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Posthuman interventions to architectural space by food in performance art

Performans sanatında gıda ile mimari mekana insan sonrası müdahaleler

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ABSTRACT

Posthuman studies are interdisciplinary studies that criticize human-centered dualist perspective of Western Humanist thought. In these studies, the relations between human and non-human agents are examined in the context of subjects such as ecology, anthropocene, feminism, technology, with disciplines such as medicine, sociology, law, history, art and architecture. At the intersection of posthuman studies in the fields of art and architecture, the concepts of time, space and body come to the fore which are mostly discussed with topics such as virtuality, digitality, cyberspace, social media, metaverse, time travel, anti-aging, cryonics. The aim of this study is to investigate the intersection of architecture and posthuman with the concepts of space and intervention in relation to performance art; to assert a research suggesting food as an interdisciplinary art medium. Food is used as a material in art and design, but as an artistic and architectural intervention medium, it hasn't been investigated in the posthuman context. In this context, literature was reviewed on academic sources with application examples, and reinterpreted in order to develop new suggestions with a qualitative research method. It's observed that the post-dualist approach, which is at the center of posthuman, is placed in Fluxus events which problematize and criticize dualisms such as artist/audience, art/everyday life, public/private. It's concluded that food isn't just an art material in these performances; it's a medium offering artists new contexts with its technical, creative and critical possibilities. In this context, architectural interventions applied to public or private, interiors or exteriors exceed the actions such as building, demolishing, displacing, digging. With a medium such as food challenging creativity; the intuitive and sensory interpretations of time, body and space are emphasized and it is intended to create a contribution that offers alternative perspectives to the academic literature in this context.

ÖZ

İnsan sonrası (*posthuman*) çalışmalar Batı merkezli Hümanist düşüncenin insan-merkezli düalist bakış açısını eleştiren disiplinlerarası araştırmalardır. Bu araştırmalarda insan ve insan olmayan faillerin ilişkileri ekoloji, antroposen, feminizm, teknoloji gibi konular bağlamında tıp, sosyoloji, hukuk, tarih, sanat ve mimarlık gibi disiplinlerle incelenmektedir. İnsan sonrası çalışmaların sanat ve mimarlık araştırmalarıyla kesişiminde zaman, mekan ve beden kavram-

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ları öne çıkmaktadır ve bu kavramlar da daha çok sanallık, dijitallik, sibermekan, sosyal medya, metaverse, zaman yolculuğu, yaşlanma karşıtlığı, beden dondurma gibi konularla ele alınmaktadır. Bu çalışmanın amacı ise mimarlık ve insan sonrası kesişimini performans sanatıyla ilişkili olarak mekan ve müdahale olgularıyla ele almak ve bu kesişimde gıdayı disiplinlerarası bir sanat *medium*'u olarak öneren bir araştırma ortaya koymaktır. Gıda bir malzeme olarak sanat ve tasarımda kullanılmamıştır ancak bir sanat ve mimari müdahale *medium*'u olarak insan sonrası kapsamında araştırılmamıştır. Bu kapsamda akademik kaynaklar ve uygulama örnekleri üzerinden literatür taraması yapılmış ve nitel bir araştırma yöntemiyle yeni öneriler geliştirmek amacıyla yeniden yorumlanmıştır. Araştırmalarda insan sonrası çalışmaların odağında olan post-düalist yaklaşımın Fluxus *event*'lerinde de gözlemlenmiştir ve sanatçı/izleyici, sanat/gündelik hayat, kamusal/özel gibi düalizmleri sorunsallaştırarak eleştirdikleri görülmüştür. Bu performanslarda gıdanın sadece bir sanat malzemesi olmadığı, sanatçılara teknik, yaratıcı, eleştirel ve sanatsal olanaklarıyla yeni bağlamlar sunan bir *medium* olduğu sonucuna ulaşılmıştır. Bu bağlamda kamusal ya da özel, iç ya da dış mekanlara uygulanan mimari müdahalelerin ise inşa etmek, yıkmak, yerinden etmek, kazmak gibi eylemlerin ötesine geçerek, gıda gibi yaratıcılığı zorlayan bir *medium*'un açığa çıkardığı performatif eylemlerle birleşmesi ile zaman, beden ve mekanın sezgisel ve duyuşal yorumları vurgulanmış ve akademik literatüre bu bağlamda alternatif bakış açıları sunan bir katkı oluşturmaya niyet edilmiştir.

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INTRODUCTION

Posthuman is a philosophical subject that suggests an alternative way of thinking and acting to Humanist and Cartesian thought. Unlike Humanist thought, posthuman investigates the relationships between human and non-human agents in a non-anthropocentric, or in better terms through post-anthropocentric perspective. Beginning from Enlightenment, the progress of the human as an individual has been seen as a major issue which brought the dualisms such as nature/culture, human/animal, self/other of Cartesian thought. In these dualisms, the human is positioned superior and not in a mutual developing connection to the environment. Posthuman subject explores these boundaries in post-dualism, including the human/machine division as well. In relation to Transhumanism, the common opinion on posthuman is the union of the human and the intelligent machine; but they are “historically specific constructions that emerge from different configurations of embodiment, technology and culture” (Hayles, 1999: 33). According to Hayles, posthuman subject is an amalgam and a collection of heterogeneous components with the boundaries of continuous (re)construction. This heterogeneous continuum makes posthuman having a fluid and a relational nature similar to Braidotti (2017: 6) mentions as “materially embedded, multilayered, nomadic entity engaging in interrelations with human and non-human agents.” As a precursor, Haraway suggested the concept of cyborg “as a rejection and a reconfiguration of the values of the traditional humanist subject.” (Bolter, 2016: 2). The cyborg is a multilayered and nomadic entity surfing in-between all the representations and simulations of human culture; highlighting hybridity instead of organic/inorganic duality and

post-gender instead of male/female. Therefore, the posthuman subject opens the established boundaries to discussion starting from the human, animal and machine.

When it comes to boundaries, post-anthropocentric and post-dualistic characteristics of posthuman become relevant to the perception of intervention. The fluidity between the phenomena or the hybridization of the norm may raise questions about integrity, robustness and fragility of values adopted. Are these forms of actions the violation of borders? Is this way of thinking a matter of dominance or balance? Taking its meaning more neutral, the intervention may be defined as doing something on, in, to someone/something. Thus, an intervention is any activity between two or more agents. In a posthuman sense, the agents can be of different species and forms of existence e.g. a sewing machine, an extinct genetic code, a stardust. These activities may concern spatiality, tangibility, embodiment as well as more immaterial, intuitive, vibrational or “engage in social and political contexts often with artistic means, hoping to interrupt critical situations and ultimately change social, economic or technological conditions” (Caygill, 2017: 11). The spatiality of an intervention usually depends on these activities’ actors and the space can be in urban, public, private, interiors or exteriors depending on the interventions’ character. This character e.g. in public place can be “temporary or permanent, reversible, modifiable, expandable or repositionable”, a hybrid form of an artistic action and event on social structures “to generate new, more complex and profound ties among people” such as “installing street furniture elements in an existing public space” or “organizing a resident participation day to plant community garden”. (Casanova & Devesa, 2014: 17). So these actors aren’t only artists or activists, but also

politicians, sociologists, (urban/landscape) architects, independent citizens, NGOs and NFPOs.

The interventions to architectural space mostly associate with visual arts especially in urban interventions. Klanten and Hübner (2010: 3) examined this relation under seven headings, *Urban Canvas*, *Localized*, *Attachments*, *Public Privacy*, *Activated*, *Advertised*, *Natural Ways*, interrelated in the way discussing the subject. The (de/re)construction of visual identity of the city by street art practices such as graffiti, murals, street signages is how artists as urban residents communicate with each other and the transforming texture of the cities, at the intersection of *Urban Canvas* and *Advertised* including the criticism of the reflection of consumerist culture today too. As Mayakovsky wrote “the streets shall be our brushes - the squares our palettes” <, these interventions at street level make the residents be active participants of the cityscape (Sholette, 2004: 109). While *Public Privacy* illustrates the dissolving boundaries between public/private space, *Natural Ways* and *Attachments* explores the borders of the city with extensions through dispersion of the lines separating the urban environment and its surrounding nature. Similarly, *Localized* associates with urban environments in the scope of locality as *genius loci* underlining by leftovers existing as artistic microcosms of everyday life or site-specific artworks interpreting the urban.

The site is another notion for unfolding the architectural space in interventions. Kaye (2000: 1) defined a site as “local position, the place or position occupied by some specified thing, to be situated or placed”. The site’s occupying character as a space can be associated with the approach of borders, as a violation or a matter of balance. Quoting from *The Practice of Everyday Life* of de Certeau, Kaye explains the site by the relationship between place and space:

space is a practiced place. Thus the street geometrically defined by urban planning is transformed into a space by walkers. In the same way, an act of reading is the space produced by the practice of a particular place: a written text.

As de Certeau’s practiced space, the site is constructed by the specific actions of the agents as artists, architects or other actors. Not only an artistic intervention is designed specific to the site, but also the site itself becomes more specific to its locality or contextuality in a continuous reconstruction through these. Referencing Marc Auge’s notion of *non-place*, Kaye (2000: 95) also discusses the site with an opposition in Robert Smithson’s series of *Non-Site*. Smithson argues two notions in a dialectics whereas the site is indeterminate, reflection, subtraction, many with open limits and outer coordinates; the non-site is determinate, mirror, addition, one with closed limits and inner coordinates. Parallel to Klanten & Hübner, Smithson’s notion of site unfolds the space related to intervention in the same way. The site is a space and place with open-ended boundaries for creative and participational engagements as continuous interventions.

Another heading in Klanten and Hübner is *Activated* exploring the intervention as performative possibilities of the space. Activated manner of the intervention is revealed in the events or stagings which are the expressions of performance art. For Taylor (2016: 8), performance is not only an art form but also “process, enactment, exertion, activist intervention” placing an event outside its familiar context. The relationship between intervention and performance art is traced in the happenings, actions and events from 1970s to 1950s, to the Futurist artworks and Dada Cabarets in the 1910s as happenings emerged from the theatrical elements of Dada and Surrealism. While the relation of happenings to architectural space of intervention is typical in a theatrical environment blurring the performer and the audience; events are usually simple artistic actions depending on the instructions called event score. In Fluxus events were “scored in brief verbal notations, sometimes known as proposal pieces” (Friedman, 2002: 1). As events are identified with Fluxusists, actions are known with Actionists for their rituals intervening the space by the materials of bodily violence in the 70s. In the same period, body art converged to performance art focusing on “acts of endurance, the use of body as a tool and iconic representations of the phenomenological conditions and existential situations of the body.” (Stiles, 2003: 86). By the 80s, electronic media started to be more included by performance art, not only by photography and video but also as digital interventions on the body reaching out to the 90s and Internet based practices of 2000s. Recently, performance is a way of engaging directly with social reality in all means of the public realm. It’s live action in front of or within the viewer, but also without being physically with an audience in a theater or museum. Moreover, due to digital integration of art and entertainment, online performances are possible with social media. Avatars living in metaverses or the second-life versions of *real* bodies change the possibilities of the actors of interventions. This virtual, embodiment-free diversity adds new layers to multilayered nature of performances in means of posthuman performativity.

FOOD AS AN ARTISTIC MEDIUM IN PERFORMANCE ART

More recently, social issues e.g. climate crisis became the subject of protests with creative tactics seemingly appropriated from art. These tactics give activist protests a performative character and, as in the performances of the 70s, blurring everyday life and art once again, especially by the accessible materials like food or glue in the art museums unwillingly ‘hosting’ these protests. In 2022, fossil fuel activists threw soup at van Gogh’s *Sunflowers* at the National Gallery in London and glued their fingers to the wall. Then, in another protest at the Barberini Museum in Potsdam, the activists threw mashed potatoes on Monet’s *Grainstacks*.

As well as throwing food is a common and instinctive indicator of discontent, it recalls staging a performance with an active participation of the viewer. Thus, food has been a part of performances in the history of art when it's converging with everyday life. In the early 20th century, Futurists reinterpreted everyday life by including dynamic perspectives with humans, machines, and vehicles together. They opened the Holy Palate restaurant and published *The Futurist Cookbook* as "Marinetti, who published the first Futurist Manifesto in 1909, saw art and everyday life as inseparable, so everyday materials, like food and recipes." (Raviv, 2010: 5). In the middle of the 20th century, Fluxus artists explored the boundaries between art and everyday life by putting food as an artistic medium in their performances too. By their event scores, they performed «Make a salad,» and «Work with butter and eggs,» in a simple way of expression. Fluxus performances involved food sometimes just as a fruit or a drop of water, sometimes as a complete meal. For example in Klintberg's event score *Orange Event Number 8*, it is "Eat an orange if it were an apple." or his *Food Piece for Dick Higgins*, "... he drops the food to the floor the same moment it touches his lips. He takes as much as food in a regular meal, but when he has finished all the food is on the floor in front of him"; and sometimes food isn't for eating, again in Klintberg's *Forest Event Number 1 (Winter)* "... decorate all the spruces with burning candles, flags, glass balls, apples» (Friedman, 2002: 61). In *Mystery Food* event of Ben Vautier, another Fluxusist working with food, the score is eating "a meal that cannot be identified" from "unlabeled cans of identical size in the grocery store and ate whatever was inside them whether lychee nuts or salmon." (Higgins, 2002: 47). Maciunas, co-founder of Fluxus, relabeled these cans with original drawings after 3 years of Vautier's event. In his *One Year* performance, he collected food containers he consumed during one year. The performance ended with a wall of installed empty containers. His series, *Fluxmeals*, hosted a New Year's Banquet with non-edible and experimental foods every year from 1967 to 1978. In 1969's banquet, Knowles served identical lunches related to her performance between 1967 and 1973. In her *The Identical Lunch*, she ate the same meal at the same time in the same restaurant every lunch which is "a tuna fish sandwich on whole wheat toast with butter, no mayo, and a cup of buttermilk or the soup of the day" for 6 years (Higgins, 2002: 47). Similarly, Kaprow created environments with food in an art gallery. In *Eat*, he built a cave wherein apples, bananas, boiled potatoes hung for visitors tasting.

Many more performance artists have practiced food as an artistic medium within different contexts, to name a few, "as political statement (Martha Rosler, the Waitresses)..., as sculptural material (Paul McCarthy, Joseph Beuys), ... for survival (Leslie Labowitz)" like Rosler explains her *A Gourmet Experience* as "a look at food as representation and as women's art with questions of starvation" (Montano, 2001: 145). Her other performance is *Semiotics of Kitchen*, a video performance in 1974 as a parody of cooking

demonstrations and critiques consumerism through feminism introducing the kitchen utensils by using them in unusual ways. Unlike his performances with animals, Beuys used fat as a performance material where he filled the corners of rooms and objects in his series *Fettecke*. In this series "the fat equals energy, an inert mass capable of infinite manipulation. The corner, a meeting of angles and straight lines, is capable of different levels of symbolic interpretation." (Henri, 1974: 148). In 1964, Schneemann used food in her *Meat Joy* group performance with raw fish, and chickens in scored movements. Another artist Abramović used food in her video performance *Onion* as well, where she rubbed an onion in her eyes and crying, so that "the materiality of the onion complicates the representational force of the tears, which are at once signals of authentic emotion." (I'm With You, 2016: 6).

Beside these practices, Kirshenblatt-Gimblett (2014: 1-2) argued food and performance intersect at three points. At first, she underlines the 'doing' side of both mediums: "To perform in this sense is to make food, to serve food. It is about materials, tools, techniques, procedures, actions. It is about getting something done." Secondly, she mentions the relations of both mediums with everyday life through behaviors and habits by writing "to perform in this sense is to behave appropriately in relation to food at any point in its production, consumption, or disposal". Her third point is about the act of showing: "when participants are invited to exercise discernment, evaluation and appreciation, food events move towards the theatrical and, more specifically, towards the spectacular." For her, these intersections give food a powerful character of an artistic medium. Not only the materiality of food involves temporality and instability, but also its fragile balance between nutritious and rotten with its importance for living makes food an artistic medium as well. The diversity and abundance of food with its simplicity presenting itself to the artists opened up multiple experimental areas in different contexts.

FOOD AS AN ARCHITECTURAL INTERVENTION MEDIUM IN PERFORMANCE ART

At the intersections of architecture, performance and installation art, architectural interventions in artworks have a specific and sometimes unexpectable nature; as an act of constructing, destructing, excavating, filling, covering and even splitting. They may be ephemeral or permanent depending on the context. An abandoned building can be a subject of intervention as an artwork and when the building is demolished, the artwork disappears too. On the other hand, adding an element such as stairs can be the intervention of an artist for the event and these may leave there as permanent pieces, even the newcomers won't recognize them as artworks.

Thanks to his architecture education, Gordon Matta-Clark's artworks are the unique examples of architectural intervention in art. In *Splitting*, he literally cut a two storey

building into two from its foundations to the chimney lasting 4 months. The house was abandoned for demolition but Clark (2017: 77) stated the performance wasn't on collapse, "but intervening directly in what once was occupied space." His other work *FOOD*, opened with Gooden in New York in 1971 for artists' needs for affordable food, was an experimental space for Clark to try his ideas on food such as sculptor's dinner where all the utensils were screwdrivers, hammers, chisels by and for sculptors. For example his *Bone Meal* was "consisting of a variety of bone based dishes such as chicken bones, beef bones stuffed with wild rice and mushrooms, from legs, marrow bones" where these bones customers ate were given back to them as necklaces to wear their dishes after. (Morris, 2000: 29). A more recent artist, Rirkrit Tiravanija, intervened the architecture of the gallery in his *Untitled 1990 (Pad Thai)* performance, not only by cooking and serving but also underlining the alienation of his culture in the duplicate of himself as an outsider in the US: "here the alien element is not only that we are not looking at an object as a work of art, but we are also eating a foreign dish – the food itself is alien" (Bröcker, 2017: 180). Another artist intervening the artspace by his roots is Michael Rakowitz. *Enemy Kitchen*, ongoing since 2003, is on cooking and eating Iraqi dishes with people including students in the US. In his web site, he stated "preparing and then consuming this food opens up a new route through which Iraq can be discussed. Iraqi culture is virtually invisible in the US,... and Enemy Kitchen seizes the possibility of cultural visibility to produce an alternative discourse." In 2012 at a museum opening, he repeated it by cooking and serving kebabs on the replicas of plates from Saddam Hussein's palaces.

These performances are architectural interventions on spatiality, with also smell, smoke, stain and sound as well. Back to Fluxus events, they were these types of interventions to the architectural space too. In George Brecht's *Drip Water* events with two vessels capturing drips from each other by turn, "water is heard, seen, and felt dripping; the hand feels the wood of the violin through an old cloth, the polish smelling vaguely toxic; a scene is witnessed through a keyhole." (Higgins, 2011: 15). In *Danger Music Number Fifteen* in 1962, Dick Higgins 'worked' with eggs and butter in the gallery, the space was intervened by the sounds of mashing, cracking, whipped, squeezing and slopping as well as "the eggs, the smoosh, squish and clack between the spoon and the bowl" (Higgins, 2011: 14). Knowles's event *Proposition* with a score of 'Make a salad', she made a salad in a concert hall with an audience collectively where there occurred an incidental music by the sounds of washing, dicing, shredding, serving, sharing and eating all together, including the smells of vinaigrette sauce also. In *Smell Chess* performance, Takako Saito worked with the scents of the food such as rotten egg and spice to experiment the functioning of smells subjectively and universally. On a wooden chess-like plate, there were glass bottles filled with these scents so visitors could sniff each by turn.

POSTHUMAN INTERVENTIONS TO ARCHITECTURAL SPACE BY FOOD IN PERFORMANCE ART

The performances of architectural intervention have a potential of implying a posthuman sense in the scope of the concept of *becoming*. Rooted in Ancient Greek philosophy, becoming is a concept about constant changing, as opposed to *being* which is more related to stability. Becoming is a prominent concept in the philosophy of Gilles Deleuze. According to Deleuze, becoming is "the continual production of difference immanent within the constitution of events", not in the means of a "phase between two states, becoming is the very dynamism of change situated between heterogeneous terms." (Parr, 2010: 26). They developed original concepts such as *becoming-minoritarian*, *becoming woman*, *becoming-animal*. Becoming is one the key concepts in Rosi Braidotti's posthuman philosophy too. She argued the posthuman with three becomings as *becoming-earth*, *becoming-animal* and *becoming-machine*. Becoming-animal proposes an trans-species solidarity "on the basis of our being environmentally based, that is to say embodied, embedded and in symbiosis with other species" rather than the anthropocentric perspective. Becoming-earth focuses on change of ecology, highlighting environmental and social sustainability. Becoming-machine proposes removing "the division between humans and technological circuits, introducing bio-technologically mediated relations as foundational for the constitution of the subject." (Braidotti, 2013: 66-67). Thus, posthuman becoming concept is related to post-dualism which is a criticism of Cartesian thought built with the dualities e.g. mind/body, human/animal, man/woman, public/private. Donna Haraway also introduced a trans-species concept of *becoming-with* in relation to the anthropocene, in her terms *Chthulucene*. She argues *becoming-with* as a practice and process of making kins as "multispecies flourishing on earth, including human and other-than-human beings in kinship" (Haraway, 2016: 2).



Figure 1. Orphic memory sausage, (2008), by Oka and Fitch.



Figure 2. Blendie, (2004), by Kelly Dobson.



Figure 4. Dark organic soil formed by the decay of plants over a very long time, (2020), by Mk Yurttaş.



Figure 3. eggs and potatoes and eggs, (2019), by Mk Yurttaş.

Orphic Memory Sausage, the performance of the artist duo Oka and Fitch, conveys a sense of posthuman intervention on the public space by food. In 2008 Umami Festival, they made an open call to the public to bring to the event a souvenir as a memory of place, time or experience for making a collective sausage. Participants' stuff like clothes, diaries, photographs, toys were cut, chopped and became a paste, then filled into the pig intestines. People brought back these sausages to their homes with new layers of memories already converged with others'. Through the process of preparing this non-edible food, the performance intervened the space with the sounds of hammers, chainsaws etc. and also with the dusts and scents created by the fragmentation of various materials. The performance breaks the divisions between the edible and non-edible, ephemeral and permanent, public and private by including people in this artistic production process of cooking with non-food materials.

Blendie, another interventional performance, was Kelly Dobson's work in 2004. Dobson transformed a kitchen blender into a sound-sensitive object and in the performance, this object and the artist (or any human) performs

in collaboration by making sounds mutually. When a human whispers or makes sound slowly, the machine spins slowly and when the human voice gets higher or faster, the machine speeds up too. In the video documentation of the work, there is a blender on a counter filled with a paste like material. Then a human comes and makes sounds with her mouth like animal growlings and tissings, the blender responds by blending the material in synchron to her sounds. In the continuation of the video, when the human remains silent, the blender suddenly works on its own and this time it makes the human make sound by scaring her. Dobson (2004: 309) explained her work as "to speak the language of the machine, to resonate with the machine, and thus to more deeply understand and connect with it". This performance breaks the boundaries between human, animal, and machine in the sense of posthuman becoming too and intervenes the architectural space with these interacting transitional voices.

eggs and potatoes and eggs was another performative intervention by the artist Mk Yurttaş. In Turkey where Yurttaş was born and raised, eggs and potatoes is a dish for every meal and its name changes to eggs and potatoes or potatoes and eggs for everyone. Taking this versatility, the artist constantly cooked and served this food in the gallery as people ate and wanted more for 10 hours starting from the morning to the evening. The gallery turned into a soup kitchen for 10 hours and not only an environment is created for eating but also for discussions such as "*food politics*, what we eat or are fed, what is organic food... GMO issue... I may declare 'my own body, my own decision' but what about the contents of the food that I give to the cat I feed, or to the baby when it's just started growing in your body?" around the artist's research on the posthuman body (Yurttaş, 2019). The audience ranged from children to the elderly and some viewers found this posthuman discussion around daily food interesting and some said that they just followed the fried potato and egg smells from the street and came for free food and some chit chats.

In 2020 another performance by Yurttaş in an old cacao factory, *Dark organic soil formed by the decay of plants over a very long time*, was a conscious misunderstanding of the fairy tale *Wolf Woman*. After reading the hummus soil body of the woman, the artist converged the hummus dish with Haraway's *Humus concept*. The chickpeas, garlic, sesame and lemon, some elements of hummus aligned on the gallery's floor, were smashed, poured and rubbed as the artist wandered in-between the bodily postures of animals such as wolf, swan, snake. While the concrete floor was gradually covered by juices and pastes, the food scents also filled the interior at unexpected intersections of cacao, garlic and cumin although the viewers wore masks because of the Pandemic. After the performance, one of the viewers said that she thought that garlic scent would dominate the interior but the cacao was sickening that she couldn't stand it. Two other viewers who didn't watch the performance but came to see the installation with leftovers, said that the smell from the space even hit the upper floors of the gallery.

DISCUSSION AND CONCLUSION

From Futurist to Fluxus and more recent performances, the artworks in this research exhibit a shared attitude that gives them the character of an intervention on architectural space. This attitude that questions the dualities coming from Enlightenment, is more related to posthuman discourse now. So, these early performances can be admitted as the precursors of posthuman interventions in between art and architecture.

First of all, this attitude questions the architectural space at the level of the public realm because the public means the encounters of different agents of everyday life. As Klanten & Hübner and Casanova & Devesa mentioned in the previous pages, these agents range from graffiti on a wall to trash on the street and from an urban architect to a homeless person. What Klanten & Hübner theorized as public privacy is practiced by the artists with food in public areas. As an early example, in *Fluxmeals* Maciunas shared non-edible food as New Year's banquet with the public and more recently Oka & Fitch cooked non-edible food from souvenirs with people in the public. Both works blurred the boundaries of space in-between public/private and interior/exterior. Moreover, by the agents of this blurred space, dualities such as artist/audience, producer/consumer were also intervened. As a public privacy, this blurred space is related to Deleuze's becoming for none of them transformed to another, there occurred new potential spaces in-between. These performances also broke the divisions between the organic and inorganic via edible and non-edible which can be read as posthuman in Haraway's cyborg notion. Thus, public/private dualism of the architectural space was intervened by food in the posthuman perspective.

Secondly, this attitude discusses the functionality of the architectural space. In modernist architectural theory, form and function are admitted as two separate notions that

build the space; this duality is an extension of the Humanist perspective problematized by posthuman thought. Instead of this duality, Tschumi (1994: 146) suggested designing the space with the program including "organization of the events" and "activities" with the questions of "pole vaulting in the chapel, bicycling in the laundromat, skydiving in the elevator shaft?". Thus, architectural space can be intervened by shifting, juxtaposition and deconstruction of functions. These programmatic interventions are seen in the artworks of Clark, Tiravanija, Rakowitz and Yurttaş in this research too. All of them shifted the functions of cooking and exhibiting as the cross-program in between the artspace and foodspace. While Clark's *FOOD* was for artistic food experiments, Tiravanija, Yurttaş and Rakowitz transformed gallery or museums into restaurants or soup kitchens and discussed the social issues by the dualities of insider/outsider and local/foreigner through their traditional meals. They intervened *white cube* spatiality of the artspace to break its Modernist integrity by bringing the culture of the East to the space for eating and sharing. These dualities are becoming-with as the space becomes another space in-between the kitchen and the gallery. So, these practices reveal the criticism of Humanism as posthuman interventions to space.

The third point is taking the space as a sensory phenomena in relation to experience. As the phenomenology "demands full ontological potential of human experience", this space is "not as abstract, neutral space, but as the space of lived experience" for Bachelard and Lefebvre. (Leach, 2005: 80). In this perspective, the space is constructed by user experiences; and posthuman intervention to the architectural space becomes related to these users. In this sense, as Kirshenblatt-Gimblett related food to everyday life through behaviors in the previous pages; food was a versatile medium not only with taste sense, but also with hearing the choppings or drips, and smelling especially in Fluxus. Through this versatility, food and space were intervened by the users in a mutual *becoming*. When these users are humans and machines as in the work of Dobson, they experience *becoming-machine* and *becoming-animal* simultaneously, dissolving the boundaries of organic/inorganic. Therefore, *Blendie* questions "our relationship to technology rather than simply exalting it" and is a mutual experience in-between human and non-human agents intervening the architectural space with their collaborative sound performances (Raviv, 2017: 7). Similarly, Yurttaş's *Dark Organic Soil* performance celebrates the sensory versatility of the food. According to the viewers' comments, their senses were activated to the point of nausea and beyond limited reach of smell sense. So the space users perceived this immaterial architectural intervention as the lived experience of multiple posthuman senses. Moreover, with the exploration of animal embodiments through the performance, this experience converged the ambiguous struggle of a hybrid body which is *becoming-animal* in-between eroding the concrete floor with the food acids and

feeding its underneath with the blessings by giving them back as a compost of *becoming-earth*.

In conclusion, the interventions in this research reveal alternative approaches on the architecture space, beginning from interior/exterior and public/private dualities. Through these performances, the materialistic sides of intervention may be thinkable beyond the acts of displacing, constructing, destroying etc. as well as the imaginative and creative sides of intervention are able to be seen through the social contexts. At the same time, this work reveals that food is a creative and interdisciplinary interventional medium which can't be kept within the limits of kitchen and restaurants; and is also in relation to posthuman thought at the intersection of art and architecture which has a wider potential than the digital consumerist practices and virtual replicas of the ordinary spaces.

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