale works for the back space of het Glazen Huis stemming from her long research into the history of herbs that were brought from Indonesia to the Netherlands. Here she focuses on cloves and nutmeg in relation to colonial history. Her works are hung around a dining table in the middle of the space that was created from recycled plastics by Van Braak and graphic designer Ervance 'Havefun' Dwiputra. Before the opening, guests will eat at the table with dishes directly inspired by the ten crops and prepared by Dini Arisandi. Hetsu Seti Legi will present a special performance based on human relations to wheat.



Laid Back

The exhibition features 50 seating elements—titled *Laid Back*—made in collaboration with designer Peter Hopman from 100% recycled plastic. They are playfully spread inside and outside het Glazen Huis in various colors and versatile in use, as they are easily movable. Form and function refer to the seventies and the set-up of the Floriade of 1972 in which circles, spheres and organic lines dominated the landscape. Hopman and Van Braak took a half circle/ ball with a diameter of 70 cm with a slightly convex side that rests on the ground and can be anchored by the convexity. They will be used for the various culinary events organized as part of the exhibition. Resting one's back on the flat side while sitting on the ground, they underline the social aspect of sitting together, and eating together, thinking together. Agung Kurniawan's drawing on Cocoa is milled into a mould on the flat side of the seating elements, thus creating a bridge to the exhibition in Het Glazen Huis.

Kebun Sejarah is made possible in part by the Gemeente Amsterdam Stadsdeel Zuid, the Prins Bernard Cultuurfonds, the Mondriaan Fund and the Amsterdams Fonds voor de Kunst / AFK, Creative Industries Fund NL, with material support from Elho and GoGoPlastics.

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Foto's: Thomas Lenden



Kebun Sejarah

PUBLIC PROGRAM

Opening with interactive performance by Setu Legi

Friday, October 1 • 15–17 h

Following a lunch with Indonesian food prepared by Dini Arisandi on a specially designed table by Kevin van Braak together with designer Ervance 'Havefun' Dwiputra, there will be an official opening reception. With an interactive performance by Setu Legi on the relations between people and wheat.

Kids workshops

Thursday, October 21, 2021 • 11–13 and 14–16 h

We are welcoming children from 6–14 years old on Thursday October 21, 2021, to participate in a special cooking workshop hosted by Kevin van Braak and Dini Arisandi. During the workshop, the children learn how some of the crops in the exhibition are used in the Indonesian cuisine. Children will prepare and cook simple dishes, taste the dishes together and exchange stories about the crops. For this event, we use the new mobile seating elements Laid Back that Kevin developed together with Peter Hopman.

The workshops are free, but registration is required!
Register before October 18 at projects@zone2source.net.

Sambal tasting

Sunday, October 31, 2021 • 13–16 h

Come to Zone2Source in het Glazen Huis to taste different sambals and pepper sauces and hear stories about the variety of peppers from all over the world. Do you enjoy making your own sambal or other pepper-based sauce? Come with a jar of your best (family) recipe and let others taste your sambal/sauce. Sign up before 25 October via the zone2source.net.

Finissage *Kebun Sejarah*,

Ngopi Dulu: coffee tasting with lecture

Sunday, November 28, 2021 • 15–18 h

As the final culinary part of the *Kebun Sejarah* exhibition, we will be hosting a special coffee event Ngopi Dulu (going for a coffee) evoking the growing Indonesian barista culture serving regional coffees. For this finissage event we invite an historian for a lecture on the *Columbian Exchange*. With an interactive script reading *To Be or not to be, a didactic dinner party* by artist Li Yuchen in which food ingredients talk about their histories of migrations.





Palm oil

Dicky Takndare

Dicky Takndare—whose work focuses on issues around oppression, environment, and identity in Papua New Guinea—created two ink drawings on bark about palm oil which emphasize the past and present of West-Papuan oppression. First under Dutch colonial rule and now under Indonesian rule as is testified by the deforestation of an area in West-Papua almost twice the size of Greater London (called Boven Digoel) for palm oil production, making Indonesia the largest producer of palm oil in the world.

The first ink drawing features Jan Pieterszoon Coen, the ruthless conqueror of the Banda islands in the 17th century. Wooden signs pointing towards him read 'banda' and 'batua' referring to the Banda islands and to the village of Batua on South Sulawesi where Commander Raymond Westerling and his Special Troops Unit (DST) were in charge during the colonial war just after World War II ('politioenele acties') in which thousands of people were killed. In the drawing Coen's face is like a mask, dehumanized, towering over the Indonesian people gathered under the palm tree. They are shielded by the land that is their livelihood. The curse of economic gain brought by the Dutch is symbolized by the tree stomp and the skull underneath. The third arrow points west, to Rawagede where 200 years after Coen a massacre was committed in 1947 by troops of the Royal Dutch East Indies Army.

The second print shows an eagle-headed officer. He tramples on a wooden sign reading 'Tanah (Land)—Adat (Indigenous)—Suku (Tribes)', while using a gun to exercise his power over the indigenous community in front of him. The last visible 'A' on the sign comes from the shattered word 'Auyu', the name of the local tribe in Boven Digoel where large-scale palm oil plantations destroy the lives and landownership of the Auyu. The eagle, the Garuda Pancasila, is the national emblem of Indonesia. Yet, its dominance is proudly outshone by the blue radiant Kasuari (Cassowary Bird), a West-Papuan endemic bird. It is a flightless bird, always in touch with the earth, and therefore the true symbol of the land-owner. The palm tree further in the distance shows how the VOC legacy is carried over in present times with the palm oil industry being one of the most pressing examples. This is underscored by the only colors present in the drawings, the red, white, and blue of the Dutch tricolor. Nevertheless, Takndare makes clear that despite forced selling of land and terrorizing of the indigenous community, 'One People, One Soul' (the motto of the West Papuan coat of arms) will not back down.



Cocoa

Agung Kurniawan

Agung Kurniawan childhood was spent on a cocoa, tea and coffee plantation. Every morning, he woke up with the smell of freshly roasted coffee, but the taste of the likewise available chocolate did not please him. Until one day his mother brought him Van Houten chocolate. Years later, he understood that Conrad van Houten was pivotal in the development of European confectionary and that large factories in Europe added a lot of sugar to the imported cocoa. It disguised the bitter taste but not the bitter history of cocoa plantations in Asia and South-America.

The *Theobroma cacao* is indigenous to the tropics of modern day Central and South America. It was brought to Europe after the invasion and conquest of the Aztec empire by Spanish conquistadors. The bitter, celebrated drink of the Aztecs ('xocoatl'), Olmecs and Incas slowly turned into an elite beverage. This changed when the production was shifted from the New World to Africa and Asia in the late 1700s. The slow and labor-intensive processing of the cacao bean contributed to the rise of an emerging slave market driven by the need for manual labor.

The demand for high yields and a continuous, low-cost supply of cacao to the world's major chocolate manufacturers sustain exploitative labor practices in present times. Despite the Harkin/Engel Protocol (Child Labor in Cocoa Fields) from 2010 signed by 8 giants of the chocolate and cocoa industry to reduce child labor by 70% in West-Africa (mainly Ivory Coast and Ghana), the 2020 Cocoa Barometer opens its chapter on child labor with 'Not a single promise kept' and reports as many as 1.5 million child laborers working in West Africa alone. It is for this reason that Kurniawan draws the comparison between the natural form of the cocoa bean and the profile of a WIC transatlantic slave ship, with which it all started. People are densely packed, forced to occupy space as economically as possible, but in this drawing, they represent more than cargo. Their color resembles the color of the bean. They are anonymous, crossing centuries and expressing universal suffering. They are the pain in the sweetness that still exists.



Wheat

Setu Legi

Setu Legi shows his interest in social and environmental issues in the form of a multimedia print and a performance during the opening of the exhibition. In both works, he makes the connection between the importance of wheat as food for mankind and as an essential component of human existence. Wheat and flour have played an important role for mankind since prehistoric times. Wheat is believed to have come from South-West Asia, Syria, Jordan and Turkey. In the 17th century, during the colonial period, wheat was brought to Indonesia. Today, wheat still grows in Indonesia and is used daily in all kinds of foods. Wheat flour is the basic ingredient for making bread, noodles, beer and many other foods that are consumed on a daily basis.

Legi's print depicts a metropole including its construction work and factories built upon a bridge. The bridge is built on the deforestation for the expansion of the wheat field shown below. In other words, the existence of modern cities relies on the wheat cultivation. Wheat flour is an important ingredient in people's everyday life worldwide. It has succeeded to take over the function of a basic component for local food items, rapidly growing to match the current production

system and lifestyle of modern society. While people benefit from wheat flour's availability, deforestation facilitates large-scale wheat cultivation, promoting monocultures. Monoculture means that the same crop is always grown on the same piece of land. A major disadvantage of deforestation and monoculture is the one-sided depletion of soil fertility which renders agricultural land unusable in the long run. The works of monoculture began in the colonial era and by now wheat is one of the biggest monocultural crops that is grown all over the world. Sustainable management of soil should be a basic need for a crop that serves as a staple ingredient to many meals.

The most fundamental manifestations of European colonization have succeeded in deconstructing the way dishes are prepared and served. For Legi, the dependence of humans in Indonesia and across the world on wheat flour is analogous to the dependence of (a fetus) on its mother, and the connection between our bodies, what we eat and the earth is a relation which needs healing. He expresses this in his interactive performance of which the remnants are shown in the exhibition.



Chili

Timoteus Anggawan Kusno

Timoteus Anggawan Kusno created two charcoal drawings that point towards the lost and unwritten stories of chili. The drawing is based on the 16th century portrait of the Portuguese explorer Vasco da Gama (1460–1524) by the Portuguese court painter Gregorio Lopes. The serene look in Lopes' painting has given way to a panicked look in Kusno's drawing.

Chili is a typical example of a spice that has been fully incorporated into traditional Indonesian cuisine and culture, while not being an indigenous crop. The spice is used in rituals and is the basic ingredient for sambal, a hot sauce that became a staple of Indonesian cuisine. It made its appearance via the Columbian Exchange, which was notorious for exchanging food, crops, technologies, diseases, ideas and populations between the 'New World' and the 'Old World' following the explorations of Christopher Columbus from 1492 onwards. While the Italians introduced the chili in Europe, the Portuguese traders took it to Asia towards the end of the 15th century. Da Gama's expeditions ushered in the era of a global imperialism that took away more than it brought.

The violent history of chili is inextricably linked to the sea over which it arrived, which serves as the backdrop to Kusno's second drawing. As an island, Java itself was formed by the

sea and historically, the sea has always played a pivotal role for Java both spiritually and in secular power struggles. The Indian Ocean, south of the island, is attributed a mythical rather than an economic quality. In the foreground, a pair of hands holds up three skewers with onion and chili peppers. It is based on the Javanese 'pawang hujan' ritual of taming the rain. In Kusno's drawing, this ritual gets a more ominous feeling. As if the sea must be brought to heel and all that it carried; as if the reputation of Columbus and Da Gama must be flooded not with veneration, but with recognition of the dark side of their legendary conquests.

With his adaptation of a classical Western portrait and appeal to Javanese mysticism, Kusno challenges our historical memory and dominant narratives tied up in chili. As Kusno himself so aptly says: *Diam-diam, sambal yang melumat lidah dan tersaji di meja makan telah mejadi saksi bisu atas cerita-cerita yang telah hilang / Secretly, the chili sauce that melts the tongue and is served on the dining table has become a silent witness to the stories that have been lost. In the meantime, Vasco can choke on his chilis.*



Cassava

Prihatmoko Moki

Prihatmoko Moki is an artist who grew up in a salt-rich environment in a mountain village east of Yogyakarta in Java. For the artist, making a work of art about cassava comes natural to him since he has a direct relationship with the culture surrounding the crop. Cassava grows very well in the mountain village, despite the fact that the environment is water-poor. Cassava is much less dependent on water to grow well in comparison with rice. In the village, many different dishes are prepared with cassava because of its successful cultivation. Moki specializes in print making and for this artistic exchange he has created a silkscreen print.

The black and red batik plays out an appropriated scene from the 16th century. It is the arrival of the Portuguese in Indonesia. According to Islamic historian and archaeologist Uka Tjandrasmita, the appearance of the Portuguese was known as the three G's of exploration: Gold, Glory and Gospel, the typical motivation of colonizing countries. 3G has a long history in Indonesia. There are stories of bloodshed,

poverty, the monopoly of the spice trade, and the spread of the Catholic religion. It marks the colonization first by the Portuguese and later by the Dutch. By the end of the 16th century, Cornelis de Houtman attempted to take-over the Portuguese spice trade for the Dutch. Although he failed the take-over, his arrival marked the beginnings of the Dutch colonization of Indonesia.

On the batik, the Portuguese greet the indigenous people with cassava as a gift, in red on the left corner of the screen, found from their previous explorations. Cassava developed to become an important crop in Indonesia; after rice and corn, it became the third food staple. Moki plays with the three G's by adding the Portuguese word for cassava on the screen 'castilla.' The Javanese word for cassava, 'katella,' has derived from the Portuguese term. This addition of the three G's emphasizes the way colonization and cassava have intervened in the Indonesian food culture, which can still be witnessed today.

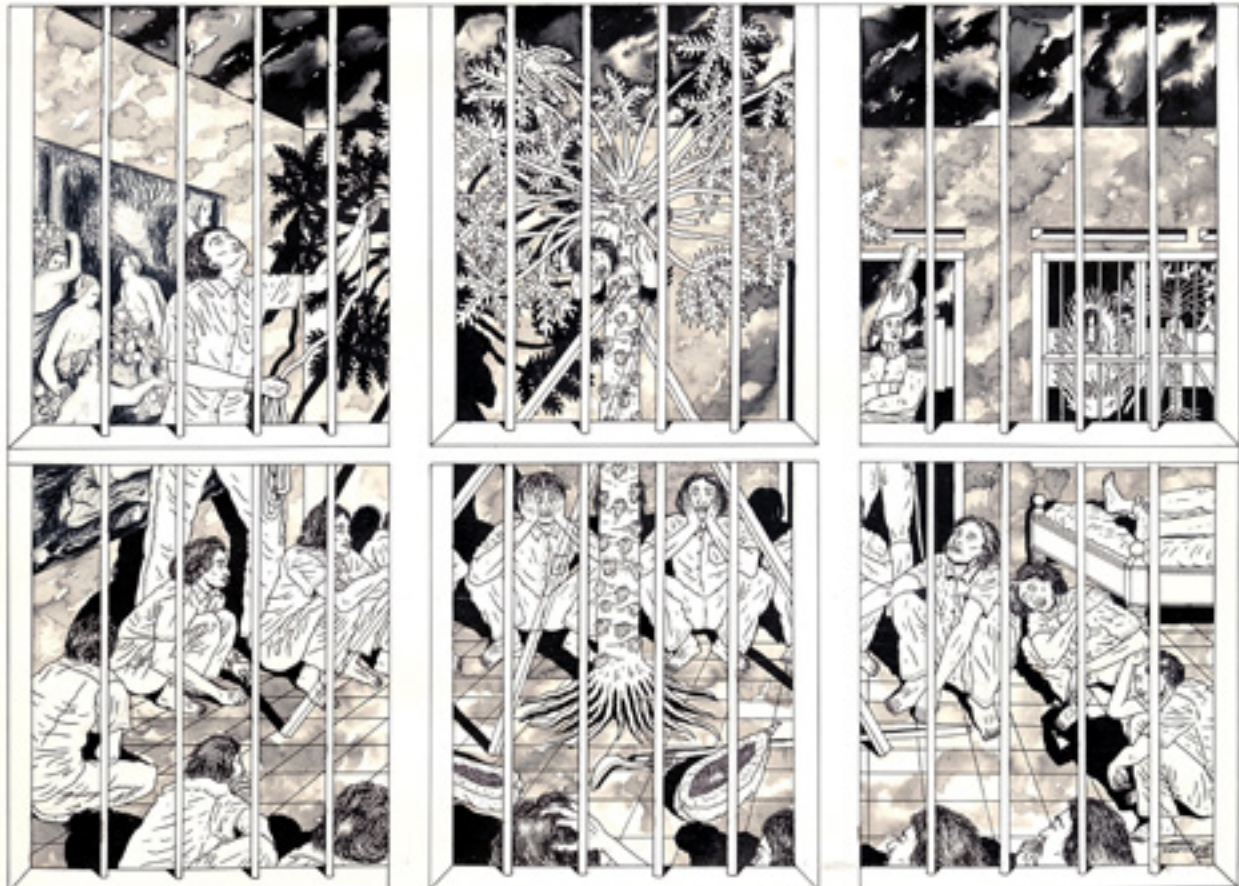


Papaya

Enka Komariah

Enka Komariah's graphic drawing explores the boundaries between taboos and social norm through satire and irony. In his drawing, people circle the papaya tree, a common tree in Java. The puzzled faces of the people reveal that the papaya tree is not a native crop of the archipelago. It is a seasonless fruit, affordable, easy to cultivate and therefore in tune with the tropical climate and general agriculture of Indonesia. It even bears a Javanese name, 'kates.' There is also the term 'gentho kates', which translates to 'papaya thug.' It refers to someone who challenges but does not follow through, a person who is not consistent ('sembodo'). It is a metaphor for a man who is big mouthed but does no actual harm. Basically, a common man, who is not necessarily favored, but is just part of the natural landscape, like the papaya. The drawing is covered by bars, 'trellises' (derived from the Dutch word 'tralijs'). They serve for protection and as home decoration and are characteristic of buildings from different places (Chinatowns etc.) and eras. These, like colonial buildings, have become commonplace like the papaya.

Originally, the papaya came from Mexico, and through the Columbian Exchange the fruit was spread worldwide. Indonesia became one of its top producers in the world. In Indonesia, the fruit is mainly used in the kitchen and its leaves for medicinal use against dengue. The papaya also affects the reproductive organs. The seeds are used as a natural means of conception for both men and women, the papaya leaves reduce menstrual cramps and papaya herbs can increase the softness of breast milk. According to a local myth, if a papaya tree is planted in front of the house, the homeowner's luck decreases. A papaya tree in front of the house may invite a Javanese spirit who is said to be the spirit of a woman who was unable to give birth while her stillborn child was in her womb. This myth links to the contraceptive power attributed to papayas. Komariah shows the supernatural through the heads that dangle as mysterious faces from the papaya tree.



Coffee

Maryanto

Maryanto's chalk drawing of 'kopi jawa' shows the different features of the coffee plant. Although the drawing resembles 18th century botanical illustrations, Maryanto uses Javanese descriptors—woh (fruit), wiji (seed), kembang (flower), and wit (tree)—instead of the traditional species names in Latin, German, French or English that were used by the Enlightened naturalists. By making this change, Maryanto recontextualizes this plant within Indonesia and its culture.

Coffee has a long history and as a beverage is an international success story. From the end of the 17th century, the Dutch grew coffee on plantations in Celebes and Sumatra, making the Netherlands the first commercial coffee-exporting country. Today, Indonesia remains one of the top 5 coffee-producing countries and has a thriving coffee culture.

Maryanto has a personal connection to this coffee culture, since his in-laws own a coffee plantation where a special kind of coffee is made with ground rice to give it a mild flavor. The popularity of coffee houses is rapidly increasing, but some prefer the option to taste the coffee directly at the plantation, which is closer to

the source. This has an emancipatory effect on (often family-owned) plantations, which can now bypass the coffee corporations and grind, brew and distribute the coffee themselves.

Maryanto outlines three stages in the history of emancipating Indonesia's coffee production and consumption. The first wave was around 1800, when coffee was mainly exported and considered a luxury product for the rich. The second wave came in the 1960s with the popularity of specialty coffees such as lattes and cappuccinos. And the third wave emerged in the 2000s, when people started appreciating the origin and authenticity of coffee, as described above, authenticity of coffee, as described above. Coffee drinking transcended the purely practical function as a means of waking up and became an attitude to life. With his drawing, Maryanto took to heart this spirit and adopted the Javanese acronym 'kopi' (ketika otak perlu inspirasi), which translates as 'when the brain needs inspiration.'



Tea

Muhammad 'Ucup' Yusuf

Muhammad 'Ucup' Yusuf's twofold print interprets the complex history of tea production, its entanglement in colonial politics and its impact on the artist's native region of Java. In the first print, Yusuf alludes to the involvement of the Netherlands in the colonial history of tea production by including Dutch words. Two skulls spew the word 'cultuurstelsel' (cultivation system) for example. This term refers to the tax system that was implemented by governor general Johannes van den Bosch (1780-1844), who is depicted in the top left-hand corner, and allowed for an increased exploitation of resources and people in order to solve the empty Dutch treasury that was depleted due to the Belgian revolution of 1830 and the subsequent secession.

The native vassal states (the four princely states and also the private domains with comparable legal status) received so-called 'cultuurprocenten' (culture percentages). This increased the fees that these states received if their area yielded more products for the Netherlands. The money would be given directly to the native princes of these states, who functioned as middlemen. This led to a heightened exploitation of the indigenous population with the inevitable consequences of poverty and famine as profitable sugar, tea and coffee plantations supplanted the traditional rice plantations that fed the local population. The people who were held in this stranglehold therefore spoke of 'tanam paksa'

(forced cultivation), as is illustrated in the print. In the end, the cultivation system was transformed into the 'Agrarische Wet' (Agrarian Act) of 1870. As an equally profitable successor to his own policy, Van den Bosch is pictured wearing this word on his sash. This transformation however, was not only motivated by ethical considerations regarding the Javanese population, but also to preserve the economic benefits of the colony by allowing more private initiative. Karel Ferdinand (K.F.) Holle, the bearded man in the print, was one of the people who took up this initiative by acquiring some acres of uncultivated land to start his own tea plantation.

The second print focuses on the present day, where the economic premises on which tea production was historically based still continue. Although its packaging has changed, tea remains a colonial heritage that flaunts its skeleton underneath. Yusuf symbolizes this with a large royal figure, drunk on capital gains, looming over a series of tea brands that sit on top of a chess board. Functioning as both metaphor and warning for tea producers, with the game of chess, the forethought wins and every decision is made consciously but also bears the responsibility of its consequences.



Peanut

Ipeh Nur

Ipeh Nur's starts with the reversal of an Indonesian parable that she transforms from a passive development—*Seperti kacang lupa kulitnya/Like peanuts forget their skin* - into an active search—*Seperti kacang mencari kulitnya/Like a nut looking for its shell*. In her drawing, Nur's search for the history of peanuts is explored visually, from their origins in Brazil and Peru to the presentation of hot boiled peanuts on the dinner tables of millions. Peanuts became a valuable product in the form of peanut oil traded by Chinese merchants to wealthy Javanese. The peanut oil trade is currently almost non-existent because of the production of cheaper palm oil, illustrated in the lower part of the drawing.

Nur's drawing centers the German-born botanist G.E. Rumphius (1627–1702)—the large man at the top of her drawing—who served the Dutch East India Company (VOC). Rumphius was stationed in Ambon on the Moluccas, also known as the Spice Islands, where he studied the native language and learned from the locals about the medicinal uses of plants. In 1662, he decided to write a catalogue of the plants of Ambon. At the time, the peanut was abundant in the Indonesian archipelago due to Chinese traders who brought them in via the spice route and traded them with imports of the Portuguese.

Nur crafts the travel routes of these 'seeds born from flowers that fall to the ground' (as they were referred to in ancient Chinese records) in the left-hand corner of her drawing. The expression itself is depicted in the four peanuts hanging from the center of the table. Even after going blind due to glaucoma, Rumphius kept working on his large manuscript *Herbarium Amboinense* with the assistance of his son, who made many of the plant illustrations, and his wife (both to the right of Rumphius' torso). His wife, son and daughter tragically died in an earthquake four years later. Although Rumphius was faced with many more obstacles in the completion of his book—the library with illustrations from the Herbarium burned down and the ship carrying the manuscript was attacked by the French and sank—the manuscript finally arrived in Holland in 1696. At the time, the VOC decided not to publish the book because of the large amount of sensitive (trade) information it contained. Rumphius never saw his work in print and it took almost 40 years after his death for it to be published.



Vanilla

Fitri DK

In her two woodcut prints, Fitri DK outlines the complex history of vanilla, of which Indonesia is one of the world's largest producers. However, the stems of this climbing orchid are not used abundantly in Indonesian cuisine, except in some desserts and sweets. The sweet aroma and taste of vanilla hides its problematic history as one of many crops that have spread around the world via the Columbian Exchange.

In the first print, she shows the origin of vanilla that stems from the Totonac people in the mountains of Mexico. They cherished it as a gift of the gods until the Aztecs demanded taxations in the form of vanilla beans. The so-called 'black flower' was then given as a peace offering to the Spanish, who took it back to Europe. There, it was added to a wide range of products including perfume and tobacco. Fitri depicts Montezuma (1398–1469), the second Aztec emperor, offering Cortés (1485–1547), the Spanish conquistador, vanilla-infused 'xocolatl' in an attempt to ward off Spanish hostile intentions. However, the boats below and the vanilla plantations above them show that this attempt was done in vain.

Besides marking vanilla's countries of origin in South-America, Fitri also shows some of its top producing countries. In the lower part of the print, we see the hands of

Edmond Albius, a slave from Madagascar who, in 1841 at the age of 12, discovered a technique for pollinating vanilla blossoms by hand. Due to this discovery, vanilla could be successfully grown on a large scale which meant the expansion of vanilla plantations across the equator. Nowadays, roughly 80% of the vanilla sold on the global market comes from Madagascar, which still relies on child labor for its top commodity, accounting for more than 30% of the sector's workforce.

The second print gives testimony to the fact that the vanilla we consume has come a long way and has a labor-intensive production process that Fitri also details in writing. Both circle diagrams show that vanilla is mostly an export product for the biggest producing countries. She addresses the billion-dollar industry in artificial vanillin that flavors up to 95% of the 'vanilla' products. It made vanilla flavor available to all and made natural vanilla the second most expensive spice in the world. Fitri's mapping of the story of vanilla brings awareness of the plant and the chemical synthesizing of its flavor. Our use of it in everyday life may be ordinary, but it is colored by history, economic interests and humanitarian issues.



Tryptich: Nutmeg and Cloves

Ipeh Nur

'Afo' or 'old' in the local language of Ternate in North Maluku is the name of the old clove that is a silent witness to the glory and cruelty of a global spice trade history. The 2nd generation of this old clove tree is about 200 years old, following the 1st generation that was about 400 years old. Although it became a crucial goldmine for the Dutch spice monopoly, cloves were long before exchanged with the local people by Chinese, Arab, and Javanese traders which is symbolized by Nur through the meeting gate on the left painting. When the Portuguese set foot on the islands, the spice became known in the West. From the start, the Europeans fought over control of the lucrative plant. Mid-17th century the Dutch secured a monopoly on both the clove and the nutmeg trade supported by the extirpation policy which eliminated all clove trees not owned by the VOC. The 'extirpatie' was maintained by the hongk expeditions: cruel inspection tours on fleets of indigenous boats. These 'kora-koras' are filled in Nur's painting with cloves, nutmeg and human heads.

When illegal sites were discovered, people's homes were burned down and they often paid with their lives, tellingly visualized by Nur in her center piece. Usually the governor

of the VOC accompanied the trips. This was J.P. Coen on the Banda Island, which formed the centre of the nutmeg trade. It was also the native island of the last 'perkenier', Paulus 'Pongky' van den Broeke, where Coen murdered almost the entire population. On the island of Neira, Coen had the 'orang kaya' beheaded and their heads and body parts stabbed on bamboos. Nur lets the heads sprout from a clove tree that pierces a body on the table at which a headless governor is placed, pistol in hand. Around 1800 the VOC went bankrupt and the monopoly on spices disappeared. Pongky's family remained, even when first the Japanese and then the Indonesian government confiscated all the plantations. In 1999, during bloody riots between Muslims and Christians, Pongky lost almost his entire family. He still remained, like a white shadow, an almost invisible but light presence.

On each painting we find tiny blindfolded figures with cameras which symbolize the power of recording. For Nur, it is important to create a visual archive, to 'rewrite' a past, to take it back, and to unlock it in a way that is different, richer, and more complex than the usual way of writing and understanding history.



Texts by Danielle Hofmans based on conversations with the artists

Dicky Takndare

**Retracing Decolonization:
The Oleaginous Land**, 2021

Ink on tree bark
60 × 80 cm

Agung Kurniawan

Cocoa, 2021

Charcoal on paper
80 × 60 cm

Muhammad 'Ucup' Yusuf

Hot Tea, 2021

Abundant Tea, 2021

Woodblock print reduction on paper
(5 editions)
53 × 71 cm

Timoteus Anggawan Kusno

**The Ships from Across the
Ocean and My Unfinished
Feelings of You**, 2021

Charcoal on paper, and oil and
charcoal on paper
60 × 80 cm

Ipeh Nur

**Boiled peanuts on a Chinese
ceramic plate**, 2021

Drawing pen, ink, and charcoal on
paper
60 × 80 cm

Maryanto

Kopi Jawa, 2021

Acrylic on canvas
60 × 80 cm

Fitri DK

History of Vanilla, 2021

Long Journey of Vanilla, 2021

Woodcut print on paper
60 × 80 cm

Prihatmoko Moki

Castilla Glory Gospel Gold

Batik on primisima cloth
80 × 120 cm

Hestu Setu Legi

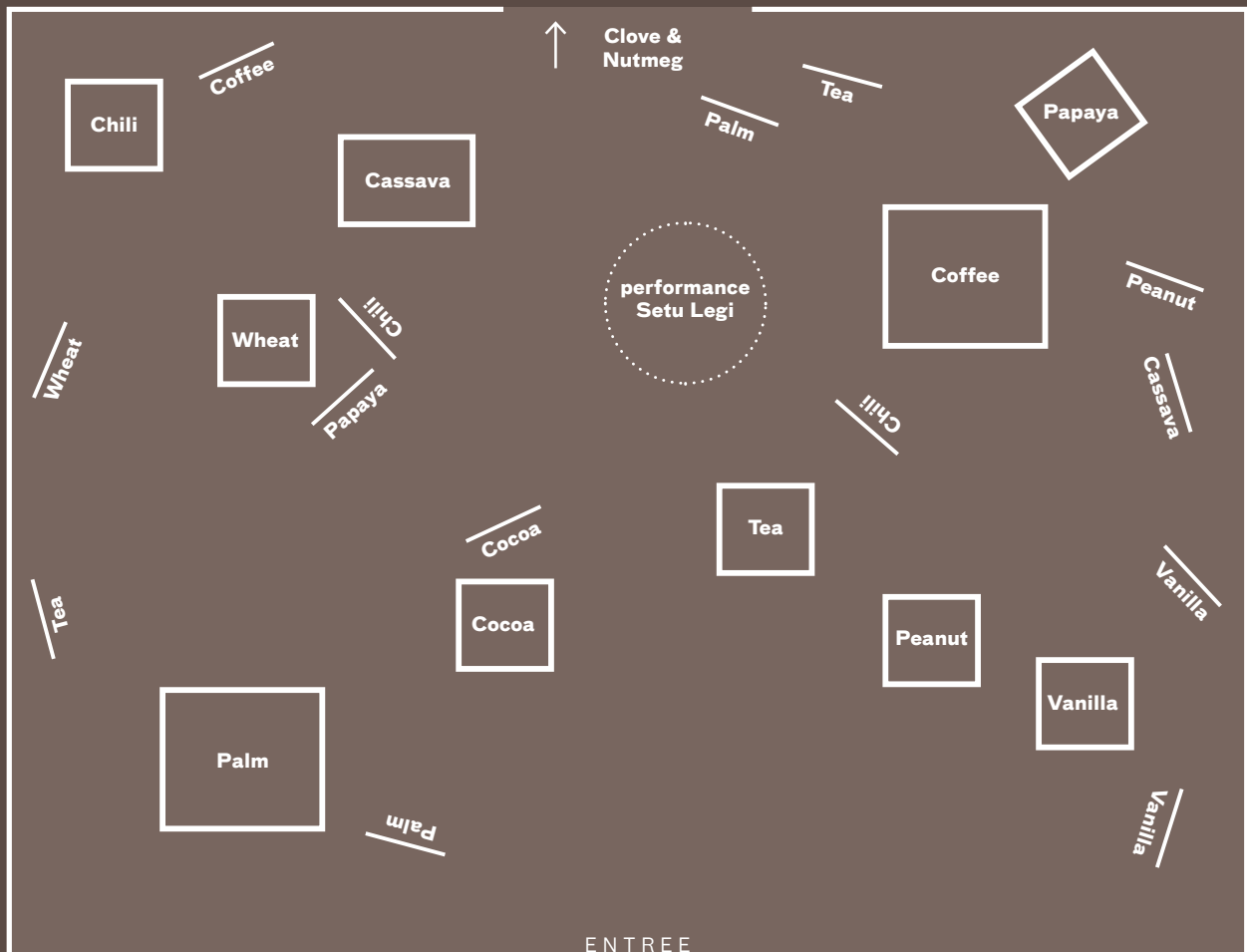
Satyagraha, 2021

Print and drawing on synthetic canvas
60 × 80 cm, video

Enka Komariah – Papaya

Papaya, 2021

Ink, pencil, pen on paper
60 × 80 cm



platform for Art, Nature & Technology

het Glazen Huis **A**
EXHIBITIONS
& PRESENTATIONS

Orangerie **B**
ARTISTS IN RESIDENCE

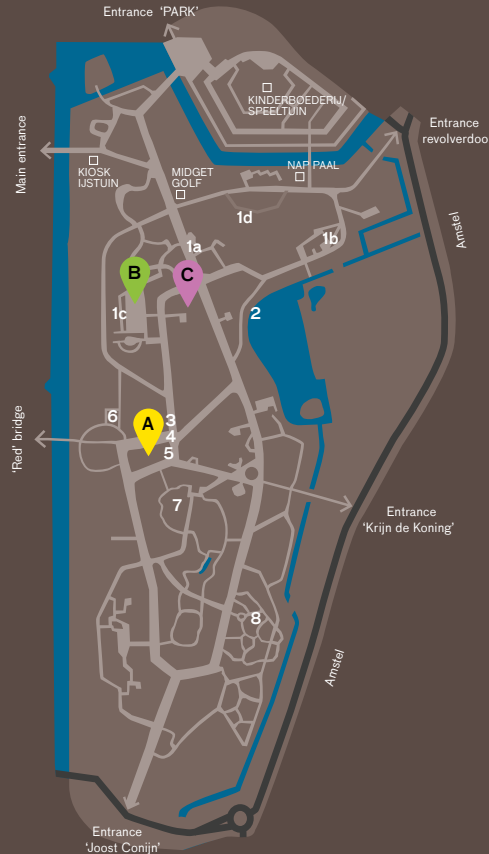
Rietveld paviljoen **C**
OFFICE

OPENING TIMES

friday, saturday, sunday
1–5 PM and by appointment

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zone 2 source



OUTDOOR ART WORKS

- 1 *Floriade Fluisteringen* (audio play)
KCCM
- 2 *Odoshi Cloud Sequence*
Ronald van der Meijs
- 3 *PIT Portaal*
Karin van Dam
- 4 *Audio Dérives* (start audio tour)
Esther Hovers
- 5 *Journey to Meet Star-Gazers*
Chikako Watanabe
- 6 *Secret Garden* (start audio tour)
Justin Bennett
- 7 *Plantsoensociologie*
de Onkruidenier
- 8 *Buzzbench*
AnneMarie van Splunter

Zone2Source is a platform for art, nature and technology in and around het Glazen Huis, Orangerie and Rietveld Pavilion in the Amstelpark in Amsterdam.